Daftar Referensi

Alexander, Michelle. *The New Jim Crow, Mass Incarceration in the Age of Colorblindness* . The New Press, 2012.

Amelia, Tiara Magda and Widyastuti. "Critical Discourse Analisys of Racism in Django Unchained Movie ." *Language Horizon* (2014).

Azra Hakim, Al-Hafizh. "E-Journal of English Language & Literature." *The Struggle of African Americans Against Racial Stereotypes Potrayed in Angie Thomas's the Hate U Give (2017)* (2024): 13-25.

Berg, Charles Ramirez. *Latino Images in Film: Stereotypes, Subversion, Resistance*. Austin: University of Texas Press, 2002.

Bhabha, Homi. K. *The Location of Culture*. New York: Routledge, 1994.

Bogle, Donald. *Toms, Coons, Mulattoes, Mammies and Bucks*. New York: The Viking Press, 1973.

—. *Toms, Coons, Mulattoes, Mammies and Bucks. An Interpretive History of Blacks in American Films*. New York: The Continuum International Publishing Group Ltd , 2003.

Bonilla-Silva, Eduardo. *Racism Without Racists*. Plymouth: Rowman & Littlefield Publishers, Inc., 2014.

Carby, Hazel V. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*. New York: Oxford University Press, 1987.

Carroll, Bret E. *Spiritualism in Antabellum America*. Indianapolis: Indiana University Press, 1997.

Claude M. Steele, Joshua Aronson. " Journal of Personality and Social Psychology." *Stereotype Threat and the Intellectual Test Performance of African Americans* (1995): 4-6.

Clouse, Lindsey. "Journal of Popular Film and Television." *Django Unbleached: The Languages of Power and Autenticity in Mainstream Film* (2019): 207-214.

Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment*. New York: Routledge, 2000.

Dovidio, John F. and Samuel L. Gartner. "Aversive Racism." *Advances in Experimental Social Psychology* (2004): 1-52.

Dunham, Jarrod. " The Subject Effaced: Identity and Race in Django Unchained." *Journal of Black Studies* (2016): 402-422.

Dyer, Richard. *The Matter of Images: Essays on Representations*. London: Routledge, 1993.

—. *White*. New York: Routledge, 2017.

Fanon, Frantz. *Black Skin, White Mask*. London: Pluto Press, 2008.

Faulkner, Jannete. *Ethnic Notions: Black Images in the White Mind*. Berkeley: Berkeley Art Center, 2000.

Fredrickson, George M. *Racism: A Short History*. New Jersey: Princeton University Press, 2002.

—. *The Black Image in the White Mind: The Debate on Afro-American Character and Destiny, 1817-1914*. New York: Harper & Row , 1971.

Guerrero, Ed. *Framing Blackness: The African American Image in Film*. Philadelphia: Temple University Press, 1993.

Hall, Stuart. *Representation: Cultural Representations and Signifying Practises*. London: SAGE Publisher, 2003.

Holte, James Craig. "Unmelting Images: Film, Television and Ethnic Stereotyping." *Multi-Ethnic Literature of the United States* (1984): 101-108.

Holtzman, Linda and Leon Sharpe. *Media Messages: What Film, Television and Popular Music Teach Us About Race, Class, Gender and Sexual Orientation*. New York: Routledge, 2014.

Hooks, Bell. *Black Looks Race and Representation*. New York: South End Press 1992, 2015.

Jones, Camara Phyllis. "Levels of Racism: A Theoretic Framework and a Gardener's tale." *American Journal of Public Health* (2000): 1212-1215.

Jr, Tatcho Mindiola, Yolanda Flores Niemann and Nestor Rodrigues. *Black-Brown Relations and Stereotypes*. Austin: University of Texas Press, 2002.

Kolchin, Peter. *American Slavery 1619-1877*. New York: Hill and Wang, 1993.

Morley, David and Kevin Robins. *Spaces of Identity: Global Media, Electronic Landscape and Cultural Boundaries*. London: Routledge, 1995.

Omi, Michael and Howard Winant. *Racial Formation in the United States*. New York: Routledge, 2015.

Raimon, Eve Allegra. *The "Tragic Mulatta" Revisited: Race and Nationalism in Nineteenth-Century Antislavery Fiction*. London: Rutgers University Press, 2004.

Rasiah. "RUBIKON Volume 3 / Number 1." *Stereotyping African Americans' Racial Identity on Valerie Martin's Property* (2016): 65-73.

Squires, Catherine R. *African Americans and the Media*. Cambridge: Polity Press, 2009.

Terry, Brittany. *The Power of Stereotype: American Depictions of the Black Woman in Film Media*. Master's Theses. Chicago: Loyola University Chicago, 2018.

Vogel, Joseph. "The Journal of American Culture." *The Confessions of Quentin Tarantino: Whitewashing Slave Rebellion in Django Unchained* (2018): 17-27.

Lampiran: Script Django Unchained (2012) yang digunakan untuk keperluan penelitian.

Lampiran 1.1 Script Django Unchained (2012)

EXT - COUNTRYSIDE - BROILING HOT DAY

As the film's OPENING CREDIT SEQUENCE plays, complete with its own SPAGHETTI WESTERN THEME SONG, we see SEVEN shirtless and shoeless BLACK MALE SLAVES connected together with LEG IRONS, being run, by TWO WHITE MALE HILLBILLIES on HORSEBACK.

The location is somewhere in Texas. The Black Men (ROY, BIG SID, BENJAMIN, DJANGO, PUDGY RALPH, FRANKLYN, and BLUEBERRY) are slaves just recently purchased at The Greenville Slave Auction in Greenville Mississippi. The White Hillbillies are two Slave Traders called, The SPECK BROTHERS (ACE and DICKY).

One of the seven slaves is our hero DJANGO....he's fourth in the leg iron line. We may or may not notice a tiny small "r" burned into his cheek ("r" for runaway), but we can't help but notice his back which has been SLASHED TO RIBBONS by Bull Whip Beatings.

As the Operatic Opening Theme Song plays, we see a MONTAGE of misery and pain, as Django and the Other Men are walked through blistering sun, pounding rain, and moved along by the end of a whip. Bare feet step on hard rock, and slosh through mud puddles. Leg Irons take the skin off ankles.

AS The CREDITS play, DJANGO has a SPAGHETTI WESTERN FLASHBACK. Now Spaghetti Western Flashbacks are never pretty, it's usually the time in the film when the lead character thinks back to the most painful memory inflicted on him or his loved ones from evil characters from his past. In this instance we see Django in a SLAVE PEN at the Greenville Auction.

DJANGO
amongst many other shoulders and heads, sees through the bars of the cell door, his wife BROOMHILDA being led to the auction block. He fights his way to the door, and far off and obscure in the distance, he can see Broomhilda up on the auction block, and in the distance he hears the Auctioneer yell; "Sold." Then she's taken away to whereabouts unknown, never to be seen again.

As the sun continues to beat down on Django's head, he remembers;

DJANGO in the SLAVE PEN
with what seems like a one hundred and fifty Slaves in a cell designed for forty.

WHITE MEN yank him out of the cell, shirtless, shoeless, and lead him down a hallway, into a giant round pen, an audience viewing area circles the round pen floor on three different stories of the structure.

The ground floor is covered by the BIG MONEY BUYERS who stand in front of the auction block.

Lampiran 1.2 Script Django Unchained (2012)

ACE SPECK
Hey, stop talkin' to him like that!

Dr.SCHULTZ
Like what?

ACE SPEC
Like that!

Dr.SCHULTZ
My good man, I'm simply trying to ascertain -

ACE SPECK
Speak English, goddamit!

Dr.SCHULTZ
Everybody calm down! I'm simply a customer trying to conduct a transaction.

ACE SPECK
I don't care, no sale. Now off wit ya!

Dr.SCHULTZ
Don't be ridiculous, of course they're for sale.

Ace raises his rifle towards the German.

ACE SPECK
Move it!

Ace cocks back the rifle hammer.

Dr.SCHULTZ
My good man, did you simply get carried away with your dramatic gesture, or are you pointing that weapon at me with lethal intention...?

ACE SPECK
Last chance, fancy pants -

Dr.SCHULTZ
- Very well -

The doctor, throws his lantern to the ground, enveloping him in darkness.

The next FLASH OF LIGHT we see is the good doctors PISTOL out of his holster, and FIRING point blank into Ace Specks face....

...BLOWING the dumber dumb brother off his horse, dead in the dirt.

Lampiran Data Penelitian Django Unchained (2012)

- Data untuk penelitian film Django Unchained (2012)

1) Latar waktu berada pada tahun 1858, yakni dua tahun sebelum perang sipil.
2) Latar tempat di film Django Unchained:
   1. Di suatu hutan di Texas
   2. Kota Daughtrey, Texas
   3. Kota Tennessee.
   4. Greenville
   5. Mississippi

3) Karakter-karakter dalam film Django Unchained (2012)
   1. Django (Main Character)
   2. King Schultz (Seorang pemburu hadiah)
   3. Brittle Brothers atau the Shaffers (Big John, Ellis, dan Roger atau Little Raj)
   4. Speck Brothers (Roscoe dan)
   5. Broomhilda Von Shaft (Istri Django)
   6. Mr. Bennet/Big Daddy (Pemilik Carrucan Plantation)
   7. Calvin Candie (
   8. Rodney
   9. Cora
   10. Pudgy Ralph
   11. Chicken Charlie
   12. Coco

4) Black Stereotip pada karakter kulit hitam:

   1. Toms
      - Karakter direpresentasikan sebagai karakter yang patuh, lemah dan tersiksa. Kemudian dianggap sebagai bawahan yang loyal pada majikannya.

        a. Django Freeman
        b. Broomhilda von Shaft
        c. Stephen