

CHAPTER I INTRODUCTION

1.1. Background of the Study

Film is a work of visual art consisting of moving images arranged sequentially to produce a particular story or message. Film is a popular form of entertainment, and it can reach audiences from various backgrounds and cultures. According to Rabiger (2013), film is indeed the ultimate medium for self-expression that leaps over barriers that other art mediums cannot.

Get Out presents bizarre domestic clashes. *Get Out* is a movie about a wicked project practiced by a white American family. The white family consists a father, a mother, one son and one daughter. This project has been passed down from generation to generation. The project carried out by the white American family is to transplant black people's organs and sell them for white people's bodies. This transplant is carried out because the white people think that black people's stamina or organs are stronger than those of the white people's. The white American family also employs two black people who have become to be the victims of this project.

The anti-blackness project is interesting. The writer accordingly, becomes interested in writing about what the white Americans family do to the black people. The white American family engages in a variety of disturbing and exploitative actions towards the black people they encounter. These actions are driven by a desire to appropriate and exploit black bodies for their own gain, as well as a deeply ingrained sense of white supremacy and entitlement.

Get Out serves as a powerful and thought-provoking work of social commentary, using horror and satire to shine a light on the ongoing struggles for equality and justice in modern society. The practice in *Get Out* serves as a powerful commentary on the way that racism and violence can harm individuals and communities. The physical and psychological scars which the characters endure are a

reminder of the lasting impact of systemic oppression and the ongoing struggle for justice and equality.

Additionally, the movie addresses the consequences of complacency and inaction. It examines the dangers of turning a blind eye to societal issues and failing to challenge the status quo. By exposing the hypocrisy of seemingly well-intentioned characters who ignore or benefit from systemic racism, the movie emphasizes the need for accountability and the consequences of remaining silent in the face of injustice. Moreover, *Get Out* explores the consequences of suppressing one's true self and identity. The concept of *The Sunken Place* serves as a metaphorical representation of the loss of agency and the erasure of individuality. It highlights the psychological toll of being silenced or marginalized, and the importance of reclaiming one's autonomy.

One of the central social values in *Get Out* is the exploration of racial dynamics and the experience of being a person of color in a predominantly white society. The movie highlights the discomfort and isolation often faced by individuals navigating spaces where they are the racial minority. It sheds light on the complexities of racial identity and the challenges of assimilation, emphasizing the need for genuine understanding and empathy across racial lines.

The social clashes in *Get Out* extend beyond individual characters and delve into broader social contexts. It examines the appropriation and commodification of Black culture, shedding light on how it is often stripped of its true essence and repackaged for mass consumption. The movie prompts audiences to reflect on the ways in which cultural appropriation perpetuates harmful stereotypes and reinforces power imbalances.

This thesis is intended to figure out the project which is practiced by the white American family. Furthermore, this thesis also intended to figure out a twisted

practice of the surgery. This thesis adopts Katie Walker Grimes's theory of anti-blackness and Bordwell of film theory.

1.2. Scopes of the Study

In this research, the writer needs to limit the problems which will be discussed further. The limitation has a purpose to get the specific results. In this research, the writer analyzes specifically on resistance racism and anti-blackness in the movie *Get Out*. The writer mainly focuses on how the main character survive from practice of domestic clashes.

1.3. Research Question

To know the Anti-Blackness Project in *Get Out*, the researcher has three research problems:

1. How is anti-blackness described in *Get Out*?
2. How are the practice of anti-blackness described in *Get Out*?
3. How does Chris resist the anti-blackness project?

1.4. Aims of the Study

In this thesis, the writer has some aims, namely:

1. To describe how are anti-blackness is described in *Get Out*.
2. To describe how the practice of anti-blackness project are described in *Get Out*.
3. To describe how Chris resist the anti-blackness project.

1.5. Previous Studies

There are a number of previous studies relevant to this research. The first article entitled "Conservative Implications of the Irrelevance of Racism in Contemporary African American Cinema" has written by Earl Sheridan explain that African American cinema has historically served as a platform to highlight the issue

of racism within American society. Starting from Oscar Micheaux to Spike Lee, the fight against racism has prominently featured in films made by and about African Americans. Interestingly, it is paradoxical that despite the increased prominence of Black filmmakers in Hollywood since the 1990s, movies addressing race and racism have significantly dwindled as major themes. Furthermore, the few films that do tackle racism have struggled at the box office, even among younger Black audiences. Various factors contribute to this shift. One factor is the cautious stance of the film industry itself concerning controversial and socially conscious movies. However, a more significant factor might be the rising conservatism among certain young Black individuals and a growing sense of hopelessness among others. These sentiments lead them to downplay the importance of addressing racism in today's society.

The second previous study is an article entitled “Jordan Peele’s *Get Out*: Political Horror” has written by M Corcoran. Jordan Peele’s 2017 horror movie *Get Out* delves deeply into the unsettling aspects of the African-American experience. It envisions a quasi-science-fictional scenario where elderly white individuals can pay to transfer their consciousness into the bodies of unwilling people of color. *Get Out* vividly portrays the sense of alienation and cultural disconnection within Black America. The film's representation of Black bodies being forcibly taken over by a dominant external force not only revisits the horrors of the transatlantic slave trade but also raises critical inquiries about white liberal racism, the intersection of race and socioeconomic status, the subtle yet harmful nature of micro-aggressions, and the racialized segregation across urban, rural, and suburban landscapes. Beyond its rich layers of meaning within the storyline, *Get Out* has emerged as an incredibly significant movie both culturally and cinematically.

The third previous study is an article entitled “The Meaning of Eyes and Cameras in *Get Out*” has written by Lenika Cruz. This article describes the signs in the *Get Out* movie. In *Get Out*, the main character Chris Washington conveys a significant portion of the narrative through his expressions and eyes. This aspect

notably showcases the remarkable portrayal by actor Daniel Kaluuya. Additionally, it underscores the movie is subtle fixation on perspectives, encompassing both the viewpoint of the camera and the literal interpretation of seeing through various pairs of eyes.

The fourth previous study is an article entitled “Traumatic Horror Beyond the Edge: It Follows and Get Out” has written by Tarja Laine, University of Amsterdam. Within the realm of horror cinema, the concept of trauma has frequently served as an allegorical method to address collective anxieties. This analysis focuses on the films *It Follows* (David Robert Mitchell, 2014) and *Get Out* (Jordan Peele, 2017) from a different perspective. It contends that both movies, through their aesthetic attributes, evoke a sense of trauma in their emotional orientation, directed both toward the cinematic universe and the audience. The examination delves into how these films utilize trauma as an affective and aesthetic tool, drawing attention to the periphery of the frame and the unseen spaces beyond it. This approach creates an ominous atmosphere that exists independently of the main characters, enabling viewers to emotionally experience the impact of their trauma as they interact with the film. Particularly, the utilization of off-screen spaces in both movies contributes significantly to the overall "traumatic ambiance," immersing the audience deeper into the concealed cinematic world. Consequently, *It Follows* and *Get Out* epitomize trauma as an unrelenting source of apprehension, denying any respite, a sensation experienced both by the characters and felt by viewers through the creation of an omnipresent threat.

The fifth previous study is an article entitled “Horror vérité: politics and history in Jordan Peele’s *Get Out* (2017)” has written by Alison Landsberg. This essay suggests that specific cinematic elements within the horror genre are exceptionally adept at highlighting the everyday, pervasive horror – a horror that a significant portion of US society chooses to ignore. Alison terms this utilization of horror as 'horror vérité' or genuine horror. Jordan Peele's 2017 film, *Get Out*, serves

as an illustration of 'horror vérité' because it employs horror genre techniques to unveil the present-day existence of racism, revealing the concealed yet actual racial dynamics within a supposedly progressive post-racial America.

The sixth previous study is an article entitled “Django Unchained: A Black-Centered Superhero and Unchained Audiences” has written by Carli Coetzee. Discussions evaluating Quentin Tarantino’s Django Unchained (2012) revolve around two interconnected lines of inquiry. The initial focus involves the portrayal of Black identity on screen and the racialized perspective presented by the film. The second line of inquiry addresses concerns about historical accuracy and the political implications embedded within a cinematic portrayal of slavery. This article contends, building upon the perspectives of scholars like Litheko Modisane, Tsitsi Jaji, and Manthia Diawara, that audiences aren’t confined by a director’s viewpoint but rather engage creatively and resistively in their reactions to a film. Consequently, theorizing Jamie Foxx's character Django as a Black-centric superhero becomes plausible when a specific audience convenes for the movie screening. This audience-centered response frees viewers, both within the United States and elsewhere, from the constraints imposed by a director’s vision, facilitating discussions on identities centered around Black experiences.

The seventh previous study is an article entitled “Get Out from the Horrors of Slavery” has written by Delphine Letort. This article delves into the concept of race as a visual element within Jordan Peele’s Get Out (2017), illustrating how the utilization of photographs supports a reflective approach aimed at dismantling the entrenched codes of how Black individuals are visually perceived, rooted in the historical legacy of slavery. By employing horror as a storytelling framework, the film brings attention to the lack of awareness linked with whiteness, a blindness that Richard Dyer connects with this racial perspective.

The eighth previous study is an article entitled “Our Sunken Place: ‘Post-Racial’ America in Jordan Peele’s *Get Out*” has written by Brooke Dianne-Mae Hughes. This research critically analyzes the present-day United States by utilizing Jordan Peele’s concept of the "sunken place" as a metaphor. It highlights how as a society, we remain bystanders to prevalent forms of racism that permeate both popular culture and the political landscape. Divided into three chapters, this project employs a critical perspective to scrutinize Jordan Peele’s film, *Get Out*, aiming to explore and discuss the metaphorical "sunken place" in which the United States finds itself trapped.

The ninth previous study is an article entitled “Magical Hero and Systemic Racism: An Investigation of Quentin Tarantino’s *Django Unchained* (2012)” has written by Salman Hamid Khan, Irfan Ullah Shah. This paper delves into the significant screenplay, *Django Unchained* (2012), crafted by the renowned Hollywood filmmaker Quentin Tarantino. The narrative centers on the life of a family enslaved, with Django as the central protagonist—an escaped slave who endured the brutalities inflicted by slave owners. Employing textual analysis due to the qualitative nature of the research, this study examines the portrayal of Django. The theoretical framework utilized here is rooted in Critical Race Theory, which highlights the persistent presence of racism against African-Americans, especially in its institutionalized form. The paper concludes that while melodramatic and surreal elements exist, Django's portrayal encapsulates traits akin to those of a mythical hero in its essence.

The tenth previous study is an article entitled “The Subject Effaced: Identity and Race in *Django Unchained*” has written by Jarrod Dunham. This article examines the consequences stemming from the juxtaposition of two focal points: a sincere exploration of slavery's gravity and the utilization of genre conventions. It concludes that while the spaghetti Western genre might adeptly capture the nihilistic and dehumanizing violence inherent in chattel slavery, its resistance to portraying human

subjectivity reflects the broader absence of attention to the psychological aspect. This absence extends beyond slavery and encompasses the persistent crisis of structural racism in the post-civil rights era. Consequently, through the specific narrative and aesthetic methods employed, Tarantino inadvertently undermines his proclaimed social awareness. Instead, the film he produces mirrors and perpetuates ignorance, deliberate silence, and the weight of White guilt regarding America's enduring history of slavery and racism.

1.6. Organization of the Writing

This thesis is organized into four chapters:

CHAPTER 1: INTRODUCTION

This chapter contains the background of the study, the research question, the scope of the study, the aims of the study, previous studies, the research method, and the organization of the study.

CHAPTER 2: THEORETICAL FRAMEWORK

This chapter will expound on the theories used to provide a clear understanding of how the theory limits the scope of the research into intrinsic and extrinsic aspects.

CHAPTER 3: RESULT AND DISCUSSION

This chapter will contain the findings and analysis of the research conducted based on the theories and research questions mentioned in the previous chapter.

CHAPTER 4: CONCLUSION

Materials from the first to the third chapter will be compiled as a repetitive research summary and provide suggestions regarding further studies.