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Danielle Goldstein

Old Dominion University, Norfolk

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IDEOLOGICAL ANALYSIS OF COLORBLINDNESS IN *GET OUT*

By Danielle Goldstein

PART I: IDEOLOGICAL CATEGORIES AND SUB-CATEGORIES

Ideologies are specific beliefs or attitudes about something that governs all human behavior.

Ideologies are most effective when they are least visible and when they are accepted as being normal and inevitable (Anderson, class lecture). In this paper, I will be analyzing the concept of colorblindness as my main ideology, and its sub-ideologies that revolve around multicultural racism and post-racism. I chose to focus on colorblind ideology because I feel that it is central to the message of my ideological site which I will explain in greater detail in Part 2. I chose multicultural racism and post-racism as concepts for my sub-ideologies because they are both facets for colorblindness and they work together to reinforce one another in society.

Colorblindness, as a broad ideology, can be described as the belief or attitude that denying the existence of race will miraculously cure racism and achieve racial equality. Colorblind ideology engages in discourse from white people saying things like “I don’t see color” in order to be absolved from accusations of being racist. This concept has faith in institutions seeking to achieve this racial equality while ignoring the historical and systemic discrimination within institutions that perpetuates racist practices. Colorblindness or colorblind racism rests on the belief that the creation of race-neutral language in laws and policies along with the absence of explicitly bigoted language enforces this idea that race is no longer an issue in America. Since discrimination is illegal in America, colorblindness is an ideology that works by using race-neutral policies to perpetuate racist practices.

Since whiteness is an indicator for being higher up on the cultural food chain, white people typically don't have to be color conscious and think of themselves in racial terms. Engaging in colorblind ideology advocates the willful ignorance of racial inequalities by refusal to attribute the cause of social issues to racism. It is because white people don't see their whiteness and the way that it privileges them over other people that colorblindness exists (Wingfield).

Sub-ideologies

- A. The Ideology of America being a Multicultural Society: This is the belief that in America we celebrate and embrace each other's racial and cultural differences. This attitude incorporates the idea that commenting on an aspect of a person's race creates social convergence and makes the person of a minority racial group feel more comfortable. By not explicitly commenting on a person's blackness, but saying things that imply them—using race-neutral language—one is absolved from the accusation of being racist. This attitude is about accepting only a limited notion of blackness compatible with its mythological understanding of race. Furthermore, this attitude ignores the racialization of space that segregates people into communities divided by color. This is a part of the white liberal narrative that sees whiteness as a definitive marker of success. Another aspect of this attitude is the concept of tokenism which works to give the appearance of racial inclusiveness and diversity by making a “token” out of someone who belongs to a racial minority group (Melamed).

B. The Ideology of a Post-Racial American Society: This is the belief that racism and race privilege are no longer factors in America. This attitude rests on the belief that the Civil Rights era marked the end of racism's heroic defeat. Thus, racial disparities today are the result of individual or cultural, but not racial factors. This ideology incorporates the notion that most white people do not notice or are not concerned about issues revolving around racial disparities because in a society where being white is associated with being higher up on the cultural food chain, white people never have to be confronted with their own whiteness. This concept promotes a belief that events like the 2008 presidential election of Barack Obama demonstrates that there are equal opportunities for people of any race to achieve the same access to political power, money, education, housing and status. This concept ignores racial disparities like the treatment of racial minorities and African Americans within the criminal justice system, and assumes the belief that all people are equally protected under the law (Costa). When race-related issues enter the public discourse, colorblindness tends to see the issues as a result of individual conflicts or shortcomings as opposed to racial differences and stereotypes that exist in the larger context. This attitude is harmful because it advocates for racial equality while ignoring the need for racial equity.

PART 2: DESCRIPTION OF IDEOLOGICAL SITE

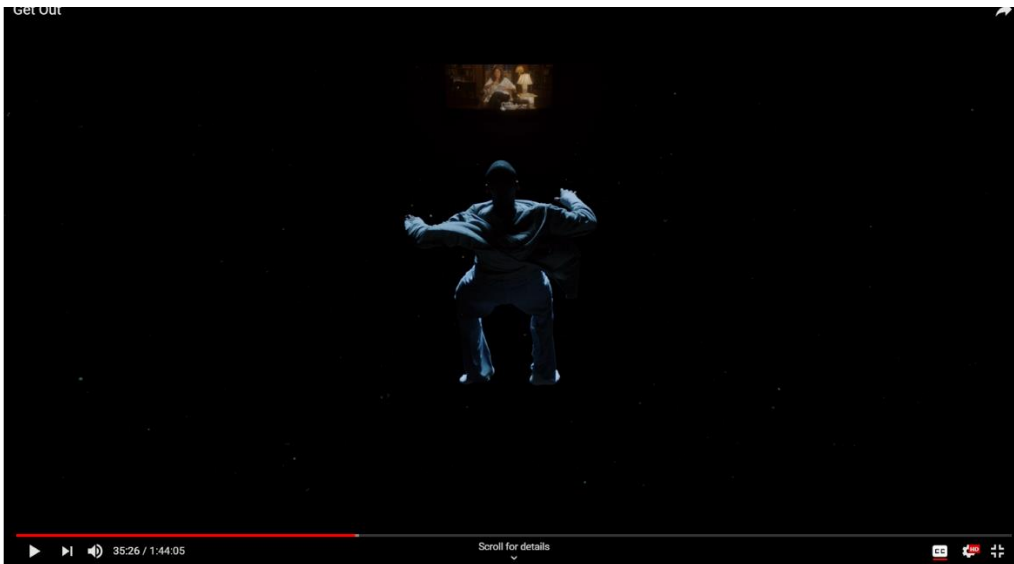
The site in which I analyzed my ideology is the movie *Get Out* written and directed by Jordan Peele. This movie was analyzed for instances that reflected the broad ideology of colorblind racism. *Get Out* is a horror film directed by the comedian Jordan Peele that premiered on February 24th, 2017. The movie is one hour and 44 minutes long. Jordan Peele says he thinks of

Get Out as a “social thriller” (IMBD). This movie is about a young African American man named Chris who takes a trip with his white girlfriend, Rose Armitage, to her family’s estate in the country. At first, Chris attempts grappling with the family’s overly accommodating behavior and the numerous ways in which they go out of their way to show Chris how anti-racist they are. Chris becomes suspicious about the liberal facade they present until he discovers the real sinister truth about the family.

The head of the Armitage family is the father, Dean, who is a neuroscientist, and the mother, Missy, who is a psychiatrist that specializes in hypnosis. Also at the Armitage house is Rose’s brother, Jeremy, and two African American house workers: Georgina, the house-maid and Walter, the grounds-keeper. Their behavior is super robotic and odd and makes Chris suspicious.

One night when Chris can’t sleep, he goes downstairs to smoke a cigarette, but is then stopped by Missy who is sitting in her office. She invites him to come sit with her when she explains to Chris what hypnosis is. Meanwhile, she is hypnotizing Chris at the same time, using her teaspoon as a focusing object. She taps her teaspoon three times and tells him to sink. Chris

sinks into blackness, seeing himself and Missy far above while his consciousness leaves his body and his body sits motionless in the chair.



Chris in The Sunken Place

He wakes up the next morning and thinks it's all a dream. That same day, the Armitage's' wealthy white friends come over for a big party in which they make a lot of weird comments to Chris. During the party, Chris finds a blind man named Jim Hudson, a famous art dealer, who says he is an admirer of Chris's work. At one point during the party when Chris is inside, Dean invites everyone for a game of Bingo which is really an auction that Dean holds with a picture of Chris next to him. After the disturbing party, Chris and Rose make the decision to leave the Armitage house and go back home. As they make their way to the door, the family blocks the door and ends up knocking Chris unconscious.

He wakes up strapped to a chair with a TV in front of him in which Roman Armitage, Dean's father, is on the screen and talks about something called "The Coagula." Then, Jim Hudson, the blind art dealer appears on the screen and describes the process in greater detail and essentially tells Chris the process is a brain transplantation in which Jim's brain will go into

Chris's body and the only remainder of Chris's existence will be in the form of a limited consciousness in "The Sunken Place." Chris manages to break out of the chair and has to fight off and kill everyone in the Armitage family except Rose. Chris gets in the car and speeds away until Rose finds him and tries to shoot him, so Chris ends up choking her to death. Suddenly, a police car pulls up and Chris puts his hands up to surrender when his best friend, Rod, the TSA agent, gets out of the car and saves the day (IMBD).

In an interview, Jordan Peele says that he wanted the audience, regardless of race, to see the subtle racism through Chris' eyes. He says, "It was very important to me to just get the entire audience in touch in some way with the fears inherent [in] being black in this country. Part of being black in this country, and I presume being any minority, is constantly being told that... we're seeing racism where there just isn't racism" (V. Anderson). Thus, I figured the ideology of colorblindness was perfect for this ideological site that explores post-slavery power relations and ways in which colorblindness works to reinforce a cultural food chain.

PART 3: RESULTS AND PROSE DESCRIPTION OF RESULTS

Section 1: Colorblindness ideology of denying the existence of separate races and dismissing issues related to race

Throughout the movie, there is ample evidence through dialogue in which the concept of colorblindness becomes apparent. As I said, colorblind ideology can be defined as denying the existence of separate races and thus dismissing issues that are related to one's race.

Colorblindness is also the belief or attitude that this denial of race will achieve racial equality.

Colorblindness becomes especially apparent during conversations that expose the taboo nature of interracial dating and how different characters in the film are not only blind to the challenges of

being black in America, but also ignorant of their own whiteness. Also, colorblind discourse that uses race-neutral language is a way that colorblind ideology gets manifested throughout the film.

Transcription #1: Chris and Rose Conversation

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

Rose: No. Should they?

Chris: (chuckles) It seems like something you might wanna, you know, mention.

Rose: Mom and Dad, my.. Uhh.. black boyfriend will be coming up this weekend, and I just don't want you to be shocked that he's a black man. (both laugh)

Chris: You said I was the first black guy you ever dated.

Rose: Yeah, so what?

Chris: Yeah, so this is uncharted territory for them. You know, I don't wanna get chased off the lawn with a shotgun.

This transcription takes place at the beginning of the movie in which Rose is at Chris's apartment while he packs for the trip they are about to go on to her family's estate. While Chris is packing, he stops to ask Rose if she mentioned to her family that he's black because she has told him that she's never had a black boyfriend. She light-heartedly makes a joke about calling her parents to inform them about the fact that he's black which makes him laugh too.

Transcription #2: Dean and Chris Sports Chat

Dean: So, Chris, what's your sport? Football? Baseball?

Chris: Basketball, mostly, I guess.

Chris, Rose, Rose's brother, Jeremy, and their father, Dean are all sitting at the dinner table on Chris's first night at the Armitage family's house. Dean tries to make make small-talk with Chris by asking him what his favorite sport is, and it's not football or baseball, it's basketball.

Transcription #3: Missy Returns

Missy: Was there something I missed?

Jeremy: Nah. Not really. We're just talking about sports. Right?

Chris: Yeah.

Missy, the mother, comes back to the dinner table after cleaning up dinner. Jeremy and Chris had a very awkward conversation about Judo vs. Jiu Jitsu which I will provide in the section on Multi-cultural ideology. Nevertheless, Jeremy assures Missy that they were just talking about sports.

Transcription #4: Rose and Chris Chat about Walter

Chris: Hey, what's Walter's deal?

Rose: What do you mean his deal?

Chris: I just talked to him. Dude's whole vibe is hostile.

Rose: Did he say something?

Chris: It's not what he says. It's how he says it, ya know?

Rose: Hmm..

Chris: Maybe he likes you. Maybe he's jealous or something. I don't know...

After Chris strikes up an awkward conversation with Walt, the “groundskeeper,” he reports to Rose his very odd behavior. Chris explains to Rose he thinks that Walt, who is also African American, is jealous of the fact he’s dating Rose.

Transcription #5: Rose and Chris Chat about Georgina

Rose: So you think she did that because—

Chris: Maybe she doesn’t like... the fact that I’m with you.

Rose: Really?

Chris: It’s a thing.

Rose: So you are just so sexy that people are just unplugging your phone?

Chris: Forget it. Never mind.

After Georgina, the house-maid, who is also African American has a really weird interaction with Chris when she apologizes for unplugging his phone from the charger while cleaning the room he and Rose are staying in, Chris once again informs Rose that he interpreted her strange behavior as not approving of their interracial relationship.

Transcription #6: Chris and Georgina Conversation

Chris: Right. All I know is sometimes if there’s too many white people, I get nervous, ya know?

Georgina: <cries then laughs> Oh. Oh! No. No. No. No, no, no, no. Aren’t you something? That’s not my experience at all. Not at all. The Armitages are so good to us.

They treat us like family.

Chris: <to himself> This bitch is crazy.

After Georgina apologizes to Chris for unplugging his phone, he tells her white people make him nervous. She suddenly gets very emotional and denies that statement by saying that's not her experience and the Armitage's treat "us" (meaning her and Walter) like family.

Transcription #7: Police Encounter

Police Officer: <to Chris> Sir, can I see your license, please?

Rose: Wait, why?

Chris: Yeah, I have state ID.

Rose: No, no, no. He wasn't driving.

Police: I didn't ask who was driving. I asked to see his ID.

Rose: Yeah, why? That doesn't make any sense.

Chris: <hands police his ID> Here.

Rose: No, no, no. Fuck that. You don't have to give him your ID cause you haven't done anything wrong.

Chris: Baby, baby, it's okay. Come on.

Police: Anytime there is an incident, we have every right to ask...

Rose: That's bullshit.

On the way to the Armitage family's house, Rose is driving and hits a deer that jumps out in the middle of the road. She calls the police to report it, and when they come, the police officer asks for Chris's ID. Rose argues with the police by saying since Chris wasn't driving, the police don't have a right to ask for his ID. The police says he does have the right, and gets cut off by his radio when another police officer asks if everything is okay. Once Rose and Chris are back in the car, Chris is smiling at Rose:

Rose: What?

Chris: That was hot.

Rose: Well, I'm not gonna let anyone fuck with my man.

Transcription #8: Chris Meets Jim Hudson

Jim: Ignorance.

Chris: Who?

Jim: All of them. They mean well, but they have no idea what real people go through.

Chris runs into Jim Hudson, another guest at the dinner party, who is a famous art dealer despite the fact he is completely blind. He can't see Chris, but knows who he is as soon as he walks up to him. He goes on to tell Chris what an admirer of Chris's photography he is.

Transcription #9: Jim Explains the Coagula Procedure

Chris: Why us, huh? Why black people?

Jim: <chuckles> Who knows? People want a change. Some people wanna be stronger, faster, cooler. But please don't lump me in with that. I could give a shit what color you are. No. What I want is deeper. I want your eye, man. I want those things you see through.

In this scene, Chris is strapped down to a chair while Jim, the blind art dealer he met at the family party, is on the TV in front of Chris. Jim explains to Chris what is happening: Chris is about to undergo a brain transplantation in which Jim's mind will be placed in Chris's body and Jim will have total control over his body; Chris will still be able to hear and see things, but he will only be alive in "the Sunken Place" where he has a limited consciousness. Chris realizes that

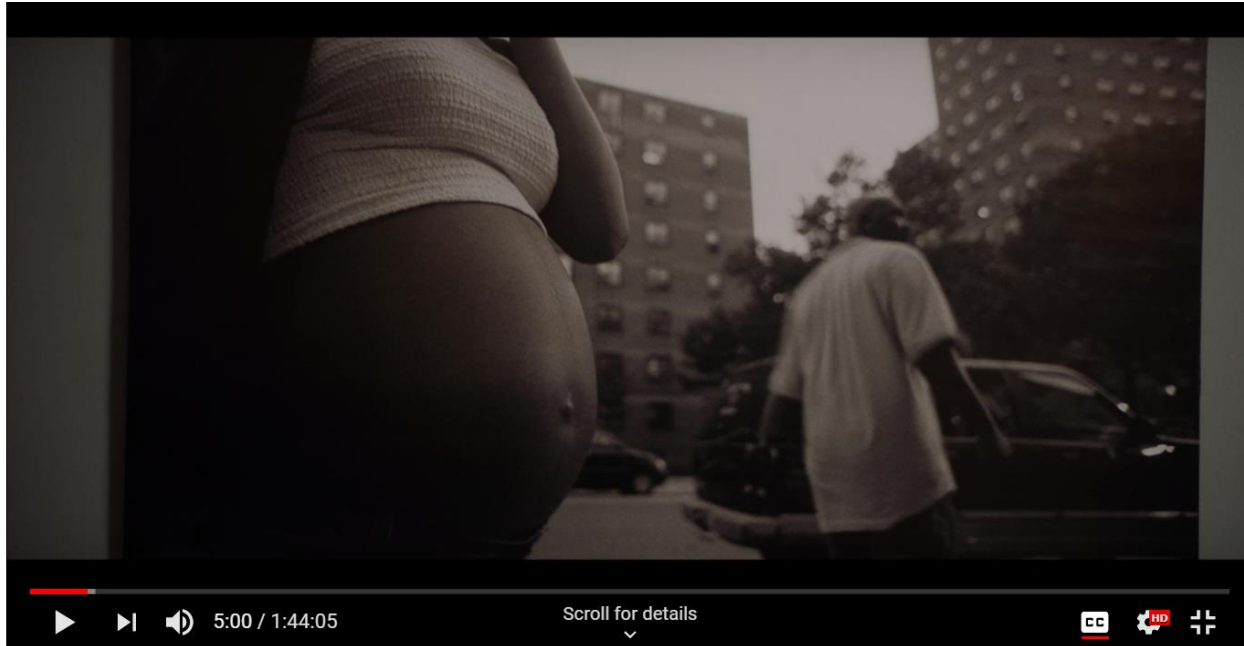
Georgina is really Rose's grandmother and Walter is really Rose's grandfather, so he asks Jim why they do this to black people. Jim says it has nothing to do with the fact he's black.

Screenshot A



At the very beginning of the movie, we see Chris is a photographer, and this is one of his photos.

Screenshot B



Section 2: Ideology That We Celebrate Each Other's Racial Differences

Transcription #1: Chris's Tour with Dean

Dean: I picked these up in Bali. It's pretty eclectic. I'm a traveler and I can't help it. I keep bringing souvenirs back. It's such a privilege to be able to experience another person's culture. You know what I'm sayin'?

Chris: Mhm.

As Dean gives Chris a tour of his house, he shows him pictures of his family and picks up a decoration piece sitting on a table.

Transcription #2: Dean's Father

Dean: Oh, you're going to love this. <Points to a black and white photo of his dad>My dad's claim to fame. He was beat by Jesse Owens in the qualifying round for the Berlin Olympics in 1936. Those are the ones where—

Chris: Owens won in front of Hitler.

Dean: Yeah. What a moment. What a moment. I mean, Hitler's up there with all his perfect Aryan race bullshit. This black dude comes along, proves him wrong in front of the entire world. Amazing.

Transcription #3: Jeremy on Judo

Jeremy: You ever get into street fights as a kid?

Chris: I did judo after school, first grade.

Rose: Awwh...

Chris: You should've seen me.

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

This is the scene I mentioned I would get to in Section 1. At the dinner table, Jeremy asks Chris if he fights and grins at the fact he said he did Judo and makes Chris really uncomfortable by his statement. He then goes on to say:

Jeremy: So one thing about jiu-jitsu is strength doesn't matter, right? It's all about this <points to his forehead> It's a strategic game like chess. It's all about being two, three, four moves ahead.

Chris: Cool.

Transcription #4: Rose Vents About Dad

Rose: Oh, my God. And then my dad with the “my man” stuff. “My man, my man.” I don’t think he’s ever heard or said that. And now he just... it’s all he says. After the uncomfortable dinner conversation which ended in Jeremy almost “jokingly” putting Chris in a headlock, Rose and Chris are back in the bedroom as she brushes her teeth and vents to Chris about how absurd her family is acting.

Transcription #5: Gordon on Golfing

Emily: Gordon was a professional golfer for years.

Chris: Oh, you kiddin’?

Gordon: Well, I can’t quite swing my hips like I used to, though. But I do know Tiger.

Chris: Oh.

Emily: Gordon loves Tiger.

Gordon: Oh, the best I’ve ever seen. Ever. Hands down. So, Chris, uh, let’s see your form.

At the family get-together, Rose introduces Chris to an older white couple named Emily and Gordon. The couple rave to Chris how Gordon loves golf and loves Tiger Woods.

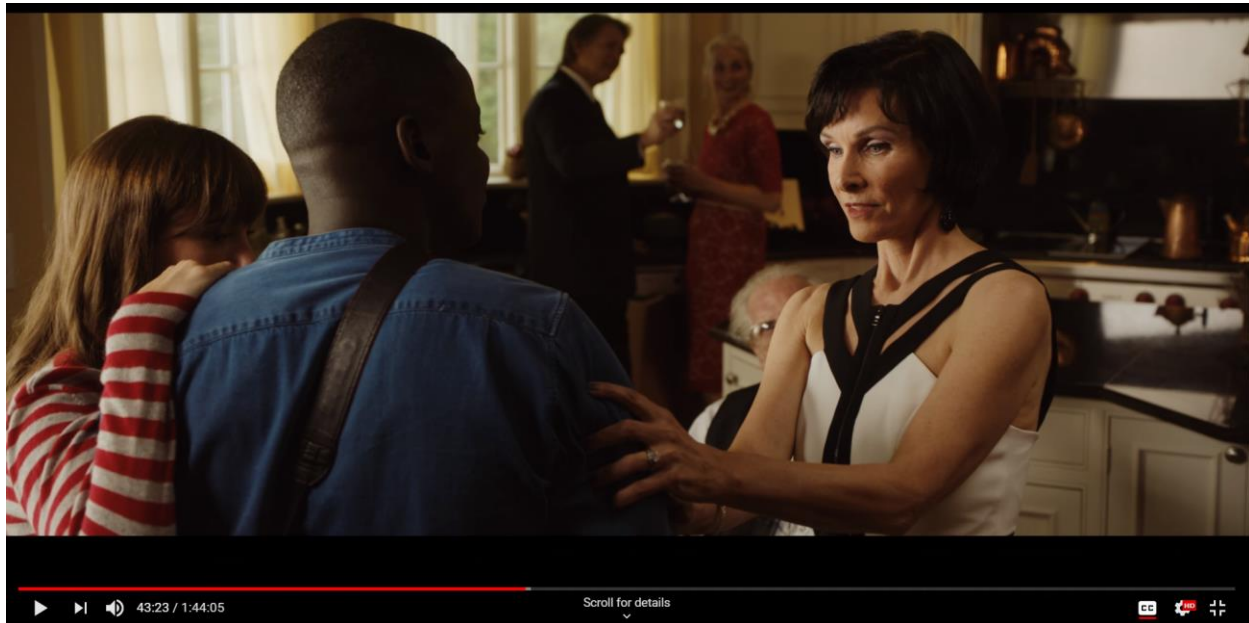
Transcription #6: Elisa and Chris

Elisa: So, how handsome is he? Not bad, eh, Nelson? So, is it true? <to Rose> Is it better?

Chris: Oh, wow.

Another guest at the family get-together begins stroking Chris's arm and telling her husband and Rose how handsome she thinks he is. The woman looks at Rose and asks if "it" is better—clearly referring to his penis.

Figure 2.6: Elisa Petting Chris



Transcription #7: Black is in Fashion

Guest: <to Chris> Fairer skin has been in favor for the past, what, couple hundreds of years? But now the pendulum has swung back. Black is in fashion.

Transcription #8: Chris and Logan Chat

Chris: Good to see another brother around here.

Logan: Hi. Yes, of course it is. <chuckles> (to his girlfriend, Philomena) Chris was just telling me how he felt much more comfortable with my being here.

Philomena: That's nice.

Figure 2.8.1 : Chris Meeting Logan



At the party, Chris finds another black man and proceeds to talk to him. Logan, like Georgina and Walter, acts very strange towards Chris. When Philomena, Logan's white girlfriend that is twice his age walks up to him, Logan explains to her that Chris told him he's comfortable having another black person there. Philomena tells Logan he has to go, and Chris sticks his hand out as shown in Figure 2.8.2, and Logan misses the gesture.

Figure 2.8.2: Awkward Fist Pump



Transcription #9: Hiroki and Chris

Hiroki: Do you find that being African American has more advantage or disadvantage in the modern world?

Chris: <chuckles> Yeah, um, I don't know, man.

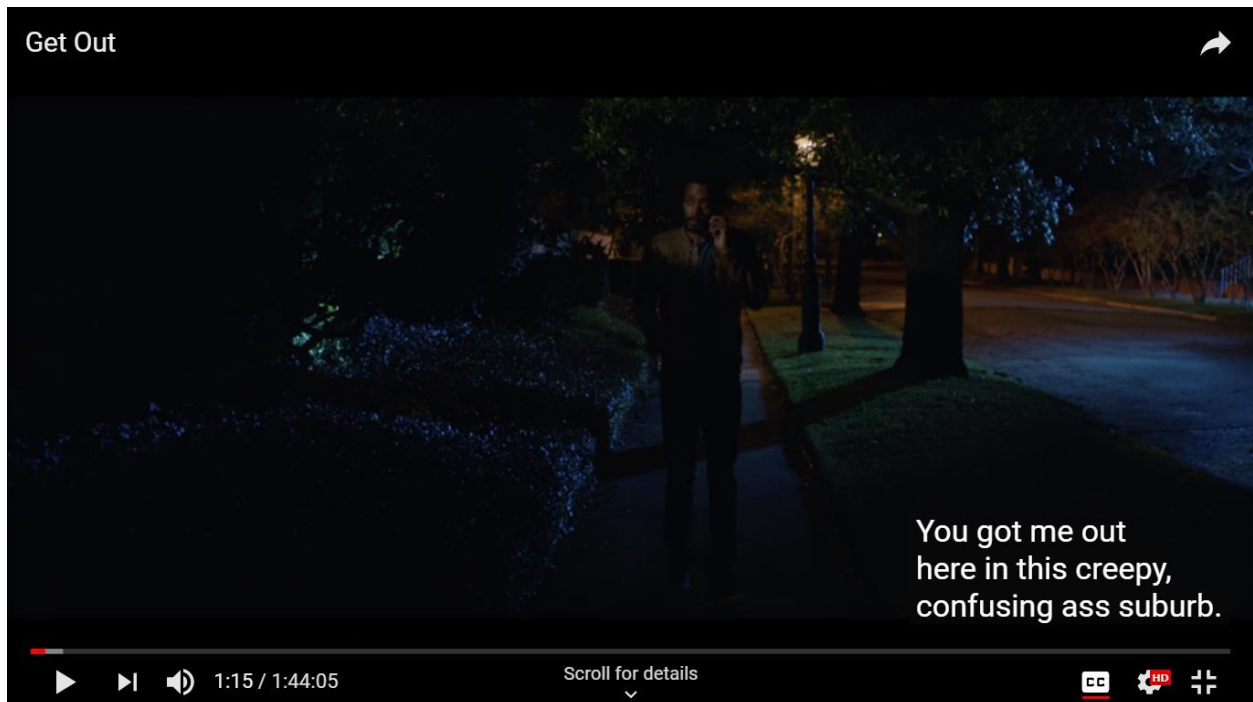
As Chris walks back outside to the party, he sees Dean around a bunch of other white people and one Asian man named Hiroki who asks Chris this question in front of everyone.

Transcription #10: Roman Armitage and the Coagula

Roman Armitage: [On the TV screen] You have been chosen because of the physical advantage you've enjoyed your entire lifetime. With your natural gifts and our determination, we could both be a part of something greater, something perfect. The Coagula procedure is a man-made miracle our order has been developing for many,

many years, and it wasn't until recently it was perfected by my own flesh and blood. My family and I are honored to offer it as a service to members of our group. Don't waste your strength, don't try to fight it. You can't stop the inevitable. And who knows? Maybe one day you'll enjoy being members of the family.

Photo A

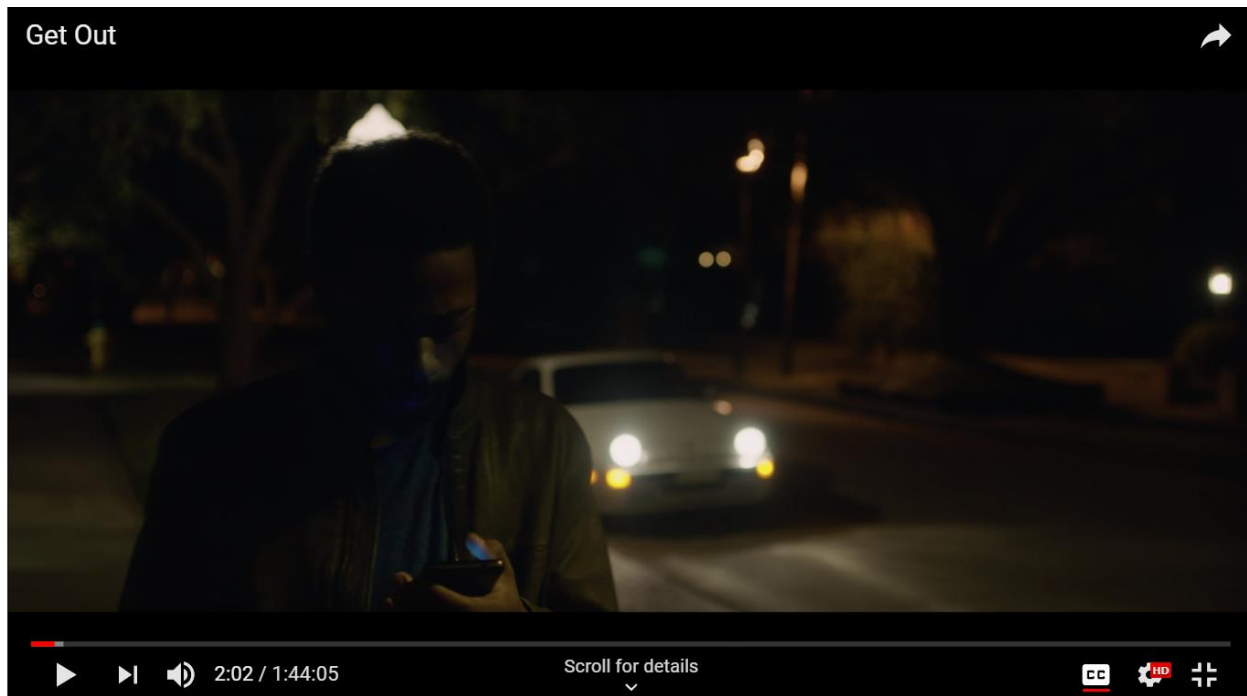


Within the first five minutes of the film, before we even meet Rose or Chris, this scene is of an African American man lost in a suburb.

Photo B



Photo C



The man realizes he's getting followed by this white car

Photo D



Some man wearing a mask gets out of the white car, chokes him, and puts him in the trunk

Photo E



At the family party, everyone is standing around while Chris sits in discomfort

Photo F



When Chris and Rose decide to leave the Armitage house, Chris packs his bags and finds a box.

He opens the box to find several photos of Rose with different African American men, despite the fact she said Chris was her first black boyfriend.

Section 3: Ideology that Racism No Longer Exists

Transcription #1: Rose and Chris Chat

Rose: You're not going to. First of all, my dad would've voted for Obama for a third term if he could've. Like the love is so real. I'm only telling you that cause he's definitely gonna wanna talk to you about that. And it will definitely fucking suck. <Both laugh>
But that's because he's a lame dad more than anything else. They are not racist.

This is from the same scene where Chris asks Rose if she told her family that he's black. After Chris mentioned the thing about not wanting to be chased off the lawn with a shotgun, the above quote was Rose's immediate response.

Transcription #2: Dean and Chris Chat Again

Dean: I know what you're thinking.

Chris: What?

Dean: Come on, I get it. White family, black servants. It's uhh a total cliché.

Chris: I wasn't gonna take it there.

Dean: Well, you didn't have to. Believe me. <chuckles> We hired Georgina and Walter to help care for my parents. When they died... I couldn't bear to let them go. I mean..
But, boy, I hate the way it looks.

Dean says this to Chris as he takes him on the tour of the house in the beginning and walks with him outside once he notices the way Chris looks at Walter as he does labor in the backyard.

Immediately after this, he says:

Dean: By the way, I would've voted for Obama for a third term if I could. Best President in my lifetime. Hands down.

Chris: I agree.

Transcription #4: Rose Vents About Family Again

Rose: Oh, and my mom being rude to Georgina? What the fuck was that about? That was so crazy. I mean... How are they different than that cop? That's the fucking bummer of it all.

This was the same scene after dinner where Rose vents to Chris about how embarrassed by her family she is. The bit about Georgina alludes to a scene in which Georgina was refilling the family's tea and she accidentally spilled the glass and Missy tells her she should get some rest.

Transcription #5: Chris and Walter

Chris: Sup, man. They're working you good out here, huh?

Walter: <smiling> Nothing I don't want to be doing.

This is part of the weird conversation Chris has with Walter as Walter is chopping wood and Chris tries to talk to him and introduce himself.

Transcription #6: Chris and Rod

Chris: <on the phone with his best friend, Rod> It's weird, man. And it's the people here, too. It's like they haven't met a black person that doesn't work for em.

During the family get together, Chris goes upstairs to call his best friend, Rod, who is back at Chris's place watching his dog. He tells him about the events that's happened to him since he's been at the Armitage house and the weird behavior of everyone at the party.

Transcription #7: Chris, Logan, and Hiroki

Chris: Hey! Yo, my man. They were asking me about the African American experience. Maybe you could take this one.

Logan: Oh. Well, well, I find that the African American experience for me has been, for the most part, very good. Although I find it difficult to go into detail as I haven't had much of a desire to leave the house in a while. The chores have become my sanctuary.

This is the scene I mentioned in Section 2 in which Hiroki asks Chris about the African American experience and Chris says he doesn't know. Then, once he sees Logan, he asks him to answer Hiroki's question.

Photo A



When Dean gives Chris a tour of the house, Chris meets Georgina, the house-maid.

Photo B



Later on during the tour, Dean takes Chris outside where he sees Walter, the grounds-keeper.

Photo C



Rose looks out the window to see all the guests arriving at the family party in all black cars.

Photo D



During the family party, Dean invites everyone to play bingo, although, in this image, he holds up a finger and we can see that this is actually an auction.

Photo E

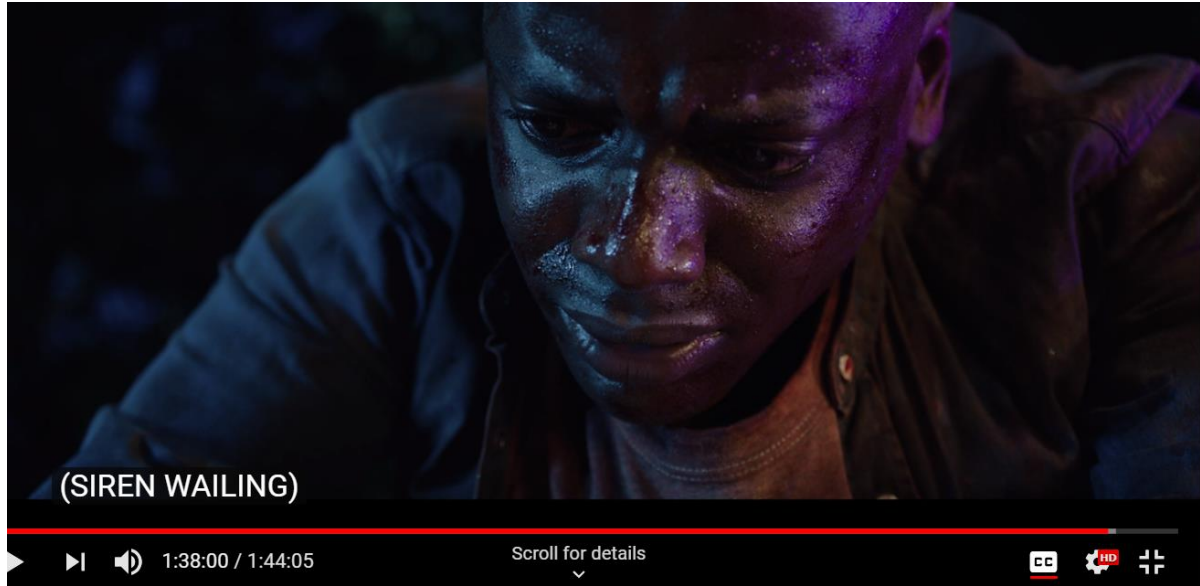


Photo F



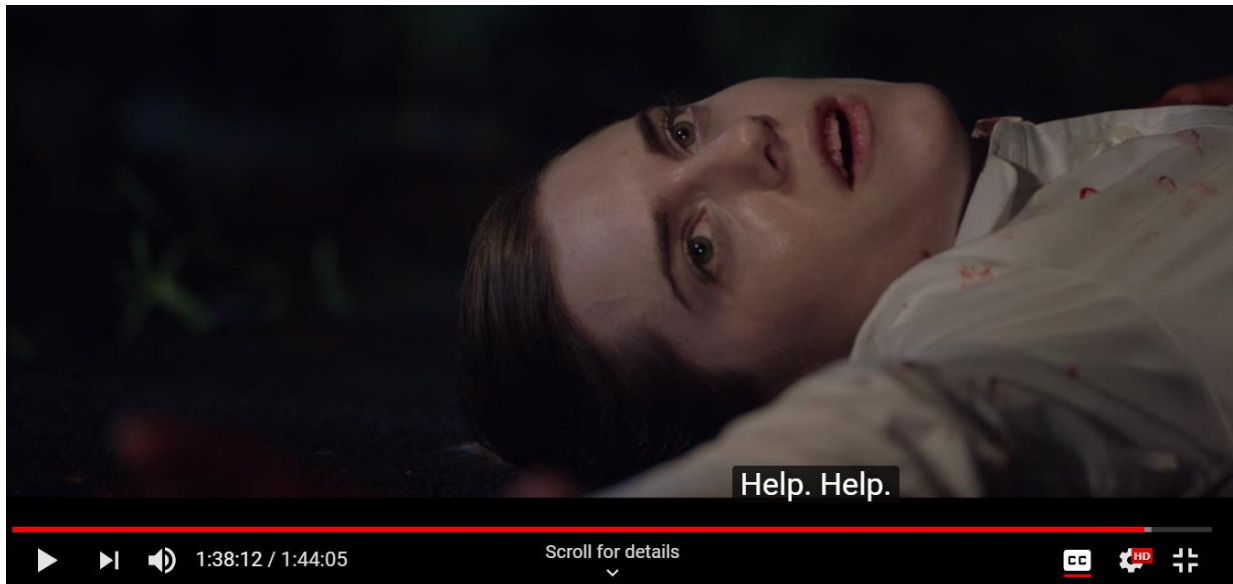
Then we quickly see that this bingo game is a façade for auctioning off Chris.

Photo G



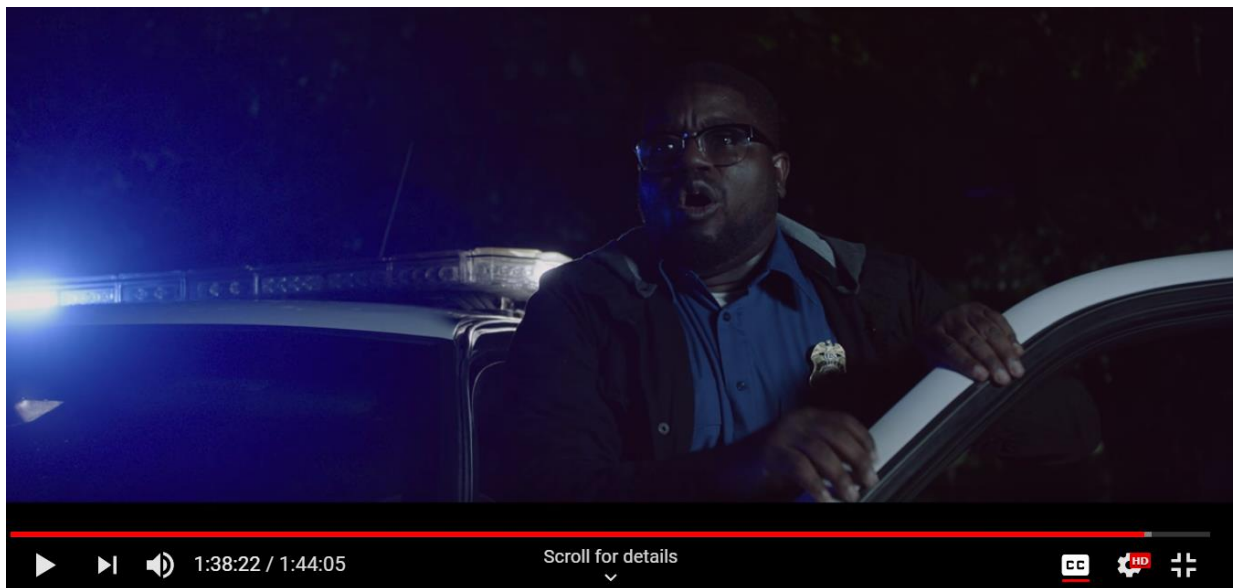
After Chris gets away and Rose finds him, she tries to kill him. He then strangles her, and, suddenly, we hear police sirens and flashing of police lights.

Photo H



Rose, seemingly, will get saved by the police as she calls for help.

Photo I



The man that gets out of the police car is not a police officer. It is Rod, Chris's best friend who is a TSA agent.

PART 4: INTERPRETATIONS AND FINDINGS

A. Main Ideology: Denying the Existence of Race Achieves Racial Equality

As I mentioned, colorblind ideology is the belief or attitude that denying the existence of race will achieve racial equality. This ideology inherently dismisses and ignores challenges that are related to race. Often times, white people engage in the colorblind discourse by saying things like “I don’t see color” in order to be absolved of getting accused as being racist. In my evidence under this section, transcription #1 illustrates how Chris—who is black and has to be aware of his blackness—asks Rose if she told her parents that he’s black. This points to how only white people have the privilege of claiming to be colorblind because since Chris is black, he is aware of the issues that are presented within interracial dating. Rose, on the other hand, does not have to be made aware of her whiteness, so her response reflects her blindness to her own whiteness and her ignorance of issues revolving around race, like interracial dating.

This same concept of colorblindness, specifically Rose being ignorant to taboos of interracial dating and her being ignorant to her own whiteness, becomes present once again in transcription #4 and #5. Chris notices the odd behavior of Georgina and Walter and attributes it to the fact that he is Rose’s first black boyfriend, so Walter is jealous of him dating her and so is Georgina.

Transcription #2 also points to this ideology because Dean tries to make small talk with Chris and asks him what sport he plays. Dean tries to come off as anti-racist, so he asks Chris if his sport is football or baseball to avoid engaging in a racist stereotype that “all black people like basketball.” After Chris and Jeremy get into that uncomfortable conversation about judo and jiu-jitsu, Missy comes back in the room and asks what she missed. Jeremy says they were just talking about sports, even though he made an extremely covert racist remark to Chris about how

his “genetic makeup” would make him a “beast” at judo if he applied himself. By Jeremy saying they were *just* talking about sports is an example of how race-neutral language gets used to speak about race in coded terms.

Transcription #6 illustrates the way in which Chris once again points out racial differences and seeks solidarity with Georgina by confessing to her that being around too many white people make him nervous. Georgina has a very strange reaction to this statement in which she first appears to cry and then laughs and says how that’s not her experience at all and the Armitage family treat her and Walter like family. Georgina (who we learn later is really the grandmother of the Armitage family) pretends to ignore the racial differences in the Armitage family and defends them by saying they’re also a part of the family despite the fact they’re black.

Transcription #7 depicts the way in which colorblind ideology is manifested in institutions, like the criminal justice system. Race neutral laws and policies come off as if those laws and policies are not racist, but we can see clearly there was no reason for the police to ask for Chris’s ID, although the police officer tries to defend himself with race-neutral language by saying whenever there is an accident, he has the right to ask for everyone’s ID. Rose once again plays the colorblind card in which she acts ignorant to the fact that this is about race, or at least doesn’t explicitly say anything about it being because Chris is black. Then, when they’re in the car and Rose says she wouldn’t let anyone “fuck with her man,” it makes it look like the interaction with the police had nothing to do with race, and Rose was simply sticking up for Chris, not because the police officer was being racist, but because Chris is her man and she’s going to protect him.

Transcription #8 confronts the ignorant nature of colorblind ideology. Jim Hudson, who is white, but blind, literally cannot see the fact that Chris is black, yet he knows who Chris is

when he walks up to him because he makes that statement that everyone there is ignorant. He says they're ignorant because they don't understand what real people go through as a way to bridge the gap between him and Chris. He even points out that they mean well, like most people who say, "I don't see color" are well-intentioned, but they don't know what people who are different go through which once again points to the way people avoid talking about race. Photos A and B in this section are examples of the type of photos Chris takes which focus on problems in the black community. Since Jim knows who Chris is based off his photography artwork and says the photos he captures are "So brutal. So melancholic," he understands the way in which Chris's artwork expose the harsh realities that are present in low-income African American communities which separates him from the other white people at the party because *they* are ignorant.

Transcription #9 illustrates the pivotal moment in the film that is central to how this film incorporates and critiques colorblind ideology. As Chris sits in the chair in front of the television where he is able to communicate with Jim Hudson, the blind art dealer, Jim explains to him the transplantation process. Chris asks one question: Why black people? Jim Hudson seemed to be the most sympathetic white person at the Armitage family get-together as illustrated in the previous paragraph. Jim responds by saying "Who knows?" Some people want to be cooler, stronger, faster, but he wants something deeper. He literally wants Chris's eyes. The fact that Chris takes photos that portray issues in the black community illustrates how open Chris's eyes are to problems that plague communities of color. Jim Hudson is literally blind and then goes on to say, "Don't lump me in with that. I couldn't give a shit what color you are," which is the most common rhetoric used by white people to state their anti-racist "colorblind" attitude. All of these examples within the dialogue of the film illustrate the problem with colorblind ideology: even

the most well-intentioned white people, who claim to be anti-racist and don't see race or the issues revolving around racial discrimination, are actually the people who do more harm because by refusing to talk about race or seeing it as an issue, this attitude fosters internalized racism that perpetuates even more racist behaviors and discriminatory practices that are manifested on an individual level and an institutional level.

B. Sub-Ideology: The Belief That We Live in a Society that Celebrates and Embraces Each Other's Racial and Cultural Differences.

Multiculturalism ideology is the belief that we live in a society that celebrates and embraces each other's racial differences. Within this scope, one way people verbally act out this ideology is by commenting on an aspect of a person's race in order to create social convergence and make the "other" feel more comfortable. The evidence I provided from the film depicts the way in which this ideology is not only manifested but gets perverted.

Transcription #1 illustrates the manner in which the white liberal dad, Dean, goes out of his way to show Chris that he is anti-racist and embraces all different types of cultures (as he tells Chris he got some table decorations from Bali). The sinister irony of his statement—"It's such a privilege to be able to experience another person's culture"—is the fact that this is literally the privilege his family has when they place the minds of white people in their family into a black body. This can further be seen with how "Georgina" constantly looks at herself in the mirror, touching and admiring her hair.

Transcription #2 also illustrates the way in which Dean attempts to demonstrate to Chris his embracement of black culture by pointing out—even though his father, who is now in the body of Walter lost the Olympics to an African American man—it was still "amazing" because he proved Hitler wrong in front of the whole world.

Transcription #3 shows how multicultural ideology can be a facet for racism. Jeremy comments on an aspect of Chris's biology as it relates to his potential in judo. The way in which Jeremy mentions Chris's "frame" and his "genetic makeup," engages in race-neutral language as it fits into the concept of colorblindness; however, he is clearly commenting on an aspect of Chris's race. This is how multiculturalism can become problematic: Jeremy's comment strikingly parallels a stereotypical pseudoscience that was used to justify the enslavement of African Americans because of how inherently stronger they were in comparison to white people. Nevertheless, he still appears to be celebrating that difference by saying how much of a "beast" Chris could be at judo if he really pushed himself.

Transcription #4 once again demonstrates the way in which Dean goes out of his way to seem like he embraces other cultures by saying "my man" to Chris to show he's in-tune with African American culture and embraces it. The fact that Rose says he has never said that before illustrates another way multicultural ideology can be problematic as it relates to cultural appropriation.

At the family party, several guests make comments that point out an aspect of Chris's race such as in Transcription #5 where Gordon says that he thinks Tiger Woods is the best golfer he's ever seen. Gordon initiated the conversation by asking about golf and explaining how he used to be a professional golf player, but his unnecessary comment regarding his love for an African American golfer made Chris's blackness an aspect of the conversation which did not create social convergence, but divergence in making Chris not part of the "in-group" but rather the "other" (he is black and they are white). This embodies the concept of tokenism which is significant to multicultural racism as it makes a perfunctory effort to be inclusive to members of minority groups. Figure 2.6 and transcription #6 do the same thing as the white woman, Elisa, is

stroking and petting Chris while calling him handsome and asking Rose a question that reflects racial stereotypes of black men having bigger penises. She seems to be embracing his racial differences by complementing him and calling him handsome, but the way she pets him in awe— like he’s something she’s never seen before—just makes Chris feel even more uncomfortable and creates a social distance. The same result is evident in transcription #7 as well when another guest at the party tells Chris that “black is in fashion.”

Transcription #8 critiques another aspect of multicultural ideology which is the belief that America is one big melting pot and we all live together in harmony. Clearly, Chris’s relief from seeing Logan, another black man, at the house makes him more comfortable. This also debunks the ideology that people from all races live together and cooperate together in society because, if this was true, Chris wouldn’t be so relieved. Also, Logan’s girlfriend’s reaction to the statement about Chris being more comfortable clearly lacks enthusiasm and further debunks the idea that we celebrate each other’s differences because she is ignorant as to why someone who is black would feel more comfortable with another black man being with him in an all-white space. He becomes suspicious of Logan’s unnatural and awkward response since Logan is also a victim of the twisted brain transplantation practice the Armitage family provides.

Transcription #9 also embodies multicultural ideology because it is not a white person who asks Chris about the black experience but an Asian man. Another person who belongs to a minority group in America asking another member of a minority group about their experience of being black fits the notion that, in America, people from all racial and cultural groups exist together in harmony. However, Hiroki asking Chris this question in front of a bunch of white people once again makes his blackness more of a dividing feature. Furthermore, it critiques the aspect of tokenism by isolating Chris and asking him to speak for his whole race.

Transcription #10 this section also reflects the belief that we celebrate one another's racial differences because the grandfather of the Armitage family uses racially-coded language to tell Chris (and the other African American people who have been subjected to this sick practice) that he has a physical advantage he's enjoyed his whole life. Also, when he says, "we could both be a part of something greater," he's using multicultural discourse that supports the idea that we all live together and help each other, but this is not the case at all despite Roman Armitage's race-neutral and optimistic language.

Screenshot A through Screenshot D illustrates the beginning scene of the movie in which a black man (who we later figure out is Logan) is walking in a suburban neighborhood and is lost. The man is on the phone and mentions how he feels like he sticks out like a sour thumb. The white car that follows him makes him even more uncomfortable and he begins to walk in an opposite direction until the man in the car gets out and begins attacking him. This points out another aspect of multicultural ideology: the racialization of space. Multicultural ideology believes that people of all different races live together in the same communities and neighborhoods, but as demonstrated by this scene, when a black man is seen in a suburb—a type of neighborhood that is typically predominately inhabited by white people—there is a sense that he doesn't belong there. This film takes that concept to the extreme because it challenges the belief that a black man in a white neighborhood is seen as a threat, and it subverts it by having the actual threat be the white person who follows and kidnaps him.

Screenshot E shows a picture of Chris sitting uncomfortably on the couch while the white elite guests are standing around him, talking and drinking. This once again exposes the façade of multiculturalism that believes we embrace one another's differences because this visual cue

evidently demonstrates how isolating it is to be made aware of one's own race and blackness in a white space.

Screenshot F where Chris finds a box containing several photos of Rose with different African American men also highlights multicultural ideology because it gives off the appearance that Rose openly embraces and admires African American culture. On the contrary, however, this creepy discovery reflects how Rose is just like the rest of the Armitage family who use a white liberal façade to hide their weird fascination and objectification of black bodies. This is another critique of multicultural ideology because it exposes the clear line between appreciation of another person's culture and objectification of another person's culture which is a dominance move.

C. Sub-ideology: Racism and Racial Disparities No Longer Exist

Post-racial ideologies encompass beliefs that we live in an anti-racist society and any inequalities that are seen today is the result of individual or cultural and not racial differences. Transcription #1 and #2 reflects the belief that the 2008 Presidential election of Barack Obama was another signifier for the idea that anyone from any racial background can make it in America if they try hard enough. Similar to the rhetoric of "I don't see color," making statements like, "I would've voted for Obama for a third term," reflects Dean Armitage's attempts to appear as anti-racist as possible. Making statements that support the election of a black president makes one seem like they also are in support of a post-racial society.

Despite Rose's avoidance of mentioning anything that has to do with race, in transcription #4, she tells Chris that her mom's treatment to Georgina earlier that day make them no different from the cop. This points to post-racial ideology in which because of "colorblind"

language, we can talk about race without mentioning race which is a mythological approach to the ideology that discrimination based off race is no longer an issue.

Transcription #5 and #6 and #7 depict the “cliché” (to use Dean’s words) nature of two black domestic workers in a white household. Chris’s odd conversation with Walter in which he smiles and says the work he’s doing is nothing he doesn’t want to be doing demonstrates the post-racial ideology that anyone can get anywhere if they work hard enough. Walter smiling as he chops wood and saying he wants to be doing that work showcases the attitude that people of a racial minority group are complacent with their position on the cultural food-chain. Chris pointing this out on the phone during the conversation with his best friend is a critique of that attitude. When Chris asks Logan to answer the question regarding the black experience, he says in his experience, it has been good. Keeping in mind, this it is actually a white person who is controlling the mind of Logan’s body; this further reflects the mythological post-racial ideology that racism and race issues no longer exist.

Screenshots A-C serve as visual reminders of post-racial ideology. Georgina being the African American woman that is the Armitage family’s house-maid, and Walter being the African American man that is the Armitage family’s grounds-keeper—despite how Dean tries to defend the “way it looks”—reminds us that racism and discrimination are far from over. The all black cars that pull up to the Armitage house which are filled with all white people once again reminds us of this ideology.

Furthermore, Screenshots D-F strikingly parallel practices of African American slavery that literally auctioned off black bodies. In these photos, Dean Armitage is literally auctioning off Chris’s body; however, the fact that this auction is disguised as an innocent game of Bingo

illustrates the way in which post-racial ideology disguises the perpetuation of on-going institutional discrimination based off race.

Screenshots G-I illustrate the ending scene in which Chris is forced into a situation where he has to kill Rose to save his own life. The sirens and reflection of the blinking police lights on Chris's face forces the audience to think about how the situation looks to a police officer (e.g. a black man killing a white woman). Using Rose's white privilege to her advantage, Rose calls for help and Chris stands up with his hands up as he illustrates he is surrendering. In the end; however, it is not a police officer, but Rod, Chris's best friend who saves the day. This scene also highlights post-racial ideology because, like the police scene at the beginning of the film, the presence of police officers suggest the covert institutional racism that is maintained through the criminal justice system while disguising itself with race-neutral language to suggest the end of racism.

PART 5: CONCLUSION

In today's American society, ideologies involving race and power work to create a progressive liberal narrative in which America is past racism. Colorblindness ideology works by using race-neutral language to explain social injustices. Since ideologies don't exist in a vacuum; the analysis I have provided illustrates how interconnected concepts like colorblindness, post-racism, and multiculturalism are. Nevertheless, all of these ideologies are facets of this mythological white liberal narrative. The movie *Get Out* uses the horror film genre to expose the very real horror of racism in America. Racism and its effects have not gone away, rather, they continue to get reinvented.

My analysis also demonstrates the sinister reality of colorblind ideologies held by white liberals because even well-intentioned white people who claim to be anti-racist and tolerant, actually behave in ways that make race a more divisive issue and further perpetuate racist and discriminatory practices. This is most effective by the fact that in the end, it is Jim, who is literally blind and was the one who seemed to be Chris's ally, is the one who purchases Chris's body which is a stark allusion to practices during slavery, and that is no coincidence. We live in a time where real talk about racism is taboo, and thus, issues surrounding race don't get talked about and don't get solved.

The take-away message of *Get Out* is not that all white people are racist, but that racism is still very much alive and very harmful. The protagonist of the film is an African American man so that "colorblind" white people, who have never been made aware of their whiteness, can open their eyes to the disturbing realities that African Americans have to face every day. No matter how much society tries to convey that we live in a post-racial society which celebrates one another's differences, *Get Out* reminds us that we have a long ways to go until that ideology becomes reality.

PART 6: BENEFITS, CHALLENGES, AND LIMITATIONS

One benefit I had from analyzing this ideology is that I had the opportunity to take a closer look at themes I saw in the movie *Get Out* and was able to turn those things into ideologies. By doing this, I noticed way more about the movie than I did any other time I had seen it. Initially, I was going to make my topic white liberalism and make colorblind ideology a sub-topic, but, to me, the climax of the movie in which a white man who is literally blind purchases a black man for

his ability to see things in a way that people typically don't, showed me that colorblind attitudes was really what the movie was all about and is the central ideology that the movie is critiquing.

This ideology analysis was definitely the most challenging project I have ever done before. The most difficult part was naming the actual ideologies. I knew what these things were, which the movie was subverting, but it took me a very long time to come up with names for them. I ended up doing a great deal of research on post-racism and multiculturalism, but a challenge that I faced was naming and describing these ideologies in a way that gets reflected in the film. Another challenge that I faced during this project was separating and organizing my evidence into the respective ideology or sub-ideologies due to the fact that they are all so interrelated and could not exist without each other. Nevertheless, I felt the process of doing this was beneficial because no matter how frustrated I got with naming the ideologies, it made me realize how ideologies work in the world because they work best when they are *not* named.

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