



# **The Social Construction of Colorblind Community in *The Blind Side Movie* by John Lee Hancock: A Discourse Analysis**

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## **Abstract**

This research examines the representation and ideological construction of “Color Blindness” in the film *The Blind Side*, directed by John Lee Hancock, using Van Dijk’s Critical Discourse Analysis (CDA) approach. The purpose of this study is to answer three main questions: (a) how colorblindness is portrayed in story; (b) How is colorblind community constructed in the story; and (c) How does colorblind community socially construct a power relation in the story. The findings of the analysis demonstrate that *The Blind Side* not only tells an inspiring story of Michael Oher’s life change but also represents the narrative’s dominance from a white perspective and the inclination to simplify the complexities of racial relations. The portrayal of the Tuohy family as white saviors, as well as Michael Oher being held in stereotypes, subtly emphasizes racial hierarchy. In addition, the movie contains forms of prejudice camouflaged in positive tales, which overlook the context of systemic injustice. This study adds to media studies by demonstrating how colorblind ideology in popular media may be a tool of symbolic domination, masking issues of racism and socioeconomic inequality. It emphasizes the importance of critical readings of media representations to understand their influence on social constructions of race, power, and identity.

**Keywords:** Colorblind, Critical Discourse Analysis, Power Relation, *The Blind Side*

## **Introduction**

Discrimination is a problem that has existed for most of human civilization, and it has not improved over time. Discrimination is defined as the unfair or adverse treatment of people and groups based on characteristics such as race, gender, age, or sexual orientation. Discrimination also refers to two different concepts. The first means distinguishing between people or things based on any trait. The second

means making a distinction between people or things in the wrong way. In their research about *Racial Discrimination and Health: A Prospective Study of ethnic minorities in the United Kingdom*, Hackett et al. (2020) explain that discrimination is treating individuals differently based on socially perceived attributes.

Racism is currently conducted because there are considerable differences between races, ethnicities, civilizations, and religions. Racism is treated differently in each location, depending on the situation and environment. The worst impact of racism treatment is the emergence of social movements or uprisings, acts of resistance, or revenge from the people affected. These movements exist solely to eliminate all differences based on race, ethnicity, or religion, leading to the freedom of all beings. In their research about *Race Discrimination: An Economic Perspective*, Lang & Spitzer (2020) also explain that discrimination can create racial disparities in outcomes and preferences or fundamental differences in innate characteristics. This conflict over discrimination results in different perspectives on social issues and physical differences. The sufferings experienced by humans due to discrimination still occur in many fields, such as work, education, and the community.

This problem of difference has inspired many writers to create works that portray this problem in real life. For example, *"Evicted: Poverty and Profit in the American City"* by Hartt (2017) is a novel about inequality and discrimination, which illuminates American poverty and the history of economic inequality through the lives of eight Milwaukee families, each struggling to put food on the table and a roof over their heads as they navigate the country's precarious housing market. Moreover, in *"New Jim Crow - Mass Incarceration in the Age of Colorblindness,"* Alexander (2010) published in 2010, which explains that the US criminal justice system is used as a contemporary racial control system even when it adheres to the principle of colorblindness.

She argues that the mass incarceration of the poor and minorities has exposed the racial and class biases of American politicians and black leaders. He notes that the basic structure of legalized discrimination in today's society has not changed, but the language used to justify it has. In today's colorblind era, race is no longer used to justify discrimination, exclusion, and social humiliation. They use labels to continue using old forms of discrimination: employment discrimination, housing discrimination, denial of the right to vote, denial of educational opportunities, and denial of food stamps and other public benefits.

Recent media studies have shown how colorblind ideology has become inherent in popular films. In *"The Narratives of Black Boyhood in Coming-Of-Age Movies Moonlight and the Blind Side,"* Skrzypczyk (2022) states that African-American boys face many prejudices that have a significant impact on their education, self-esteem, and interpersonal relationships. These assumptions often lead to racial discrimination and perpetuate cycles of deprivation. In the research *"A Critical Approach to American Cinema Through Sports Films: the blind side,"*

Osman (2019) explains that American movies have a hegemonic presence worldwide, especially in Latin America. The characteristics of American cinematic texts are related to narratives of coloniality in which each movie reproduces the premises of colonialism by alluding to cultural patterns, community images, and self-aspirations. Both movies show the contrast to the media's unfavorable portrayal of black children.

This issue of discrimination can also be found in the 2009 movie *The Blind Side* by John Lee Hancock, which tells the incredible true story of famous football player Michael Oher. This story has two main characters: Michael Oher and Leigh Anne. Michael Oher is a young black man from a black family living below the poverty line. He is a homeless person who is described as someone who rarely speaks, has a below-average IQ, and lives with the trauma he experienced as a child. His mother was a drug addict, and his father was a murder victim until he was adopted by a wealthy white family in Memphis, Tennessee, which changed his life. The Tuohy family adopted Michael and helped him develop his natural talent for soccer. Michael had a successful career at Ole Miss until the NFL drafted him.

This study examines specifically how colorblind ideology is constructed and presented in *The Blind Side* and answers three main questions: (a) how colorblindness is portrayed in story; (b) How is colorblind community constructed in the story; and (c) How does colorblind community socially construct a power relation in the story. To answer these problems, the study uses Van Dijk's Critical Discourse Analysis (CDA) as a theoretical and methodological foundation. Van Dijk's CDA Van Dijk's perspective discourse analysis is designed practically and interestingly by looking at the social context in a text.

Text analysis in Van Dijk's model of discourse analysis is not only based on the text but also pays attention to the production of the text so that conclusions can be drawn, why the text was produced like that, what is the purpose, what is the meaning and what are the benefits in it. *Van Dijk's critical discourse analysis model is often referred to as social cognition discourse analysis because van Dijk not only looks at the text's structure but also sees how discourse can be formed* (Zey Anastasya & Anwar Effendi, 2023).

This methodology involves analysis at three levels: macro (themes), superstructure (text arrangement), and micro (lexical, syntactic, and rhetorical choices), making it ideal for revealing the intricate mechanisms of symbolic power and racial inequality in movie narratives. This study will examine selected dialogues and visual moments in *The Blind Side* using Van Dijk's framework to illustrate how the movie reproduces colorblind narratives that appear inclusive but ultimately sustain racial inequalities. This study adds to media studies by better understanding how popular cinema can promote dominant ideologies in the garb of moral and humanitarian storytelling.

It promotes critical awareness of how race is portrayed in popular media and advocates for more nuanced representations that question, rather than conceal,

institutional inequality.

## **Method**

### ***Research Design***

This research used a qualitative approach to understand social phenomena deeply and contextually. *"Qualitative research is research that provides insight and understanding of the background of the problem. This unstructured exploratory research method studies very complex phenomena that are impossible to explain with quantitative research."* (Ahmad et al., 2019). Qualitative research is used to gain an in-depth understanding of human behavior, experiences, attitudes, intentions, and motivations based on observation and interpretation to determine how people think and feel. Moreover, it is beneficial for studying human behavior, experiences, attitudes, intentions, and motives through observation and interpretation.

Van Dijk's Critical Discourse Analysis (CDA) approach is the primary foundation in analyzing John Lee Hancock's *The Blind Side*. Van Dijk's perspective discourse analysis is designed practically and interestingly by looking at the social context in a text. Text analysis in Van Dijk's model of discourse analysis is not only based on the text but also pays attention to the production of the text so that conclusions can be drawn, why the text was produced like that, what is the purpose, what is the meaning and what are the benefits in it.

Van Dijk's critical discourse analysis model is often called social cognition discourse analysis because van Dijk looks at the text's structure and sees how a discourse can be formed. In concept, the discourse analysis model of Teun A. van Dijk combines all dimensions of discourse, including text, social cognition, and social context. In the text dimension, the part that is analyzed is how the structure of the text and the strategies contained in the discourse influence and emphasize a specific topic. In this context, the movie *The Blind Side* is analyzed as a visual text representing ideologies hidden behind the narrative structure, dialogue, and character portrayals. This research aims to understand how discriminatory practices such as colorblindness are articulated and normalized in the movie, as well as how they shape the audience's perception of race and identity issues.

### ***Research Instrument***

The primary data source in this research is the movie *The Blind Side* (2009) by director John Lee Hancock. This movie was chosen because it depicts how colorblind ideology is subtly built and accepted as something neutral by society. Secondary data sources include scientific journals, books, and articles relevant to Van Dijk's CDA theory, colorblind studies, and representations of discrimination in the media.

The main instrument in this research is documentation in the form of dialog transcripts, visual scenes containing discriminatory narratives or stereotypical representations, and analysis notes obtained from movie observations.

Researchers also used references from academic literature and scientific articles to strengthen the findings and discourse analysis conducted.

Researchers will go through several stages when collecting data. First, researchers watched the movie repeatedly and noted important dialogues, character portrayals, and visual contexts that represented power relations and the issue of racial discrimination. Second, researchers identified discourse elements such as text structure, language elements, language components (lexis, syntax, rhetoric), word choice, narrative structure, social relations between characters, and socio-political contexts that appeared in the movie. Third, the data that has been identified is then classified based on the categories in Van Dijk's CDA model, there is macro structure (theme), superstructure (argumentative flow), and micro structure (lexis, syntax, rhetoric). Fourth, the analysis is conducted by interpreting the meaning behind the text and social context to understand how the movie shapes or reproduces certain ideologies, such as colorblindness. Fifth, the analysis results are systematically organized and interpreted as a scientific narrative that discusses the representation of discrimination and the form of colorblind ideology in the movie. Finally, the researcher draws conclusions based on the results of the discourse analysis, especially regarding how the movie *The Blind Side* represents power relations, social inequality, and covert racism.

Data processing begins with observing and tracing the discourse structure in the movie. The researcher examines how the dominant ideology is implied in the movie's narrative through Van Dijk's CDA approach, which sees discourse as a form of social action. Next, the analysis results are linked to theories of racial discrimination and media representation to illustrate how the movie influences how society interprets race relations. The final interpretation will show how *The Blind Side* can reinforce or normalize colorblind views of discrimination.

### ***Data Validity and Reliability of The Instrument***

To ensure the data's quality and integrity, several procedures were implemented. The researcher worked with CDA-experienced peer analysts to compare interpretations. Inter-rater dependability was accomplished by discussing and agreeing on crucial identifiers and interpretations. Peer discussion was held with one senior linguistic researcher to minimize researcher bias and improve critical interpretations. The researcher acknowledges the status as an academic outside the American social environment. This approach allows for a critical yet external understanding of American racial discourse. While this distance allows for impartiality, it also makes it challenging to understand culturally varied representations of race relations and privilege fully.

This study also follows ethical guidelines by ensuring that all analyses are respectful, non-exploitative, and based on existing academic discourse. Because the research relied on publicly available media and secondary sources, no direct participants were included, reducing potential ethical risks. However, the method

has limitations. Despite efforts at peer validation, the single-researcher approach may still be at risk for subjective bias. Furthermore, the study focuses on linguistic and visual aspects inside a single movie and does not include audience reception, which might limit the generalizability of its findings. Finally, while CDA is powerful, it does not consider non-discursive aspects (such as economic or production contexts), which could shed more light on power relations. Despite its limitations, this methodology enables a comprehensive and socially contextualized examination of how colorblind ideology is organized and normalized in popular media.

## Results

### Representation of Colorblindness in the Story

Colorblind ideology believes that it is better to ignore or minimize cultural or ethnic differences on purpose. Colorblind ideology promotes the belief that racial and cultural differences should be ignored in favor of fundamental human values. While it appears to promote inclusivity, this ideology frequently masks the reality of systematic racism and reinforces existing racial inequalities. Colorblind ideology refers to the belief that race should not be considered in social interactions, which often leads to denial of systemic racism and white privilege. Colorblind often proclaims neutrality or objectivity towards cultural or ethnic differences. One of the most apparent forms of colorblind ideology is in workplace diversity. Colorblind seems linked to classic Western ideals such as meritocracy, individuality, and a strong need to belong. As one example, white people are more likely to see themselves represented in media, including television, movies, and literature, which can affirm their identity and experiences.

#### 1. Verbal Indicators of Colorblindness

The colorblind ideology in *The Blind Side* is represented through the main character's attitude, especially the Tuohy family, who explicitly show that they "*do not see skin color*" as relevant in social interaction. This statement is seen as a form of inclusion and tolerance. However, in the context of Van Dijk's Critical Discourse Analysis (CDA), it functions as a form of symbolic domination and obscuration of the existing structure of racial inequality in society.

The following dialogue is an example of a verbal indicator of colorblindness represented through Leigh Anne's white female friends in a casual discussion that clearly illustrates colorblindness. Although the words used sound neutral, this dialogue ignores the historical background and context of racial discrimination experienced by people of color.

SHERRY: "Civil rights was responsible for some good things but those programs-building ugly, low-cost housing. I mean how could you be creative if you lived there? It's stifling."

ELAINE: "Did you know that black men were employed at a higher rate before those programs? It's a fact."

BETH: "They're not 'black', Elaine. The term du jour is African-American."

From this quotation, the dialogue clearly shows that skin color is not considered important in social relations. This reflects the basis of colorblind ideology, which is the belief that race should not be a factor in the treatment of individuals. This dialogue reflects a colorblind attitude that not only ignores the experience and history of racial discrimination but also seeks to eliminate existing social identities. In the micro structure, the lexicon shifts from the term "black" is substituted with a more "politically correct" phrase such as "African-American."

This is an example of how discourse can mask reality and reinforce dominant positions through word choices that appear neutral and progressive. This conversation's change of terms and humor show how the dominant culture deals with racial tensions by diffusing and masking differences without disrupting existing social structures. In the macro-structure, this dialogue reflects broader societal social changes, where the conventional construction of whiteness as the dominant norm is shifting.

This suggests a social narrative that is beginning to reframe relations between racial groups more equally and universally. However, in the perspective of Van Dijk's Critical Discourse Analysis, emphasizes that such discursive practices often mask ideologies of power and exclusion under the pretense of objectivity, and it was statements that manifest the symbolic power wielded by dominant groups in their efforts to recognize the structural injustices experienced by minority groups.

## *2. Humanitarian Discourse as Masking Tool*

Furthermore, the dialogue between Sherry and Elaine, who doubt Leigh Anne's good intentions towards Michael, shows counter perspectives and narrative limitations. Sherry and Elaine's doubts and skepticism reflect that Leigh Anne's actions may only be driven by compassion or general moral obligation without directly considering Michael's racial identity. On the other hand, Leigh Anne expressed her desire to help Michael regardless of his skin color. Leigh Anne's attitude reflects the principle of colorblindness, where help and treatment are given based on humanitarian needs and values, not racial background. She refuses to let skin color be a barrier to providing opportunities and protection to Michael. This statement demonstrates humanitarian masking, where good intentions are used to overshadow discussions of structural injustice.

*SHERRY: "is this some kind of white guilt thing, Leigh Anne? I mean charity's the Lord's work but..."*

*ELAINE: "What will your daddy say"*

*LEIGH ANNE: "Look, here's the deal. I don't need any of y'all to approve of my choices. But I do ask you to respect them. You have no idea what this boy's been through."*

While these statements *"is this some kind of white guilt thing"* was a hint of skepticism, the movie portrays these friends just as ignorant or prejudiced, making their worries easily dismissed. The narrative then re-focuses on Leigh Anne's assertiveness and morality, drowning out the negative voices. This statement shows a form of colorblindness, where Leigh Anne feels that helping Michael is done regardless of race but unconsciously shows her superiority as a white savior who *"transcends"* racial issues. In micro structure, sentences like *"I don't need any of y'all to approve of my choices. But I do ask you to respect them."* appear neutral, even favorable, and have an assertive and independent tone, which rhetorically suggests strength and confidence. However, it also implies a rejection of criticism that might highlight racial issues, asserting that good intentions are enough to override larger issues. In the macro structure this dialogue reinforces the colorblind form due to the belief that personal acts of kindness can erase or replace the recognition of systemic racial inequality, maintaining the symbolic dominance of the white group in the social narrative. The overall ideology constructed in the narrative of this statement conveys that racial problems are not significant issues and that racial domination can be ignored if there are good intentions.

### *3. Visual Framing of Racial Neutrality*

Visual elements also contribute to the construction of colorblind ideology. In the dialogue, Elaine asks how she is worried that Michael's presence will threaten the safety of her daughter Collins and how Leigh Anne dismisses concerns based on negative stereotypes about Michael, which is also an example of colorblind attitudes that emphasizes the form of humanity without acknowledging the roots of racism.

*ELAINE: "Aren't you worried or even just a little? (off Leigh Anne) I mean he is a boy, a large, black boy, sleeping under the same roof."*

*LEIGH ANNE: "I've got this. (rises, to the group) Shame on you."*

This conformation is visually framed with Leigh Anne standing assertively while the other women are seated, emphasizing her moral authority. Leigh Anne's statement rejecting this concern is a positive stance in the context of opposing negative prejudice against blacks, who are often associated with criminality and danger. The use of the phrase *"a large black boy"* when seen in the micro structure



of the word contains stereotypes attached to black characters as scary or dangerous. Leigh Anne's assertive and dismissive response to this concern uses direct and emotive language to defend Michael while emphasizing her attitude. However, in the macro structure, Leigh Anne's attitude of rejecting this stereotype also expresses colorblindness that emphasizes a humanitarian attitude without acknowledging the roots of racism. This attitude hides the fact that prejudice and injustice are rooted in deeper social structures, so it is not enough to reject stereotypes personally.

#### 4. *Passive Tolerance and Silenceing of Race in The Colorblindness Community*

The dialogue between Leigh Anne and Collins asks if Michael's presence in the brand house makes Collins uncomfortable. This shows the attitude of passive tolerance and silenceing of race in the colorblindness community, where Collins explains that she accepts Michael's presence as long as he is not considered intrusive.

LEIGH ANNE: *"Be honest with me now, okay? Is Michael being here weird for"*

COLLINS: *"They're stupid kid, who cares what they say."*

LEIGH ANNE: *"What about you?"*

COLLINS: *"It's fine. I mean, you can't just throw him out on the street."*

Collins shows acceptance of Michael without regard to race, but this can also be interpreted as *"passive tolerance."* The expression *"who cares"* indicates indifference rather than concern about racial issues. In the micro structure, Collins' phrase *"stupid kids"* uses informal and dismissive language, showing an indifferent attitude towards prejudice in his social environment. His admission that *"you can't just throw him out"* emphasizes passive acceptance. However, when viewed from the macro structure, this attitude reflects a form of social colorblindness that minimizes racial conflict and injustice by assuming that as long as there are no significant problems, racial differences do not need to be considered, so that social inequality remains invisible and uncriticized. This shows that the community accepts Michael's existence without any problems as long as he is not a *"nuisance,"* reflecting a passive tolerance that does not involve active recognition of racial diversity or injustice.

Overall, *The Blind Side*, through dialogue and narrative, builds a community that claims *"not seeing skin color"* as a noble value. However, critical analysis reveals that this attitude is often a way to hide and normalize racial inequality, not erase it. The ideology of colorblindness functions as a symbolic power tool that protects the dominant position of white groups by ignoring the real challenges faced by minority groups.

#### **The Construction of Colorblind Community in the Story**

The colorblind community strives to create a new perspective different from the existing one. In the old view, the majority group that is often considered as a society is those with white skin. In contrast, those with different skin tones are

often referred to as people of color who experience marginalization and inequality in many social aspects. This outdated view often places white people as the norm, making other groups look different and often less equally recognized.

In response to this societal view, the colorblind community puts forward the idea that differences in skin color should not be a reason for different treatment, judgment, or recognition in society. They assert that members of the colorblind community do not "see" skin color. This means they seek to remove racial categories as barriers that separate individuals in social interactions. In this way, the community wants to spread the understanding that a true society is a collection of individuals of various skin color backgrounds who are equal in value and standing. Another aspect of the construction of a colorblind society is the attitude of standing firm despite facing criticism or prejudice from the social environment. In addition, one of the crucial elements of colorblind community construction is the effort to develop perspectives different from the typical or traditional views of racial identity and skin color.

### *1. Abolishing Racial Categories in Social Interactions*

First, this view of not "seeing" skin color means that they seek to remove racial categories as barriers that separate individuals in social interactions. It further challenges the old construct that "community" refers only to white groups as the primary reference point. The colorblind community advocates inclusivity that transcends the boundaries of skin color, hoping to build a more egalitarian society free from discrimination. In this perspective, skin color diversity is seen as a natural part of a diverse community, not a cause of division or social hierarchy. As in Elaine's statement that black male workers use the term "*black men*," which was later corrected by Beth, who replaced it with the term "*African-American*."

*ELAINE: "Did you know that black men were employed at a higher rate before those programs? It's a fact."*

*BETH: "They're not 'black', Elaine. The term du jour is African-American."*

This dialogue indicates a change in language and perspective that seeks to remove the immediate stigma and replace it with terms more acceptable to society. This language change becomes part of a new construction that seeks to change old perceptions gently. This dialog shows the social interaction between individuals on the micro structure, reflecting how personal views and everyday language can shape or influence racial views. For example, Beth corrects the term "*black*" to "*African-American*," which shows the individual's awareness of the importance of inclusive and more accepted language in society. In this interaction, there is a conscious effort not to explicitly "*not see skin color*," reflecting the practice of colorblindness. On a macro-structure, this dialog reflects broader societal social changes, where the conventional construction of whiteness as the dominant norm

is shifting. This suggests a social narrative that is beginning to reframe relationships between racial groups more equally and universally. The colorblind approach attempts to remove the structural boundaries that have separated society based on skin color and replace them with the concept of an inclusive society that is uniform in social treatment. This is part of a social and political transformation process involving broader institutions, policies, and cultural norms.

Moreover, the view of not seeing skin color also appears in the scene where Leigh Anne meets Michael on the street and invites him to live in her house, showing that differences in skin color are not a barrier to social interaction. Leigh Anne's actions shift the conception of "community" from exclusivity, which is generally associated with white groups of high social status, to a more open understanding, where individuals with diverse racial and social backgrounds are recognized as part of one social unit. This action demonstrates real action by breaking down social barriers through clear empathy steps.

*The BMW pulls to a stop alongside Michael. Leigh Anne gets out, walks up to Michael.*  
*LEIGH ANNE: "Big Mike, my name is Leigh Anne Tuohy. My kids go to Wingate. You said you're going to the gym?" Michael slowly nods.*

*LEIGH ANNE: "The school gym's closed." Michael takes this in but doesn't respond.*

*LEIGH ANNE: "Why were you going to the gym? (again, no answer) Big Mikes! Why were you going to the gym?"*

*MICHAEL: "Because... it's warm."*

*LEIGH ANNE: "Do you have anywhere to stay tonight?" Michael eyes the ground, then nods. Don't you dare lie to me.*

*Leigh Anne makes her way back to the car, with Michael in tow. She opens the back door and he gets in next to SJ in his headdress. Leigh Anne climbs into the front seat, closes the door. Sean is looking at her.*

In the scene where Leigh Anne picks up Michael by the side of the road, the visual aspect significantly illustrates the difference between the two. With her BMW SUV, Leigh Anne is seen to have a higher status than Michael, walking alone in the cold and wearing dark clothes. When she invites him into the car, the difference in shirt color, posture, and lighting emphasizes the symbolic meaning of the transition between class and race. Leigh Anne's actions do not explicitly mention or point out Michael's skin color but still reflect genuine care and concern. She sees herself as an individual who responds to the needs of every human being universally - without first evaluating racial or social backgrounds. This reflects an attempt to remove the racial barriers that have dominated relations between white and black communities in the American South.

In micro structures, the phrase "Don't you dare lie to me" implies the power of personal discourse that touches and presses without being dominant. With an assertive style, Leigh Anne expresses emotional engagement and a sense of social

responsibility. She chooses to communicate directly, ignoring upper-class manners and replacing them with interpersonal honesty that creates a social closeness rarely found in interracial relationships. This shows how language through word choice and sentence structure blurs racial and social class boundaries and builds more equal human relationships on a microstructure. Leigh Anne's actions illustrate how someone in a white majority position actively creates a new mental model of the "other," in this case, Michael, who is seen not as a symbol of deviance or problem but as a member of the family and community.

In the macrostructure, these actions reflect a shift from patterns of social domination to social integration. Upper-class white communities in areas like Memphis, Tennessee, typically form invisible social boundaries against underprivileged black communities. Leigh Anne's actions represent a form of social reconstruction that breaks these boundaries and promotes a new narrative that communities should not be identified solely by skin color or economic status. A colorblind approach in this context is not a denial of the existence of race but rather an abandonment of the boundaries and stigmas associated with race, replacing them with active engagement to create an inclusive society. This scene's social transformation occurs in the family's private space. It symbolizes potential changes in broader cultural norms, where diversity is recognized and accepted as part of equal humanity.

## 2. *Persist in facing social criticism*

Furthermore, another aspect of the construction of a colorblind society is the attitude of standing firm despite facing criticism or prejudice from the social environment. This attitude is reflected in the commitment not to view differences in skin color as a basis for social treatment and the courage to challenge old norms or stereotypes that limit social interaction and justice.

*SHERRY: "is this some kind of white guilt thing, Leigh Anne? I mean charity's the Lord's work but..."*

*ELAINE: "What will your daddy say"*

*LEIGH ANNE: "Look, here's the deal. I don't need any of y'all to approve of my choices. But I do ask you to respect them. You have no idea what this boy's been through."*

Leigh Anne response to her friends was highlights her moral self positioning which reflect the asserion of white moral autoriry. In the micro structure of Leigh Anne's attitude, she clearly states that she does not need approval from others and only asks that people respect her decision. The phase "*i don't need any of y'all to approve of my choices*" emphasis on individual autonomy is reflected in the strong declarative syntax. This shows she has strong principles to reject the old norms that separate people based on skin color. Leigh Anne emphasizes that her concerns and actions are based on humanity and empathy, not social pressure or racial guilt. The

statement "You have no idea what this boy's been through" emphasizes that everyone's experiences and needs are more important than stereotypes or prejudices. In the macro structure, Leigh Anne's attitude can encourage changes to social norms and more open policies. In the quote, Leigh Anne is an example of a community that does not see skin color and demonstrates this attitude by refusing to seek the approval of others despite the skeptical questions posed. And its ddefinitees of what is considered moral, acceptable, or "right" remain dominated by white subjectivity while ignoring critiques of the existing system. She confirms that her decision is based on a deep understanding of individual experiences and needs (Michael). This shows how someone from a society that ignores skin color can stick to the principles of equality and humanity without succumbing to social pressures that want to maintain the existing state of affairs.

### 3. *Establishing Equality Beyond Skin Color*

One of the crucial elements of constructing a race-blind community is the attempt to develop a perspective different from the standard or traditional view of racial identity and skin color. Developing a "different view" means examining and overhauling existing social structures by presenting a more inclusive social reality, where skin color diversity is not used as a significant barrier or differentiator. This view is theoretical and reflected in everyday attitudes, language, and social interactions that seek to alleviate or eliminate racial tensions and discrimination. *COUSIN BOBBY: "Listen, I've had about five cold ones so I'm just gonna go ahead and ask... Who's the colored boy in y'all's Christmas Card?" Leigh Anne and Sean look at each other and laugh.*

*ELAINE (V.O.): "Leigh Anne, you looked teeny-tiny next to him."*

This excerpt of dialogue between Cousin Bobby and Leigh Anne and Sean's reactions illustrates an important aspect of constructing a colorblind society that seeks to present a new view different from the old social norms regarding race and identity. Cousin Bobby's question reflects traditional societal views that often prioritize racial categories as one's primary identity and consider the presence of individuals of color in the context of the white majority as conspicuous or "foreign". However, Leigh Anne and Sean's reactions to Cousin Bobby's question reflect the traditional societal views that often prioritize racial categories as one's primary identity. However, Leigh Anne and Sean's reaction of laughing together shows that they reject and move away from such views. Their laughter reflects that differences in skin color are no longer seen as an issue to be debated or a focal point in social relationships and family identity. It is a form of constructing a new perspective that seeks to abandon racial boundaries and promote equality and inclusiveness by the principles of a society that does not disregard skin color.

On the micro structure, this dialogue reflects how individuals in everyday interactions form and maintain new views on race. Leigh Anne and Sean show an

attitude that does not question skin color as the primary identity, choosing to respond to comments that contain stereotypes or prejudices by using humor and a casual attitude. Meanwhile, in the macro structure, this phenomenon illustrates a broader change in social values in society, where diversity is beginning to be accepted as a normal aspect of social life. In the colorblind ideology, the attitude shown by Leigh Anne and Sean reflects an example of this ideology. Using humor and a relaxed attitude to respond to these stereotypes is one cultural way of addressing and defusing these ideological tensions while reinforcing new, more inclusive views.

### **The Construction of Power Relations by the Colorblind Community in Stories**

In *The Blind Side*, analyzing how power relations are constructed and reproduced is an important aspect of understanding the message and social impact of the movie. It is important to know how power relations are established and sustained as a key to understanding the message and social impact of the movie. The movie presents an inspiring narrative of a black boy achieving sporting success thanks to his white family's support. It also reveals more complicated social dynamics related to race and power.

The colorblind community is at the center of the construction of power relations depicted in the movie. While this attitude is often considered a step towards inclusivity and social progress, in practice, it can mask and maintain the structural inequalities suffered by minority groups. In the construction of the colorblind community's power relations, the aspect of colorblindness is an important part because it involves power dynamics in the way racial differences are perceived, accepted, and treated in society. In addition, the dominance of the majority narrative is also a key element in forming these power relations. Furthermore, the manifestation of White Saviorism in this context also strengthens and clarifies the power relations that exist between the majority and minority groups.

In the movie, the colorblind community is represented by the Tuohy family, as well as the social environment around Michael Oher, which underlines that race is not an important factor and that every individual should be recognized equally based on human values. However, using Teun A. van Dijk's Critical Discourse Analysis (CDA) approach, one can see how these narrative functions as an ideological tool that affirms the dominance of the white group and does so in a subtle way that limits the freedom of black individuals and unbalances social relations.

#### *1. Paternalism and Morality as Legitimation of Social Power*

Colorblindness is included in the construction of power relations because it involves power dynamics in how racial differences are viewed, accepted, and treated in society. The colorblind concept, which argues that race should not be a

consideration in the treatment of individuals, establishes and maintains dominant power structures by ignoring ongoing racial inequalities.

In the following dialogue, when Leigh Anne visits Denise Oher to ask for the birth certificate, she discusses Michael's situation. Denise asks directly about Michael's status and the assistance provided by Leigh Anne, emphasizing Michael's dependence on the new community and Leigh Anne's dominant position. This dialogue is an important moment that reveals the reality of Michael's life and shows how the colorblind community builds paternalistic power relations and morality as a form of social legitimacy.

*DENISE OHER: "How many foster kids you got living with you?"*

*LEIGH ANNE: "Oh, I'm not a foster parent to Michael. We were just helping him out."*

*DENISE OHER: "State don't pay you nothing?" "And he lives with you?" (Leigh Anne nods)*

*DENISE OHER: "And you feed him?" (another nod) "Buy him clothes, too?" "When I can find them in his size."*

*DENISE OHER: "You a fine Christian lady."*

This dialogue reveals how power relations are established in communities that do not see skin color through the paternalistic role of aid managers and the symbolic recognition of morality. Denise Oher, Michael's biological mother, asks questions that emphasize how Michael is dependent on Leigh Anne, which demonstrates her subordinate position of being dependent on the "benevolence" of the majority community. Leigh Anne expressly refuses to be referred to as a "foster parent," which in the micro structure means that she attempts to conceal Michael's legal and societal status, reflecting a race-blind discourse strategy to disguise structural and legal issues in a racialized context. On the other hand, in the macro-frame, Denise's acknowledgment, "You're a fine Christian lady," is a moral legitimation that provides social justification for Leigh Anne's role while demonstrating how power is constructed within narratives of religion and benevolence. This entire conversation illustrates how communities that do not see skin color construct and maintain unequal power relations through narratives of generosity and morality, which mask existing inequalities and dependencies.

## *2. Domination of the Majority Narrative*

Furthermore, one element in the formation of power relations is the dominance of the majority narrative. In the context of racialized communities, this relates to how the majority group, which usually consists of individuals or groups who have not directly experienced racial injustice, controls how racial issues are viewed, talked about, and even ignored. This plays a role in regulating narratives and conversations about race, as well as avoiding critical questions related to

discrimination while maintaining favorable circumstances for them. By adopting an ideology that ignores skin color, they argue that racial issues have been addressed. However, in reality they avoid acknowledging and addressing the racial inequalities that persist in society.

The following dialog is a form of community narrative control, referring to Michael as her son. Leigh Anne gives Michael a new identity. In social contexts, identity is often influenced by how the majority group perceives the individual. In this case, Leigh Anne utilizes the nurturing narrative of a white mother to change Michael's perception. As a result, Michael is no longer perceived as a marginalized child but rather someone who is "owned" and nurtured by the majority group, reflecting a narrative shift related to social power and race.

*Leigh Anne stands and turns to face the Milford fans...*

*LEIGH ANNE: "See number seventy-four? Well, that's MY son!" The Milford fans don't know what to make of this. Leigh Anne sits down with a self-satisfied smile.*

In this dialog, Leigh Anne explicitly claims ownership and protection over Michael by referring to him as "MY son," in the micro structure, this is a statement that is not only emotional but also symbolic in asserting power relations. She places herself as a protector and a firm statement of control over Michael's identity. The confused reaction of the opposing team's supporters (Milford fans) indicates that this claim creates social tension, showing that the power relations built by Leigh Anne's community contradict or challenge the position of other groups, in this context which different views or identities may dominate. At a macro level, Leigh Anne's smug smile indicates a sense of symbolic victory in maintaining control and social position within her community while affirming the dominant position of the white community as a "savior" and determinant of Michael's identity.

This reflects part of the mechanism of narrative domination by the majority group, where the white figure functions as the savior and the central controller of the storyline. The white character is given a central role as the savior of the black individual. However, every aspect of the story, from the emotional focus to the narrative of identity change, remains in the control of the savior rather than the saved. In this movie, Michael can barely express his views actively. Michael's life is shown not from his perspective but from the point of view of the Tuohy family, especially Leigh Anne, who ultimately becomes the master of the story. Michael is relegated to being an object of the story rather than an active subject.

Eventually, the symbolic claim to Michael's identity shows who can determine one's identity, social position, and narrative in the community. Although this kind of narrative appears harmonious on the surface, it holds symbolic power that reinforces inequalities in representation, especially in popular culture such as



movies. Michael is made part of the family and organized, shaped, and retold by others without being given complete freedom over his story.

### 3. *White Saviour Trope*

Furthermore, another aspect of the construction of power relations in the colorblind community is the manifestation of the concept of a savior attitude in power relations related to the phenomenon where individuals or groups who are the majority, generally white groups, feel obliged to "save" or "help" minority groups, especially more marginalized racial groups. This attitude subtly reinforces and shapes power structures. In this context, those who feel like "saviors" often have control over the narrative and make decisions for the group they claim to help without giving individuals from minority groups the opportunity to determine their future.

In the following dialog, Granger explains the NCAA's concern that recruitment practices such as Michael's, where school supporters become the official guardians of underprivileged young athletes, could open the system to abuse. This scene shows the construction of complex power relations, where the colorblind community, in this case, the Tuohy family, holds control over Michael's life under the guise of "help," while the institutional system questions and regulates the legality and ethics of the relationship.

*GRANGER: "The NCAA fears that with your recruitment a door might be opened - that boosters from lots of schools in the south will become legal guardians for young athletes without means and funnel them to their almmaters. (Michael still doesn't get it, shakes his head.)"*

*GRANGER: "I'm not saying I believe it and I'm not saying I don't, but there are many people involved with this case who would argue that the Tuohys took you in, fed you, clothed you, paid for your private education -"*

Granger, part of the institutional community, voices the fear of potential exploitation if Michael's "adoption" or "rescue" practices are misused for commercial or academic purposes, signaling the complex power relations between sports institutions, the law, and the community. On the micro structure, Granger's sentence contains terms such as "boosters" and "legal guardians," which may be difficult for Michael to understand, as shown by the gesture of "shaking his head." Word choices such as "fears," "door might be opened," and "funnel them" carry connotations of apprehension and potential abuse, which subtly implies a distrust of the Tuohy community's good intentions. This statement also acknowledges the Tuohy community's role in providing for Michael's basic needs, which in the context of colorblindness discourse is often used to legitimize their superior position as "helpers" and "saviors" while hiding broader structures of inequality.

Michael's unconscious "still does not get it" illustrates how individuals from marginalized communities experience incomprehension or inability in the face of dominant discourses that regulate and limit their space. At the macro level, this discourse reflects how the colorblind community maintains power relations by framing paternalistic actions as benevolent despite the inherent dynamics of control and dependency.

The following dialog is also an example of a savior attitude. Michael's question is directed at Leigh Anne and her family for taking Michael in as part of their family and helping him financially and socially. This form of social legitimization reinforces asymmetrical power relations, where the dominant community uses morality and generosity to maintain its superior position.

*LEIGH ANNE: "Was he right? (off Sean's look) What did he say about us?"*

*SEAN: "Leigh Anne, be sensible. We gave clothes to a boy who had one pair of shorts. We gave him a bed. To hell with the NCAA, I'd do it again tomorrow."*

This dialogue shows the construction of power relations built by the colorblind community in the form of narratives of kindness and "rescue", which serve to legitimize their social dominance and superiority role. In the micro structure, Leigh Anne's question about their actions to help Michael is the right thing to do, which shows the awareness that their actions can be seen as a form of social power imbalance. Sean responds, emphasizing that their actions are natural and right, regardless of institutional rules or norms such as the NCAA. This macro structure emphasizes the power position of the white community as the "giver" who is morally superior and has the right to take action without considering the existing system. The phrase "We gave clothes... We gave him a bed" builds a paternalistic narrative, where this community positions themselves as saviors and protectors who have control over Michael's life. This is a common form of symbolic power relations in the discourse of colorblindness, where social inequality is framed as a personal problem that can be solved through individual generosity. The rejection of NCAA rules also shows how this community feels above social and institutional norms regarding their "generosity," emphasizing their dominant position and privilege.

## Conclusion

From this research, it can be concluded that colorblindness is often portrayed as a noble value that promotes inclusion and tolerance among individuals without considering racial backgrounds. Using Critical Discourse Analysis (CDA) developed by Van Dijk, this research shows how *The Blind Side* asserts racial neutrality as a force in the narrative while hiding significant structural inequalities, and such a stance has the potential to become a symbolic tool of domination that can mask and

normalize the racial inequalities that continue to occur in society. The dialogue and narrative in the movie show how the main characters, especially the Tuohy family, articulate the principle of colorblindness by ignoring skin color in their social relations. While this may seem positive as it rejects prejudice and stereotypes, at the same time, it also ignores the historical experiences and realities of racial discrimination experienced by minority groups. As a result, colorblindness not only conceals structural injustice but also reinforces the dominant position of the majority group, especially whites, in social narratives.

Moreover, the construction of a colorblind community in the story reflects an attempt to create a more egalitarian society by removing racial categories as social barriers. However, when racial differences and injustices are not recognized, the result is temporary tolerance rather than deep equality. Inclusive language and actions become mere displays that fail to address systemic injustices. Instead of tearing down racial hierarchical structures, discussions of color blindness reaffirm them under the pretext of goodness, charity, and higher morality. The Blind Side portrays colorblind ideology as an attempt to form an equal society, but in practice, it has the potential to obscure and normalize existing racial inequalities.

This research shows that the importance of improving media literacy lies in understanding representation and the ability to uncover the ideological functions behind narratives, especially how colorblind discourse can mask existing structural inequalities. This study has several limitations, as it focuses on one movie, The Blind Side, without considering data on audience reception and does not delve into the context of production or the perspectives of the actors involved. As a non-American researcher, the writer finds this analysis offers an external perspective that provides critical distance but still has limitations in capturing the nuances of local culture, so engagement from relevant academic sources is needed.

Future research could explore cross-cultural audience responses to colorblind narratives or analyze other movies and how narratives from the black community's perspective can challenge such ideologies. The results of this study also point to the need for more inclusive media production policies that prioritize marginalized groups as active subjects rather than mere symbols. In increasing awareness of racial issues, a neutral or colorblind stance is now insufficient, as it can hide real injustices, so a critical discourse analysis approach can serve as an important tool to understand how media influence public perceptions of race, identity, and power in the modern era.

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