



## **Critical Discourse Analysis of White Supremacy in Hidden Figures (2016) Film**

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### **Abstract**

The present study is a Critical Discourse Analysis (CDA) of the Hollywood film *Hidden Figures* (2016). It investigates how linguistic and discursive strategies are used to construct and normalize white supremacist ideologies, particularly through the representation of Black female characters. The study further explores how discourse constructs the "self" and "other" dichotomy, revealing how language reinforces cultural hierarchies and institutional power dynamics. Specifically, it aims to examine the linguistic strategies used to depict racial power relations, analyze how these discursive choices contribute to sustaining dominant ideologies, and assess the extent to which such representations challenge or uphold white authority in mainstream cinema. A qualitative approach is employed to analyze three selected scenes from *Hidden Figures* (2016), using an eclectic analytical model that integrates Fairclough's three-dimensional framework, Halliday's transitivity system, van Leeuwen's role allocation model, and van Dijk's ideological square. The findings indicate that *Hidden Figures* subtly reinforces white supremacy by portraying Black women as exceptional individuals who succeed within white-dominated systems. Through the use of relational and passive structures, as well as limited activation of Black characters, the film upholds racial hierarchies and contributes to a broader ideological narrative that centers whiteness as normative and authoritative.

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## 1. Introduction

Hollywood is one of the largest film industries in the world. Hollywood itself takes its name from a neighborhood in Los Angeles, California, in the United States. Hollywood has produced thousands of films since 1908 in a variety of genres, including action, thriller, comedy, horror, crime, and romance-comedies.

Hollywood cinema has long been a dominant cultural tool that shapes and reflects societal ideologies. Its narratives are not merely entertainment but are embedded with complex socio-political meanings. Among these is the ideology of white supremacy, a system that privileges whiteness as the norm and standard of power, intelligence, and civility.

A movie can affect society in many ways, including race and class, in the same way that postcolonialism has affected the industrial film (Benshoff and Griffin, 2009, p. 1).

White supremacist issues can be observed in American films such as *Hidden Figures* (2016), which depicts underlying racial ideologies by portraying white characters as figures of authority and guidance, while African-American characters are often subjected to stereotypical roles rooted in historical marginalization. Despite the film's modern context, remnants of white superiority and racial bias are still discursively present. By analyzing selected scenes from *Hidden Figures*, the present study attempts to reveal the discursive strategies used to construct and reinforce white supremacy.

This study fills a gap by conducting a Critical Discourse Analysis of *Hidden Figures* (2016), examining how the film employs linguistic and discursive strategies to construct and normalize white supremacist ideologies. It adopts an eclectic approach to CDA, drawing from Fairclough's three-dimensional model, Halliday's transitivity system, van Leeuwen's framework of role allocation, and van Dijk's ideological square. This integrated framework allows for a comprehensive analysis of discourse at the micro (lexico-grammatical), meso (discursive practice), and macro (ideological) levels.

Consequently, this study seeks to answer the following research questions:

1. How is white supremacy linguistically constructed in the film *Hidden Figures*?
2. What discursive strategies does *Hidden Figures* employ to normalize white supremacist ideologies?
3. What ideological assumptions about white supremacy are constructed and reinforced in *Hidden Figures*?

By focusing on underexplored linguistic features and applying a rigorous Critical Discourse Analysis methodology, this study offers an original contribution to media representation research on race and power. It goes beyond previous visual and thematic analyses by uncovering the implicit discursive mechanisms through which white supremacist ideology is constructed and reproduced in mainstream Hollywood cinema.

## 2. Literature Review

### 2.1 Critical Linguistics

In the late 1970s, Roger Fowler and his associates at the University of East Anglia in the United Kingdom, including Tony Trew, Gunther Kress, and others, developed the field of critical linguistics. Systemic functional linguistics theories created by Michael Halliday had an impact on it (Simpson & Mayr, 2009). According to Fowler et al. (1979), critical linguistics studies how language both reflects and

perpetuates social power structures. It looks into how various social groups marginalize others, control knowledge, or assert authority through language (Van Dijk, 1993).

According to Kress (1989: 446), CL is a politically motivated discipline that provide a "social critique" in an attempt to reveal the "structures of inequality." It is impossible to isolate these discursive practices from human interaction since CL and CDA theories seek "to create awareness in agents of how they are deceived about their own needs and interests" (Wodak, 2001: 11). Language is used as a tool for social inequality and ideological control in a variety of contexts, including the media, political rhetoric, education, and the legal system (Hart & Cap, 2014).

## 2.2 Critical Discourse Analysis (CDA)

Wodak (2001) states that CDA emerged in the early 1990s through the efforts of a group of scholars who gathered at a symposium in Amsterdam in January 1991. Influential figures such as Ruth Wodak, Teun van Dijk, Theo van Leeuwen, Norman Fairclough, and Gunther Kress played a key role in shaping the field, each developing their own distinct approaches to Critical Discourse Analysis.

The term *Critical Discourse Analysis (CDA)* refers to the entire process of social interaction, with the text being only one element within that broader process (Fairclough, 1989, p. 24). Crystal (2008:123) points out that CDA is "a perspective that studies the relationship between discourse events and sociopolitical and cultural factors, especially the way discourse is ideologically influenced by and can itself influence power relations in society."

According to Hammersley (2002, p. 252), CDA seeks to accomplish much more than traditional forms of discourse analysis. It not only aims to explain how discourse functions but also aspires to provide insights into society at large, identifying its flaws and proposing ways it can and should be transformed. Locke (2004, p. 38) explains that CDA focuses on how power dynamics within discourse are either maintained or contested through texts and the various practices involved in their production, interpretation, and distribution. Mayr (2008, p. 9) argues that CDA addresses numerous broader social issues, including ideology, power, dominance, and inequality. It is grounded in the idea that language, both in written texts and spoken discourse, plays a crucial role in upholding and justifying social injustice, oppression, and unequal power relations. Van Leeuwen (2004, p. 169) states that CDA analyzes, assesses, and interprets both spoken and written discourse by drawing on concepts and insights derived from social theory.

## 2.3 Approaches of CDA

Numerous frameworks in critical discourse analysis are designed to examine the connection between ideology, power, and language. Two main frameworks are used in this study, and they are briefly covered below:

### 1) Fairclough's Three-Dimensional Framework

Discourse is regarded as a type of social practice in Fairclough's Three-Dimensional Framework. Three interrelated levels make up this model: social practice (explanation), discursive practice (interpretation), and textual analysis (description) (Fairclough, 1993).

At the textual level, language components like vocabulary, grammar, and coherence are studied. At the discursive level, however, the creation and consumption

of texts in specific institutional contexts are considered. Finally, at the interpretation level, the larger sociopolitical framework in which speech is situated is taken into account. This framework highlights how language is not neutral but actively shapes and is shaped by power dynamics, ideologies, and institutional norms (Fairclough, 1995; Jørgensen & Phillips, 2002).

## 2) Van Dijk's Ideological Square

The role that language plays in creating in-group and out-group identities is highlighted by this framework. Van Dijk (1998) lists four fundamental strategies: emphasising positive actions of the in-group, emphasising negative actions of the out-group, de emphasising in-group faults, and downplaying out-group virtues. This model demonstrates the covert ways in which language propagates ideologies. For example, the active voice is often used to draw attention to out-group misconduct, while passivation may be used to hid in-group ones. Especially in the media and political discourse, Institutional limitations and dominant narratives impact text producers and consumers at the meso-level, especially in the media and political discourse (van Dijk, 1998).

Van Dijk's framework clarifies the ideological underpinnings of discourse, while Fairclough's model offers a systematic method for examining how texts operate in social contexts. Together, these techniques allow for a deeper comprehension of how discourse either supports or contradicts ideologies and hierarchies of power. Their complementary abilities demonstrate CDA's multidisciplinary nature and dedication to revealing covert systems of dominance in everyday language use.

## 3. Analysis and Discussion

### 3.1 Data Analysis

#### Exc. (1)

**ZIELINSKI:** Mary...a person with an engineer's mind should be an engineer. You can't be a Computer the rest of your life. That would be a tragic waste of your ability.

**MARY:** Mr. Zielinski, I'm a Negro woman. I'm not going to entertain the impossible.

**ZIELINSKI:** And I'm a polish Jew whose parents died in a Nazi prison camp. Now I'm standing beneath a space ship that's going to carry an astronaut to the stars. I think we can say, we're living the impossible. Let me ask...if you were a white male, would you wish to be an engineer? Mary doesn't need to think.

**MARY:** I wouldn't have to. I'd already be one.

### Description Stage

#### 1) Vocabulary

##### a) Categorization

Categorization is used to ideologically segment reality, as seen in the phrase "Negro woman, white male," which reflects Hollywood's emphasis on racial hierarchy. This portrayal reinforces white supremacy by showing Black characters, like Mary, limited to roles beneath their qualifications despite working at NASA, while white characters, like Zielinski, hold higher positions regardless of minority status.

#### 2) Grammar

##### a) Transivity

The scene reveals Mary's personal ambition in contrast to the unjust reality imposed on her due to her race. Through relational processes, Zielinski redefines her identity not as a "mathematician," but as someone who is truly an engineer. This challenges the ideological categorization placed on her. The use of relational processes emphasizes how social roles are constructed to reflect racial inequality. By assigning Mary a new role based on her abilities rather than her race, the scene critiques the societal norms that maintain white superiority over Black individuals.

#### **b) Role Allocation**

The main characters are assigned roles through activation. Mary is activated when she asserts, "I am not going...", showing her ambition is blocked by structural racism; her dream of becoming an engineer is deemed "impossible" due to her being a Black woman. Similarly, Zielinski is activated as an agent beneath a spaceship, actively involved in NASA and challenging limits, yet his white skin allows him access despite his minority background.

#### **Interpretation Stage**

##### **Intertextuality**

Mary delivers a powerful line, "I'm a Negro woman. I'm not going to entertain the impossible," which reflects the racial and gender inequalities of 1960s America. In response, Zielinski references "a Nazi prison camp," highlighting a history of oppression and systemic violence. He then points to America's progress, saying, "Now I'm standing beneath a spaceship," acknowledging that major advancements were built on the efforts of Black individuals who remained unrecognized and excluded from credit.

##### **Explanation Stage**

This excerpt reflects an ideological critique of systemic racism and sexism. Mary's line "I'm a Negro woman. I'm not going to entertain the impossible" reveals how her race and gender are framed as obstacles to success. Her identity is portrayed as a limit to ambition. In contrast, Zielinski represents resistance to these limits, using his whiteness, gender, and Holocaust survival to support the idea of challenging the impossible.

#### **Exc. (2)**

**AL HARRISON (O.S.):** Where the hell have you been? Everywhere I look you're not where I need you to be. And it's not my imagination. **CONTINUED:** Katherine turns, Harrison's on the floor. Katherine freezes.

**AL HARRISON (CONT'D):** Where the hell do you go everyday?

**KATHERINE:** (quietly): The bathroom, sir.

**AL HARRISON:** The bathroom! The damn bathroom!

**KATHERINE:** Yes, sir. The bathroom.

**AL HARRISON:** For 40 minutes a day!? What do you do in there!? We are T-minus zero here. I put a lot of faith in you. Katherine can barely speak.

She whispers: **KATHERINE:** There's no bathroom for me here.

**AL HARRISON:** There's no bathroom? What do you mean there's no bathroom for you here? Katherine can't take it anymore.

Her voice rises. **KATHERINE:** There's no bathroom here. 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? I have to walk to Timbuktu just to relieve myself! And I can't take one of the handy bikes. Picture that, with my uniform: skirt below the knees and my heels. And don't get me started about the —simple pearl necklace! I can't afford. Lord knows you don't pay —the coloreds enough for that. And I work like a dog day and night, living on coffee from a coffee pot half of you don't want me to touch! So excuse me if I have to go to the restroom a few times a day !

### **Description Stage**

#### **1) Vocabulary**

##### **a) Overwording**

Overwording is evident in the repeated use of "the bathroom, the damn bathroom, and colored bathroom," which highlights the underlying ideology of white supremacy by segregating Black people's bathrooms from the main workplace.

##### **b) Categorization**

The physical distinction between colored and white restrooms, referred to as "COLORED bathrooms," is an example of categorization that emphasizes the exclusion and control of Black people. This classification is linked to the white supremacist logic that shapes social power.

#### **2) Grammar**

##### **a) Transitivity**

The transitivity processes in the discourse reveal embedded power relations and racial inequality through the use of material, mental, and relational verbs. Material verbs such as "walk," "take," "pay," and "work" illustrate the physical and economic hardships imposed on Black individuals, highlighting forced segregation, restricted mobility, economic oppression, and labor exploitation, particularly of Black women at NASA. Mental verbs like "know" and "want" uncover the internal resistance to injustice and the white employees' discriminatory attitudes, reinforcing white supremacy. Relational verbs emphasize the lack of basic facilities for Black workers, reflecting systemic exclusion and racial segregation within the institution.

##### **b) Role Allocation**

In this scene, Al Harrison, the director of the space task group, is positioned as the actor when Katherine challenges him by saying, "You don't pay the colored enough...", symbolizing the white institutional authority that enforces economic dominance by undervaluing the labor of Black employees.

### **Interpretation Stage**

#### **Intertextuality**



This scene explicitly mentions "COLORED bathrooms," and Katherine's repeated use of the term underscores the power imbalance between the dominant white authorities and the marginalized Black community. The theme of white supremacy is evident in the portrayal of Katherine as a highly capable Black woman who, despite her qualifications, is denied access to basic facilities. Moreover, the phrase "I work like a dog" emphasizes the exploitation of Black employees, who are expected to work tirelessly without acknowledgment or appreciation.

### **Explanation Stage**

The scene portrays the unequal power dynamics at NASA, where Black women faced marginalization and were denied equal access to essential facilities. Katherine's emotional speech confronts the prevailing structures of racial injustice, acting as a powerful form of resistance discourse.

### **Exc. (3)**

#### **A COURT**

**CLERK:** Mary Jackson. Petition to attend courses at Hampton High School.

Mary hops up. Approaches the rail. A WHITE-HAIRED SOUTHERN JUDGE looks up from the case notes. Stops in his tracks when he sees Mary is...black.

**MARY:** Good morning, your honor.

**THE JUDGE:** Hampton High School is a white school, Mrs. Jackson.

**MARY:** Yes, your Honor. I'm aware of that.

The Judge flips through the case notes.

**THE JUDGE:** Virginia is still a segregated state. Regardless of what the Federal Government says or the Supreme Court says. Our law is the law. He reaches for his rejection stamp.

Mary blurts out.

**MARY:** Your Honor, if I may, I believe there are special circumstances to be considered.

CONTINUED: **THE JUDGE:** What would warrant a colored woman attendin' a white school?

**MARY:** May I approach the bench, sir?

The Judge considers, waves the BAILIFF to let her through. Mary walks through the rail gate, stands in front of him.

**MARY (CONT'D):** Your Honor, you of all people should understand the importance of being first.

**THE JUDGE:** How's that, Mrs. Jackson?

**MARY:** You were the first in your family to serve in the Armed Forces. US Navy. The first to attend University. George Mason. And you are the first State Judge to be re commissioned by three consecutive Governors.

**THE JUDGE:** You've done some research.

**MARY:** Yes, sir.

**THE JUDGE:** What's the point here

**MARY:** The point is, your Honor...

Mary leans in.

**MARY (CONT'D):** No Negro woman in the State of Virginia has ever attended an all white school. It's unheard of.

**THE JUDGE:** Yes. It's unheard of.

**MARY:** And before Alan Shepard sat on top of a rocket, no American had ever touched space.

**CONTINUED: (2) MARY (CONT'D):** He will forever be remembered as the Navy man from New Hampshire who was the first to touch the stars.

The smallest opening in the Judge's countenance.

**MARY (CONT'D):** And I, sir, plan on being an engineer at NASA. But I can't do that without taking those classes at that all-white high school. And I can't change the color of my skin. So...I have no choice but to be the first. Which I can't do without you.

Mary looks around the courtroom. **MARY (CONT'D):** Your Honor, of all the cases you'll hear today, which one will matter in a hundred years? Which one will make you the —first? Mary stops talking.

The Judge is jarred. He looks around. Considering his legacy. Considering her passion.

Then quietly: **THE JUDGE:** Only the night classes.

### **Description Stage**

#### **1) Vocabulary**

##### **a) Overwording**

The repeated use of the word "first" in the dialogue is a form of overwording that highlights the historical weight of breaking racial and institutional barriers. This repetition transforms the term into a persuasive device, showing how marginalized individuals use empowered language to challenge systemic obstacles.



### **b) Categorization**

The terms "Negro woman" and "white school" reflect categorization based on race and gender. Mary Jackson is positioned as an outsider to institutional power, while education is framed as racially exclusive. These labels reinforce white supremacy as the norm, highlighting the systemic exclusion of Black individuals.

## **2) Grammar**

### **a) Transitivity**

This scene illustrates how transitivity processes, material and relational, reflect power and resistance within a white supremacist system. Material actions like "reaches" reveal how laws enforce racial exclusion through routine acts, while Mary's action of having "done some research" showcases her resistance through intelligence and preparation, challenging stereotypes. The relational process in the judge's statement "is a white school" reinforces segregation by presenting whiteness as the school's defining feature, framing racism as natural and unchangeable. These processes work together to expose how language maintains and resists systemic inequality.

### **b) Role Allocation**

Activation is evident in the statement, "No Negro woman in the State of Virginia has ever attended an all white school," which highlights the exclusion of Black women from white educational spaces. It underscores how segregation restricts their access and keeps them under the control of an unequal system.

## **Interpretation Stage**

### **Intertextuality**

This scene demonstrates direct intertextuality through the judge's statement, "our law is the law," affirming Virginia's commitment to segregation despite federal rulings. Mary's repeated use of "being the first" ties her personal struggle to broader national ideals of progress, while her comparison to space hero Alan Shepard strengthens her resistance to racism by appealing to the judge's sense of patriotism and achievement.

### **Explanation Stage**

This scene highlights how white supremacy was embedded in America's legal and educational systems. Mary Jackson's exchange with the judge exposes that it was discriminatory laws, not a lack of ability, that hindered Black women's progress. Her clear and confident argument challenges the racist policies that restricted education by race. By asserting her qualifications and demanding equal treatment, Mary's words serve as a strong act of resistance against the oppressive systems dominated by white authority.

## **3.2 Discussion of Results**

The analysis of *Hidden Figures* (2016) reveals that discursive and linguistic strategies are employed to construct complex representations of Black women within a racially segregated society. At the micro, meso, and macro levels of analysis, the findings demonstrate how language, power, and ideology intersect to shape audience perceptions of race, gender, and systemic inequality.

### 3.2.1 Micro-Level: Linguistic Construction of Race and Gender in *Hidden Figures* (2016)

At the micro-level, the linguistic representation of the Black female characters, particularly Katherine, Mary, and Dorothy, is shaped through grammatical structures that reflect both subjugation and resistance.

Through transitivity analysis, the characters are often engaged in material and mental processes that foreground their active roles within a racially discriminatory system. For instance, Katherine's line, "I work like a dog day and night," reflects a material process that exposes labor exploitation, while "I have to walk to Timbuktu" highlights her physical marginalization due to racial segregation. Similarly, Mary's assertion, "I believe there are special circumstances to be considered," involves a mental process that asserts her cognitive agency in challenging systemic exclusion.

Categorization is another key strategy used to encode racial and gender identity. Expressions like "Negro woman" and "COLORED bathrooms" reinforce the institutional logic of white supremacy by linguistically separating Black characters from spaces of authority and inclusion. These labels function ideologically to reduce Black characters to social categories that justify their marginalization.

### 3.2.2 Meso-Level: Discursive Practice

At the meso-level, *Hidden Figures* employs intertextual references to reinforce and contextualize racial and gender ideologies. The film draws on recognizable historical discourses, such as segregation laws and civil rights struggles, particularly through terms like "COLORED bathrooms" and courtroom appeals for educational access. These references anchor the narrative within a broader socio-political history of systemic racism.

### 3.2.3 Macro-Level: Cultural and Ideological Dimensions

From a wider ideological perspective, the film adopts elements of empowerment discourse, yet situates them within a framework that continues to center whiteness as the norm. This aligns with van Dijk's (1998) notion of the ideological square, where the in-group (white characters) is highlighted positively, and the out-group (Black characters) is acknowledged only through exceptional circumstances. This reinforces the "us vs. them" dynamic, positioning white-led institutions as the gateway to progress, while systemic barriers faced by Black women remain backgrounded or softened.

## 4. Theoretical and Practical Frameworks

The current study adopts a qualitative method. Creswell (2009) explains that qualitative research involves exploring and interpreting the meanings that people or groups assign to a particular social or human problem. The research process involves developing research questions and methods, gathering data within the participants' natural settings, analyzing the data inductively, moving from specific details to broader themes, and generating insights about the data's significance.

An eclectic model of analysis consists of Fairclough's (2001) three dimensional model of analysis, Halliday and Matthiessen's (2014) for grammar analysis (transitivity), van Leeuwen's social categories (2008) and Van Dijk's (1998) ideological square.

At the micro-level, the lexical choices, such as overwording and categorization, of Fairclough (2001) serve as a guide for the textual analysis of discourse, the transitivity system of Halliday and Matthiessen (2014), and the social categorizes of van Leeuwen

(2008). Fairclough's concept of meso-level discursive activity is examined through the use of intertextuality. The Polarization Process At the macro level, van Dijk's (1998) ideological square is used to expose tactics such as "Us vs. Them" dichotomies and the defense of white supremacy.

The primary source of data is the biographical drama film *Hidden Figures* (2016), with a focus on the representation of Black female characters within a racially stratified institutional context. To ensure the reliability and contextual accuracy of the linguistic data, the researcher followed a multi-step process that involved careful transcription, scene selection based on thematic relevance, and cross-referencing with the official screenplay:

1. *Hidden Figures* (2016) was watched in full five times, twice for familiarization with the narrative and characters, twice to identify scenes relevant to the construction of white supremacist discourse, and once to validate the accuracy of the transcriptions used for analysis.
2. The complete script of *Hidden Figures* (2016) was obtained from Scripts.com and cross-verified with the film's audio-visual content to ensure that the transcribed dialogue accurately reflected the spoken language in context.
3. Several scenes were initially shortlisted based on their thematic relevance to the construction of white supremacy.

## 5. Conclusion

1. In *Hidden Figures*, white supremacy is linguistically constructed through a strategic use of relational, material, and mental processes that reflect power hierarchies between white and Black characters. At the micro-level, relational processes frequently serve to define Black characters, particularly the women, not by their identities, but by their roles about white authority, often marginalizing their agency. Material and mental processes appear less frequently in reference to Black characters, which further limits their portrayed autonomy and internal voice. Furthermore, white supremacy is linguistically constructed through role allocation that often positions white characters as active agents and Black characters as passive or backgrounded.

2. In *Hidden Figures*, intertextuality functions as a discursive strategy that subtly reinforces white supremacist ideologies. By drawing on familiar civil rights narratives and referencing historically sanitized depictions of racial progress, the film frames Black women's resistance within a framework palatable to white audiences. This intertextual alignment with dominant cultural texts, such as the American Dream or individual heroism, minimizes systemic critique and presents racial barriers as obstacles that can be overcome through personal effort alone. As a result, the film normalizes existing power structures while appearing to celebrate Black achievement.

3. The macro-level analysis reveals that while *Hidden Figures* celebrates Black women's success, it does so within a framework that reinforces white supremacist ideologies. The narrative positions progress and inclusion as outcomes of individual perseverance rather than structural change, implying that racial inequality can be overcome without challenging systemic power. This reflects the ideological assumption that the existing (white-dominated) social order is ultimately fair and inclusive. As such, white supremacy is reinforced by framing progress as acceptance into white institutions, rather than dismantling their exclusive foundations.

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#### المستخلص

تُعد هذه الدراسة تحليلًا نقديًا للخطاب (CDA) لفيلم هوليوودي بعنوان *Hidden Figures* (2016) وتهدف إلى الكشف عن الكيفية التي تُوظَّف بها الاستراتيجيات اللغوية والخطابية في بناء وتطبيع الأيديولوجيات التي تُعزِّز تفوق العرق الأبيض، لا سيما من خلال تمثيل الشخصيات النسائية السمرات. كما تستقصي الدراسة كيفية بناء خطاب الـ "نحن" مقابل "الآخر"، مظهرةً كيف تُسهم اللغة في تعزيز التسلسلات الهرمية الثقافية والديناميات المؤسسية للسلطة. وتركز الدراسة على تحليل الاستراتيجيات اللغوية المستخدمة في تصوير علاقات القوة العرقية، وتفسير كيف تسهم هذه الخيارات الخطابية في دعم الأيديولوجيات المهيمنة، إضافة إلى تقييم ما إذا كانت هذه التمثيلات تتحدى سلطة العرق الأبيض أو تركزها في السينما السائدة. تعتمد الدراسة على منهج نوعي لتحليل ثلاث مشاهد مختارة من فيلم *Hidden Figures* (2016)، وتُطبَّق نموذجًا تحليليًا انتقائيًا يدمج بين النموذج ثلاثي الأبعاد لفيركلاف، ونظام التضمين الفعلي (Transitivity) لهاليداي، ونموذج تخصيص الأدوار لفان ليوين، والمربع الأيديولوجي لفان دايك. وتشير النتائج إلى أن الفيلم يُعيد إنتاج خطاب تفوق العرق الأبيض بشكل ضمني، من خلال تصوير النساء السوداوات كحالات استثنائية يحققن النجاح داخل أنظمة يهيمن عليها البيض. كما تُظهر الدراسة أن استخدام البنى العلائقية والتراكيب المبنية للمجهول، إلى جانب التفعيل المحدود للشخصيات السمرات، يعزز التسلسل الهرمي العرقي ويسهم في ترسيخ خطاب أيديولوجي أوسع يُركز العرق الأبيض كمرجعية معيارية ومصدر للسلطة.