

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Intrinsic Elements

2.1.1.1 Character and Characterization

Abrams states that a character is a person whose action and speech in a narrative work show emotion, intellect, and moral of the story (2009:42). Abrams also states that characterization is the behavior and personality that can be seen from the characterization method of showing and telling (2009:43). Showing also called as indirect characterization, means the character's traits, thought, feeling, or behavior shown implicitly through the talking and acting. Meanwhile, telling is direct characterization, which means the author shows the character traits explicitly or authoritatively. Meanwhile, indirect characterization is (2009:43).

Moreover, Abrams states that the center interest of the story is the main character (2009:265). The main character appears from the beginning until the end of the story. The main character's feelings attract the audience's attention. From the character's action, speech, and feeling, Chris's characterization will be seen in the next chapter through her action and speech in *Get Out*.

2.1.1.2 Setting

A literary work has settings of time, place, and social circumstances. Abrams states that setting is the information about time, location, and circumstance of the actions or scenes (2009:330). The settings of the story help to show specific information about the time, place, and circumstance of the story.

The setting of circumstance is the situation of the character or condition of social environment around the character in an action or in a whole story (2009:330). Social circumstance, especially social environment of the characters, is important

because the social environment determines behavioral changes of the characters which can be seen in the daily activities of the characters in the story. Chris situation and condition of anti-blackness project around him will be explained in the next chapter.

2.1.1.3 Conflict

Abrams states, conflict is an important part of the plot (2009:265). The plot is the structure of events and the character's actions in a story. Wellek and Warren (1963:217) states conflict in a story is called 'dramatic', conflict occurs when there is a meeting between equally strong forces and reciprocates with each other. Conflict is two opposite things that happen between a character with herself, character against nature, or a character with another character (1963:217). Internal conflict is the conflict that occurs between the character and herself. The external conflict is the conflict between character with another character. The story usually begins with introduces character, the setting, then shows character's conflict until the conflict becomes complex and reaches its climax. Chris's conflict will be explained is the next chapter.

2.1.2 Extrinsic Elements

2.1.2.1 Anti-Blackness Project

Anti-blackness is a form of racial prejudice which white people inflict on black people. Therefore, the project referred to in this thesis is a project created by white people with actions such as violence and oppression. The term anti-blackness, simply put, means opposing or antagonizing black people. The writer utilizes Katie Walker Grimes's *Black Exceptionalism Anti-Blackness Supremacy in the Afterlife of Slavery* anti-blackness approach to analyze the movie. Katie Walker Grimes created a new concept, anti-blackness supremacy, which aims to complement the discourse of white supremacy. Anti-blackness supremacy identifies the fact which non-black

people, both as individuals and as groups, are amassing great power due to the widespread anti-blackness in America.

Anti-blackness is an important term used in the fight for racial justice today. The important term for previous generations was racism. The concept of anti-black supremacy addresses a notable issue within discussions on anti-racism: the difficulty in analyzing the interconnection between classism and racism without diminishing one's significance in relation to the other. This term, anti-black supremacy, rectifies these misconceptions by acknowledging both the distinctiveness of black oppression and its inherent connection to the dominance derived from slavery, which pursued objectives beyond mere economic gain. Firstly, it holds a broad scope encompassing any ideologies or actions that disadvantage a particular race. Consequently, conversations about racism often linger at a vague and unproductive level of abstraction, susceptible to exploitation through claims of so-called reverse racism. Secondly, despite extensive attempts to characterize racism as a structural issue, many individuals still associate it primarily with personal prejudices.

The writer observes which in the movie, anti-blackness is expressed through white people's project to torture and enslave black people who previously trusted white people. According to director Jordan Peele, he wanted to directly challenge the experience of being an African-American man in America. He said that his motivation for making the movie was to "expose the lies of post-racial America". Besides that, the writer also finds that there are some signs which imply opposition to black people. These signs included gestures, facial expressions, and conversations between blacks and whites. These signs were an inspiration for black people to break away from the white project of domination and fight against white people.

Based on the theoretical framework, the writer would like to describe the difference between racism and anti-blackness. Racism impacts various racial groups differently. Anti-blackness specifically refers to a distinct form of racial prejudice aimed at individuals of Black descent. The oppression faced by Black individuals

extends beyond mere negative sentiments, attitudes, or stereotypes. In legal contexts, for instance, Black defendants are more frequently subjected to detention compared to their White and Asian counterparts. According to a report from Metro UK in 2020, statistics revealed that between 2017 and 2018, black individuals in the UK were stopped and searched by police at a rate 10 times higher than that of white individuals and three times more than Asian individuals. Furthermore, Black individuals encounter higher rates of unemployment and homelessness compared to other racial minorities. These instances illustrate how racism uniquely and often more significantly impacts Black people compared to other minority groups. Anti-blackness serves to underscore the specific type of racial discrimination faced by Black individuals in America.

Anti-blackness represents a specific type of racism that inflicts targeted harm upon black individuals. Grimes's theory on anti-blackness supremacy addresses a challenge within discussions on anti-racism: the struggle to differentiate between classism and racism without reducing one to the other (2017: 60). Grimes argues that both of these misunderstandings stem from a widespread misinterpretation of the slave system that underlies our current racial framework. While the narrative of white supremacy sheds light on the role of power in racial injustices, it mistakenly portrays hate crimes as injustices affecting all people of color equally and similarly. However, the reality reveals that only black individuals survived slavery and actively resisted it in subsequent times. Slavery represents not solely an economic exploitation system but a unique power dynamic that extends beyond economic spheres.

The term anti-blackness supremacy rectifies these misunderstandings by acknowledging the distinctiveness of black oppression and its intrinsic connection to the enslaving power, which pursues objectives beyond mere economic gain. The subsequent chapter will delve into the explanation of the motives behind the anti-blackness project depicted in the movie, specifically detailing how white individuals sought more than mere economic advantages.

Presently, Black Americans are effectively still enslaved due to the perpetuation of racial ideologies established during slavery. The prevalence of anti-black racism stands as a pivotal aspect of American society. Since its inception, the routine demonization, often leading to fatal consequences, of black individuals has been a foundational element shaping the social fabric of America. Under the dominance of white supremacy, black lives can be disregarded or terminated without justification or accountability.

Grimes elaborates on why she conceptualizes "anti-blackness supremacy." While the narrative of white supremacy sheds light on the role of power in racial injustice, it incorrectly portrays hate crimes as injustices that equally affect all people of color (2017: 60). However, the reality reveals that only black individuals survived slavery and actively resisted it in subsequent times. The upcoming chapter will elucidate how white individuals tormented Chris and other black victims and how the political structures failed to provide protection for Chris.

Grimes (2017: 60) argues that the distinctive link between white supremacy and the distinct circumstances of slavery means these are not interchangeable forms of injustice. Consequently, wealth does not shield black individuals from the impact of white supremacy, just as poverty does not divest white individuals of the power wielded by white supremacy. Unlike other uneven power dynamics primarily based on coercion, slavery endures through the utilization of explicit violence. Moreover, slavery varies from other modes of control by leaving its victims socially isolated and figuratively deceased. The subsequent chapter will delve into detailing how Chris is affected by these dynamics.

The false equivalence between blackness and whiteness must be dismantled, and a blackness must be imagined which is not only different from any performance intended by blackness but also different from the relentless struggle to survive with this identity, even if the struggle is unavoidable. Black selfhood must be more than

racial conformity or racial antagonism. It must demonstrate a freedom which does not evoke fear but wonder and respect. The history of racial power includes not only what white people did to black people, but what black people did to themselves (Grimes, 2017: 66). As Chris struggles over himself and tries to lose his humanity in order to survive will be explained in the next chapter.

From the paragraphs about anti-blackness project mentioned above, it can be deduced that anti-blackness reveals the complex layers of racial prejudice, particularly anti-blackness, which still exist in contemporary society. This study highlights the idea which anti-blackness, a form of racial bias inflicted by white people through violence and oppression, is a challenge in itself which is distinct from broader racism. Using Katie Walker Grimes's concept of Anti-Black Supremacy, this research highlights the profound impact of this prejudice in shaping racial discourse and justice movements. By distinguishing anti-blackness from conventional racism, the project underscores the specific challenges faced by black communities, from disparities in the criminal justice system to economic inequality. The project also emphasizes the need to dismantle the false equivalence between racial identities and envision a liberated black identity which transcends stereotypes and struggles. In short, the Anti-Blackness Project serves as a critical exploration of racial dynamics, encouraging continued efforts towards a more just and equal society.

In examining the profound themes of anti-blackness and racial prejudice discussed in the paragraphs above, it becomes evident that these complex layers of discrimination persist in contemporary society, as brilliantly depicted in the character of Chris Washington in the movie *Get Out*. Chris's harrowing journey through the movie mirrors the insidious nature of anti-blackness, a unique form of racial bias perpetuated through violence and oppression. This research underscores the distinction between anti-blackness and broader racism, shedding light on the specific challenges faced by black communities. By unraveling these layers, it is apparent that *Get Out* serves as a powerful cinematic exploration of racial dynamics, urging us to

continue striving for a more just and equal society where individuals like Chris can break free from stereotypes and confront the struggles they endure. In both academia and cinema, the character of Chris Washington exemplifies the importance of addressing and dismantling racial prejudice to pave the way for a brighter future.

Just as the protagonist character in a movie becomes the principal causal agent, Chris takes on the role of the main causative agent in his own harrowing narrative. His determination to confront and ultimately overcome the insidious forces at play in the Armitage family's home embodies the essence of a character who strives to resolve the conflict. In this way, Chris Washington's survival serves as a powerful symbol of resistance and hope, challenging the false equivalence between racial identities and inspiring us to envision a more just and equal society.

In the following of paragraph, the writer would like to discuss the aspect of anti-blackness project through the lands of conflict which the character Chris Washington is plays. First, she will discuss how Chris reveals anti-blackness project. Second, she will discuss how Chris begins to realize the causes of anti-blackness project upon him. Third, how Chris reveals the process of anti-blackness project which he undergoes. Last but not least, the writer would like to discuss how Chris takes the effect of anti-blackness project upon himself. Characterization of Chris and his conflict will make up the description of Chris's resistance against anti-blackness project.

2.2 Research Method

In this study, there are primary and secondary data. Primary data are those that are collected afresh and for the first time, and thus happen to be original in character. The primary data comes from the American movie entitled *Get Out* (2017). As for the secondary data are those which have already been collected by someone else and which have already been passed through the statistical process. The data from other analyses, papers, books, or journals explain anti-blackness project. This

research uses library research methods and it involves observation, and the data analysis methods used are qualitative approaches.

2.2.1 Method of Data Collection

The writer uses library research and careful observation to find information from various sources and make an analysis. George states that library research is identifying sources which present factual information and expert opinions for research problems (2008:6). In collecting data, the writer collects two types of data, namely primary data derived from the *Get Out* movie script and the movie *Get Out* and secondary data in the form of books, journals, and articles related to the movie and Grimes's anti-blackness theory. The writer uses the close watching method to understand the movie well, especially to find answers to research problems.

2.2.2 Method of Data Analysis

This research uses a qualitative approach to analyze and present the research results from the movie script and movie *Get Out* descriptively. George states that qualitative research designates any research whose results are captured in words, images, or non-numeric symbols; for instance, research on dreams (2008: 7). The writer uses Grimes's anti blackness theory to analyze the causes, process and effect of anti-blackness project, as well as Chris's survival struggle to survive anti-blackness project. How Chris is characterized along with his conflicts will designate his resistance against the anti-blackness project