

Analysis of Violence Racism in Jordan Peele's Get Out

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Abstract

The objective of this study is to find out the violent racism and the process of the main character getting out from the violent racism portrayed in a movie entitled *Get Out* by Jordan Peele. There are three forms of violence and racism that appeared in the movie according to Johan Galtung journal (1969) such as direct, structural, and cultural. In order to get the objective of the study, the researcher uses the theory of racism and violence with a descriptive qualitative method by Robert K. Yin. Forms of violence and racism are explained in the dialogue and scenes from the movie. In analyzing the object of the study, there are four techniques that are cooperated in finding and collecting data. They are watching, making notes, identifying, and the last classifying the data. The result of this study is to find out the violence of racism which is classified into three forms such as direct, structural, and cultural violence, and also to describe the process of how the main character escapes the violence of racism.

Keywords: movie, racism, violence, violence racism



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Analisis Kekerasan Rasisme di *Get Out* Karya Jordan Peele

Abstrak

Tujuan dari penelitian ini adalah untuk mengetahui kekerasan rasisme dan proses tokoh utama keluar dari kekerasan rasisme yang digambarkan dalam film berjudul *Get Out* karya Jordan Peele. Ada tiga bentuk rasisme kekerasan yang muncul dalam film menurut jurnal Johan Galtung (1969) yaitu langsung, struktural, dan kultural. Untuk mendapatkan tujuan penelitian, peneliti menggunakan teori rasisme dan kekerasan dengan metode deskriptif kualitatif oleh Robert K. Yin. Bentuk-bentuk kekerasan dan rasisme dijelaskan dalam dialog dan adegan dari film tersebut. Dalam menganalisis objek penelitian, ada empat teknik yang bekerja sama dalam mencari dan mengumpulkan data. Mereka mengamati, membuat catatan, mengidentifikasi, dan yang terakhir mengklasifikasikan data. Hasil dari penelitian ini adalah untuk mengetahui kekerasan rasisme yang diklasifikasikan ke dalam tiga bentuk yaitu kekerasan langsung, struktural, dan kultural, serta untuk mendeskripsikan proses bagaimana tokoh utama lolos dari kekerasan rasisme.

Keywords: film, rasisme, kekerasan, kekerasan rasisme

INTRODUCTION

Racism is defined as any attitude, behavior, or inaction that marginalizes a person or group based on race, color, or ethnicity. Racism could also be a kind of visible and unseen violence. Racism exists when racial categories are used to justify and sustain a racial hierarchy and racially organized society that unfairly restricts access to resources, rights, and privileges based on race. Racism also happens when an incapacity to consider race and its historical and contemporary functions in society results in an unequal social system. Violence is direct, structural, and cultural, according to veteran peace researcher Johan Galtung (1969:167) and his publication "VIOLENCE, PEACE, AND PEACE RESEARCH." In South Africa, this trinity was embraced as interconnected symbolic, structural, psychological, and physical aggression against "otherness." This framework could be used to describe both direct and indirect experiences of racism and other forms of violence.

The controversy over black hair is the most recent manifestation of these issues. There are numerous films that address racism, including *In the Heat of the Night*,

The Help, Green Mile, The Color of Purple, Hidden Figures, 12 Years a Slave, and many more, each with a unique approach to the subject. Racist imagery can also be found in the film *Get Out*. On the surface, the literal interpretation of this imperative tells us to get him out of there and away from the horrors of a New York estate. The sociological implications of the story are outlined below, and they implore us to Get Out of Our Heads and stop focusing on peacekeeping to prevent new conflicts. The film investigates the attitudes of white liberals towards black people in order to reinforce this race relationship in modern times where many of these people convince themselves that they have “moved beyond racism”.

Get Out, Jordan Peele's directorial debut succeeds on many levels. On the surface, the literal interpretation of this imperative tells us to get him. *Get Out* follows the narrative of photographer Chris Washington (Daniel Kaluuya) and his weekend spent at Rose Armitage's (Allison Williams) parents' mansion in upstate New York, meeting her mother and father. They are guiding black victims into the "sunken area" to prepare them for transfer and centralize conflict in the Psychology Domain for the Objective Story Through line in Conceptualizing with an emphasis, or Objective Story Concern. The individual appears to be an outcast in both the black and white communities. He is a black misfit in an all-white event, and his awkward greeting with Chris makes him seem like a black pariah in the black society. Despite black people's fears are not as scary or dramatic as those depicted in the film, they are real issues and problems that affect society. Every interaction Chris has creates a sense of unease and discomfort in him and the audience, highlighting whites' lack of understanding of the black experience. He is tired of the Armitage family's overly accommodating behavior as they try to deal with their daughter Rose's interracial relationship from the moment he arrives. Rose's parents' interactions with Chris appear forced and unnatural. The film depicts how racist micro-aggressions based on ignorance and violence not only create uncomfortable racist situations but also contribute to the idea of a narrow characterization of black people.

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racist situations but also contribute to the idea of a narrow characterization of black people.

Furthermore, the writer sees that the main character, Chris Washington had done a lot of terrible things to get himself out of that house while dealing with The Armitages, who were attempting to brain transplant his brain. When Chris was locked up in the basement of Armitages' house, he made himself deaf with a kind of cotton from a scratched leather couch so he couldn't hear the tea cup and silver spoon clink. Then he threw a yellow bocce ball at Jeremy Armitage's back head, attacked Dean Armitage with a deer antler, and stabbed Missy Armitage. After dealing with the entire Armitage family, his journey to escape that house was long and exhausting, until his best friend, Rod Williams, came to his rescue at the end.

The writer wants to dig more into Jordan Peele's film *Get Out* because it's a fascinating subject. The writer labeled this thesis "An Analysis of Violence Racism in Jordan Peele's *Get Out*" based on the preceding reasoning. Based on the background of the study, the writer proposes two research questions as followings: first, What are the forms of violence and racism in Jordan Peele's *Get Out*. Second, How is the main character escape from the violence and racism. The objectives are To describe the forms of violent racism in Jordan Peele's *Get Out* and To identify the process of how the main character escapes from the violent racism. This research is more focused on the topic that will be discussed, which is finding out the forms of violent racism in Jordan Peele's *Get Out* and how the main character comes out from the violent racism. The writer uses the sociological approach theory by A Journal by Johan Galtung (1969:6) entitled "Violence, Peace, and Peace Research" in discussing violence which is Direct, Structural, and Cultural. The writer only focuses on analyzing racism toward the main character and the writer does not analyze other characters outside him.

METHOD

The qualitative research method is being used in this study. The goal of this research is to uncover the events or facts, circumstances, phenomena, and variables that occur in the film and present what actually occurred. This study interprets and describes current situation data, attitudes, and points of view.

The primary data for the analysis was video taken from Jordan Peele's film *Get Out*, from the dialogue or interaction with other characters, while the secondary data came from other sources, such as books, thesis, articles, the internet, and others that could fully support the study and were related to the problem and topic.

The documentation method is used to collect data. As a result, the researcher used the following tools to collect data: The first step was for the researcher to watch the film several times in order to gain a better understanding of its story and problems. Second, take notes to gain a clear description of the violence and racism seen in the film based on the theory presented and the main character Chris Washington as the object of analysis. Third, identify the analysis by using some references; fourth, select and pick the data that is relevant to the problems; and finally, conduct and analyze the collected data.

This research uses Robert K. Yin's (2011, p177-179) qualitative content analysis, which includes compiling a database, disassembling data, reassembling and arraying data, and interpreting and concluding data. As a result, the procedures are as follows: first, identify the character of Chris Washington and his problems with violence and racism perpetrated by his family and society who are of the same race as him. Second, record any data related to the study's problem. Third, create a data display to assist the writer in the analysis process. Fourth, use a descriptive qualitative method to analyze the data on violent racism. The final step is to draw conclusions based on the data that has been analyzed.

FINDINGS AND DISCUSSION

According to the analysis, the main character, Chris Washington, was subjected to violent racism. He was subjected to a variety of forms of violence, including direct violence, structural violence, and cultural violence. These forms emerge from an illegal cult led by Chris's girlfriend's family, The Armitages, who are attempting to dominate black people's lives through dehumanizing methods such as abduction, hypnosis, human auction, torture, and verbal abuse. White people believe that black people have a special gift and physical advantages, so they manipulate and abduct black people to bring them to their homes. They welcome black people and treat them with kindness and friendliness, while also demonstrating tolerance for racial differences. However, they hypnotize and brainwash the victims in order to

trap them in the "Sunken Place," where they leave their bodies and the white people use brain transplantation to control their bodies.

Chris Washington escapes the violence and racism that have befallen him in the process. While at the Armitages' home, he encounters "negrophilia" people who are obsessed with black culture, which leads to violence in which they abduct and torture black people in order to achieve their goals. They try not to be racist in the first place, and they treat Chris very friendly and tolerant of racial diversity, but this is just a mask to hide their true feelings, which are that black people do not deserve all of the physical attributes they have. The Armitages are both fascinated and terrified of the other race, and assimilating is not as simple as it appears. Although black people's fears are not as ominous or dramatic as in the film, they are real concerns and problems that plague society.

A. Types of Violence Racism in Jordan Peele's *Get Out*

Violence is any physical, emotional, verbal, institutional, structural or spiritual behavior, attitude, policy or condition that diminishes, dominates or destroys others and ourselves. Violence is one of the possible responses to specific conflict situations. This does not imply that violence is unavoidable. Violence is not inevitable and it must not be confused with conflict. Johan Galtung (1969:6), made a clear distinction between Structural Violence, Cultural Violence, and Direct Violence. These ideas are connected to his distinction depending on how it operates between three inter-related forms of violence (Structural-Cultural-Direct) where Structural Violence is at the left end and Cultural Violence is at the right end of the base of a Triangle invisibly while Direct violence is on the set visibly.

Based on American Heritage College's dictionary, racism has two meanings. This resource first defines racism as, "The belief that race accounts for differences in human character or ability and that a particular race is superior to others" and secondly as, "Discrimination or prejudice based on race". Racism refers to a variety of practices, beliefs, social relations, and phenomena that work to reproduce a racial hierarchy and social structure that yield superiority, power, and privilege for some, and discrimination and oppression for others. It can take several forms, such as representative, ideological, discursive, interactive, institutional, structural and systemic

1. Direct Violence

Direct violence is what we see and experience. So, it may be physical violence such as physical assault, killing, etc. Along with this, it can also be psychological violence or behavior that causes trauma, anxiety, or stress. Direct violence can take many forms. In its classic form, it involves the use of physical force, like killing or torture,

rape and sexual assault, and beatings. Further, we understand that verbal violence, like humiliation or put put-downs also becoming more widely recognized as violence. Johan Galtung (1969:170), further describes direct violence as the “avoidable impairment of fundamental human needs or life which makes it impossible or difficult for people to meet their needs or achieve their full potential. three threats force is also recognized as violence.

Direct violence mostly happened to everyone, such as verbal abuse, torture, killing, physical or psychological abuse, humiliation and bullying. In *Get Out*, there is a main protagonist in this film and showed in this scene and dialogues.

There is direct violence in the form of verbal abuse and physical abuse that happened to Chris Washington. Jeremy Armitage is the son of Armitages and Rose's younger brother. He is a medical student and has a cheerful and friendly attitude but it doesn't mean that he can't be a rude and racist person. When Chris having dinner with Rose's family, Jeremy Armitage talking about boxing and he told Chris about jiu-jitsu. He intends to do jiu-jitsu with Chris but Missy Armitages (Rose and Jeremy's mother) stops him then Jeremy gets annoyed and leaves them. Jeremy verbal and psychical abusive attitude towards Chris can be seen in this dialogue:

“Cause with your frame and your genetic makeup, if you really pushed your body, and I mean really train, you know? No pussyfooting around. You'd be a fucking beast.”

...

“So the thing about jiu-jitsu is strength doesn't matter, right? It's all about this (pointed his head). It's a strategic game like chess. It's all about being two, three, four moves ahead.”

...

“Stand up”

(Data 1. Scene 26-30)

From the dialogue above, we can see that Jeremy likes fighting and he tells Chris that a black man is a strong person with his statement “your frame and your genetic makeup. Frame and genetic makeup here referred to Chris's skin and race, Jeremy's stereotype and the way he talks to Chris is racism. After that, he also insists on fighting with Chris even though Chris doesn't want to do it. This clearly direct violence.

2. Structural Violence

Structural violence is built into the social structure. Societies are made up of systems. These systems include laws and institutions established for enforcing them, economic systems such as the market, social interrelationships, religious institutions and their workings, as well as in many cases, institutions of the army. We can measure power in terms of access to resources, decision-making, and opportunities. It is possible that the structures of society are such that they result in the marginalization

of certain groups, or they discriminate against them. It results in the infringement of their rights.

Galtung (1990:292) claims that structural violence and direct violence are interdependent and include such direct outcomes as domestic violence, racial violence, hate crimes, terrorism, genocide, and war. Concurring to Galtung, it continuously happens when individuals are influenced in such a way that they cannot realize themselves within the way that would really be possibly possible example like apartheid, racial isolation laws, legitimate arrangements for the accommodation of the civilian within the shape of out of line social conditions, unequal get to to instruction / Instruction, debasing living conditions, destitution. This form of violence clearly can be seen in this dialogues:

“Do you find that being African-American has more advantages or disadvantages in the modern world?” (Data 7. Scene 61)

A Japanese -American named Hiroki Tanaka suddenly asked Chris about the experience being an African-American. Within the scene where they straightforwardly connected with each other, in spite of the fact that Hiroki's address clearly makes Chris awkward and uncomfortable and Chris reacts with a giggle and says, “I don't know, man.” Tanaka's character is most revealed in this scene and his interest in a bunch that advances and carries out violence on the black Americans. In spite of the fact that he didn't straightforwardly assault Chris but it is the unpretentiously appeared persecution that infers that Asian-Americans are prone to utilize their show minority status as a implies of self-preservation and persecution of other racial minority groups.

3. Cultural Violence

Cultural violence refers to the prevailing attitudes or beliefs used to legitimize violence of direct or structural nature. These include the prejudices or stereotypes existing in society, which have been internalized by individuals. The stereotypes find expression in the interactions people have with each other. Galtung argues that cultural violence is connected to the cultural paradigms and guidelines that rule socially accepted behavior, whether consciously (explicitly) or unconsciously (implicitly). Thus, he argues, cultural violence supports and perpetuates violence through cultural guidelines materialized through religion, language, art, and the different manifestations of culture. (Galtung, 1990:291).

Perspectives of a social culture legitimize the utilize of coordinate or basic savagery. The social and typical viciousness regularly appears itself in attitudes and biases such as Racism, Sexism, Totalitarianism, Islamophobia. The cultural violence also exist in the film and can be seen in this scenes and dialogues below. Chris was about to visit her white girlfriend, Rose Armitage's parents. It obvious that Chris is hesitant to go because of his race and skin color, so, he asked Rose if she already told her parents about his race so her parents won't be surprised later. But, Rose said she didn't told her parents yet, and that made Chris worried more. It can be seen in this dialogue :

Chris: "Do they know I'm black?"

...

Chris: "... You know, I don't wanna get chased off the lawn with a shotgun"

(Data 10. Scene 4)

It is clearly seen that Chris had a thought about what white people will think of his interracial relationship. Chris thought the white privilege, especially the privilege communicated by liberals within the film, the way how white people treat black people, and black involvement as something to control black people's involvement as social death. His premise about his white girlfriend's family gives him a dread for a moment.

B. The Process of Main Character Getting Out from the Violence Racism

In this part, the writer analyses the process of Chris Washington's escape from violence and racism. Chris Washington, the protagonist in this film, had been through a lot of terrible things such as violence and racism. The violence that happened is kidnapping, hypnotizing and manipulating, enslavement, torturing, and intentional murder. Also, it is followed by racism and negrophilia issues such as discrimination and prejudice against black people because the white people think that they have supremacy and privilege beyond the black people's lives and want to take control with brain transplantation so they can do whatever they want to.

Chris has realized that he should escape from the violence and racism against him and his race. The violence racism that the Armitage and white people there do to black people has brought a consciousness for Chris that he experienced the *negrophilia* and dealing with white people's perception of a white supremacist and white privilege while being in that place. Furthermore, he is trying to figure it out and fighting for his escape.

The *negrophilia* that appears in *Get Out* portrays the fetishizing of blackness by white people as an object to be accumulated instead of a cultural identity to be understood. It also reinforces the psychological struggle of black people trying to navigate through a larger racial dynamic where the white perspective either lionizes or demonizes black people, dictating the perception of black identity. The *negrophilia* in *Get Out* can be seen in these dialogues:

“Why black people?”
 “... Some people Some people want to change– some people want to be stronger, faster, cooler....”
 (Data 16 . Scene 88)

Since indeed sometime recently America's set up, African slaves have been the slave of choice due to their capacity to total back-breaking labor without surrendering to affliction or death. They are perceived as physically predominant since they were constrained to persevere the hardest labor known to man and unending torment. It was found that black people were chosen as more likely to have more physical ability than white people. The think about concludes that this hypothesis of super humanization stems from the discernment that black people are physically prevalent whereas white people are rationally and emotionally superior.

Then the white supremacist and white privilege also happened when Chris arrives at The Armitage estate. Dean Armitage talks about how he doesn't mind if deer die because there are too many of them. Then he notes that a male deer is called a "buck." The Black men and women Rose has dated were hunted and immortalized as trophies, just like the dead deer hanging on the wall in the room Chris is being held captive. Indirectly, Dean said that the world is supposed to not have black people.

“I do not like the deer. I'm sick of it; they're taking over. They're like rats. They're destroying the ecosystem.”

At the end of the film, it is seen that her girlfriend, Rose and her family, the Armitage come to embody whiteness, and for Chris, such embodiment eventually becomes horrifying—once he realizes that this whiteness is meant to consume him. The Armitages, a surname determined from Middle English and meaning “hermitage,” which strengthens the separation of the house as well as

its importance within the family commerce, have made a fortune from whites willing to pay strong wholes for the bodies of African Americans.

C. The Impact of Violence Racism with the Existence of the Protagonist.

The violence and racism that happened to him while in the Armitages' house give him a mental attack because what he has done will traumatize him for the rest of his life. But, he has stopped the Armitages from their inhuman activities and their racism toward the black people.

CONCLUSION

Based on the analysis and findings of violent racism in Jordan Peele's *Get Out*, the first conclusion, violent racism occurred toward Chris Washington, the protagonist who is also a black man, because of his race and skin, and he received inhuman treatment from Armitages and other white people. They are secretly ostracizing and intimidating him with harsh words while simultaneously humiliating the black race. The film's Armitages and white characters are dismissive of Chris's existence as a black man.

The second conclusion, Chris Washington has realized that being a black person in the modern world is still difficult. He also realizes that his race was not spared from slavery by white people; they are still suffering and living in misery as a result of white people's perception of white people as the dominant race in the world. His rejection of white perceptions of black people as inferior led him to freedom. Chris's experience and viewpoint have influenced other black people; his survival is just one example of a black person walking away with his identity.

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