

REFERENCES

- Alexander, M. (2012). *The new Jim Crow: Mass incarceration in the age of colorblindness*. The New Press.
- Bogle, D. (2016). *Toms, coons, mulattoes, mammies, and bucks: An interpretive history of Blacks in American films*. Bloomsbury Academic.
- Bourdieu, P. (1984). *Distinction: A social critique of the judgement of taste*. Harvard University Press.
- Carson, C. (n.d.). American civil rights movement. In *Encyclopedia Britannica*.
- Curtis, J. R. (2023). The construction of racial stereotypes and how they serve as racial propaganda. *Critical Race Studies Quarterly*.
- Equal Justice Initiative. (2017). *Segregation in America*. EJI.
- Essed, P. (1991). *Understanding everyday racism: An interdisciplinary theory*. Sage Publications.
- Fairclough, A. (1990). Historians and the Civil Rights Movement. *Journal of American Studies*, 24(3), 387–398.
- Farrelly, P. (Director). (2018). *Green Book* [Film]. Universal Pictures.
- Gleiser, P., & Danon, L. (2003). Community structure in jazz. *arXiv preprint*.
- Gray, H. (1995). Black masculinity and visual culture. *Callaloo*, 18(2), 401–405.
- Grimshaw, E. (2020). Black scholars confront white supremacy in classical music. *The New Yorker*.
- Guglielmo, T. A. (2004). *White on arrival: Italians, race, color, and power in Chicago, 1890–1945*. Oxford University Press.
- Guerrero, E. (1993). *Framing blackness: The African American image in film*. Temple University Press.

- Hall, S. (1997). *Representation: Cultural representations and signifying practices*. Sage.
- Hooks, B. (1996). *Reel to real: Race, sex, and class at the movies*. Routledge.
- hooks, b. (1990). *Yearning: Race, gender, and cultural politics*. South End Press.
- hooks, b. (1992). *Black looks: Race and representation*. South End Press.
- Hughey, M. W. (2014). *The white savior film: Content, critics, and consumption*. Temple University Press.
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). Routledge.
- Lee, C. J., Martin, C. A., & Devos, T. (2024). The semantics of social status: Evidence from word embeddings. *Proceedings of the National Academy of Sciences*, 121(3). <https://doi.org/10.1073/pnas.2313007121>
- Lee, H., & Hicken, M. (2023). Race, respectability, and the politics of appearance. *American Journal of Cultural Sociology*, 11(1), 45–68.
- Lefebvre, H. (1991). *The production of space*. Blackwell.
- Lott, T. L. (1991). A no theory theory of contemporary black cinema. *Black American Literature Forum*, 25(2), 221–236.
- Maitland, C. (2017). Commentary on Don Shirley as cultural symbol in *The Green Book*.
- Martin, T. (2002). *Sounds and society: Themes in the sociology of music*. Manchester University Press.
- Mazzocco, P. J., et al. (2012). Who likes bling? The effect of race, income, and status on preference for luxury products. *Journal of Consumer Psychology*.
- Miller, C. (1998). The representation of the black male in film. *Journal of African American Men*, 3(3), 19–30.
- Monson, I. (2007). *Freedom sounds: Civil rights call out to jazz and Africa*. Oxford University Press.

- Novack, M. (1986). The content of their character. *National Review*, 38(3),
- Opie, F. D. (2008). *Hog and hominy: Soul food from Africa to America*. Columbia University Press.
- Reynaud, B. (1991). An interview with Charles Burnett. *Black American Literature Forum*, 25(2), 323–334.
- Roediger, D. R. (1999). *The wages of whiteness: Race and the making of the American working class* (Rev. ed.). Verso.
- Sugiarto, J. (2021). *Representation rasisme dalam film Freedom Writers (Analisis semiotik Roland Barthes)* (Skripsi, Universitas Islam Negeri Sunan Ampel Surabaya).
- Taylor, C. (2020). *Overground railroad: The Green Book and the roots of Black travel in America*. Abrams Press.
- Ward, B. (1998). *Just my soul responding: Rhythm and blues, Black consciousness, and race relations*. University of California Press.
- Ware, L. (2013). Civil rights and the 1960s: A decade of unparalleled progress. *Maryland Law Review*, 72(4), 1087–1092.