

**RACISM AS REFLECTED THROUGH ENTROPIC COMEDY
IN *BLACKKLANSMAN* MOVIE (A STRUCTURALISM
APPROACH)**

A THESIS

**Submitted in Partial Fulfillment of the Requirements for the Degree of
*Sarjana Humaniora***



Written by:

MUHAMMAD ADMANA FURQON AS'ARI

SRN: 196111111

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UIN RADEN MAS SAID SURAKARTA**

2023

ADVISOR SHEET

Subject : Thesis of Muhammad Admana Furqon As'ari

SRN : 196111111

To :
The Dean of
Faculty of Cultures and
Languages UIN Raden Mas
Said Surakarta
In Surakarta

Assalamu'alaikum wa rahmatullahi wa barakatuh

After reading thoroughly and giving necessary advices, harewith, as the advisor, I state that the thesis of

Name : Muhammad Admana Furqon As'ari

SRN : 196111111

Title : Racism as Reflected Through Entropic Comedy in
Blackkkklanman movie (A Structuralism approach)

Has already fulfilled the requirements to be presented before the Board of Examiners (*munaqosyah*) to attain the degree of Sarjana Humaniora in English Letters.

Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakaatuh

Sukoharjo, 12th
December 2023

Advisor,



Robith Khoiril Umam, S.S., M.Hum.

NIP. 19871011201503101006

RATIFICATION

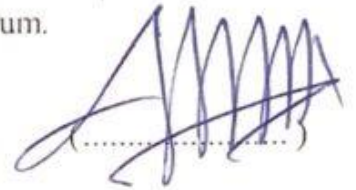
This is to certify that the Sarjana thesis entitled Racism as Reflected through Entropic Comedy in Blackkklansman movie (A Structuralism approach) by Muhammad Admana Furqon As'ari has been approved by the Broad of Thesis Examiners as the requirements for the degree of Sarjana Humaniora in English Letters.

Chairman/1 Examiner : Muhammad Rizal, M.A.



Secretary/2 Examiner : Robith Khoiril Umam, S.S, M.Hum.

NIP. 19871011201503101006



Main Examiner: Hidayatul Nurjanah, M.A

NIP. 198509282019032012



Surakarta, 27th December 2023.

Approved by,



The Dean of Faculty of Cultures and Languages

Prof. Dr. H. Imam Makruf, S.Ag., M.Pd.

NIP. 19710801 199903 1 003

DEDICATION

This thesis is dedicated to:

1. My beloved late father Mr. Arief As'ari and my beloved mother Mrs.
Suparti
2. My beloved brother Andika Pratama Putra As'ari
3. English Letters Department UIN Raden Mas Said Surakarta

MOTTO

“If I’ll be the first person who crossed the finish line, that means I’m not giving up to my fear, and if I’ll be the last, at least I finished the journey I started four walls without a door. – Glance, MIKA”

PRONOUNCEMENT

Name : Muhammad Admana Furqon As'ari

SRN : 196111111

Study Program : English Letters Department

Faculty : Faculty of Cultures and Languages

I hereby sincerely state that the thesis entitled Racism as Reflected through Entropic Comedy in *Blackklansman* movie (A Structuralism approach) is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by any other person except where due references are made.

If later proven that my thesis has discrepancies, I am willing to take the academic sanction in the form of repealing my thesis and academic degree.

Surakarta, 27th December 2023

Stated by



Muhammad Admana Furqon As'ari

SRN. 196111111

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The Researcher



Muhammad Admana Furqon As'ari

SRN. 19611111

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ABSTRACT

Muhammad Admana Furqon As'ari. 2023. Racism as Reflected through Entropic Comedy in Blackkkklansman movie (A Structuralism Approach). Thesis. English Letters Department. Faculty of Culture and Languages.

Advisor : Robith Khoiril Umam, SS, M.Hum.

Keywords : Type of Racism, Entropic Comedy, Structuralism Approach, Blackkkklansman.

The phenomenon of racism is often manifested in various forms of interracial discrimination, both individually and systemically. There are many theories about racism, one of which is the racism and white privilege theory which explains the various types of statements and manifestations of racism. Meanwhile, entropic comedy offers a unique perspective in understanding how paradox, chaos, and irony are used to highlight and undermine social norms that reinforce racism.

The racism theory used by researcher in this study is the racism and white privilege theory proposed Bell et al., in 2016 (p133 – 181). In this theory, Bell et al., states that there are 5 types of racism, namely Individual Racism, Interpersonal Racism, Institutional Racism, Structural Racism, and Cultural Racism. In addition to the theory put forward by Bell et al., researcher also use the theory put forward by O'Neill regarding entropic comedy. In his theory, O'Neill argues that there are 3 forms of entropic comedy, namely Misanthropy, Contempt, and Loathing. The analysis of the movie *Blackkkklansman* (2018) as a case study provides a concrete example of how entropic comedy is used to convey a profound message of resistance to type of racism. This research utilizes a structuralism approach to assist in dissecting the way the film portrays power dynamics, social structures, and norms that maintain racial inequality.

This research is a qualitative research using Creswell's method. The data in this research is in the form of the movie *Blackkkklansman* (2018). The data form of this research is in the form of images and dialog. The instrument in this research is the researcher himself as the key instrument. The data collection technique used in this research is by recording each scene image and quoting dialog related to the forms of racism and entropic comedy types in the movie *Blackkkklansman* (2018). After the data was collected, the researcher submitted the data to the validator to be validated using Spradley's analysis technique.

In this study, researcher found 60 data regarding the type of racism as well as entropic comedy in the movie *Blackkkklansman* (2018). Of the 2 problem formulations proposed by the researcher, Individual Racism and Contempt became dominant in this study. The researcher's finding from this study is that the dominant data from the two problem statements are interconnected with each other.

ABSTRAK

Muhammad Admana Furqon As'ari. 2023. Racism as Reflected through Entropic Comedy in Blackkkklansman movie (A Structuralism Approach). Skripsi. Sastra Inggris. Fakultas Adab dan Bahasa.

Pembimbing : Robith Khoiril Umam, S,S., M.Hum.

Kata kunci : Type of Racism, Entropic Comedy, Structuralism Approach, Blackkkklansman.

Fenomena rasisme sering dimanifestasikan dalam berbagai bentuk diskriminasi antar ras, baik secara individual maupun sistemik. Ada banyak teori mengenai rasisme, salah satunya adalah teori rasisme dan hak istimewa kulit putih yang menjelaskan berbagai macam pernyataan dan manifestasi rasisme. Sementara itu, komedi entropis menawarkan perspektif yang unik dalam memahami bagaimana paradoks, kekacauan, dan ironi digunakan untuk menyoroti dan meruntuhkan norma-norma sosial yang memperkuat rasisme.

Teori rasisme yang digunakan oleh peneliti dalam penelitian ini adalah teori rasisme dan hak istimewa kulit putih yang dikemukakan oleh Bell et al., pada tahun 2016 (h.133 - 181). Dalam teori ini, Bell et al., menyatakan bahwa terdapat 5 jenis rasisme, yaitu Individual Racism, Interpersonal Racism, Institutional Racism, Structural Racism, dan Cultural Racism. Selain teori yang dikemukakan oleh Bell et al., peneliti juga menggunakan teori yang dikemukakan oleh O'Neill mengenai komedi entropis. Dalam teorinya, O'Neill berpendapat bahwa terdapat 3 bentuk komedi entropis, yaitu Misanthropy, Contempt, dan Loathing. Analisis terhadap film Blackkkklansman (2018) sebagai studi kasus memberikan contoh konkret bagaimana komedi entropis digunakan untuk menyampaikan pesan perlawanan yang mendalam terhadap jenis rasisme. Penelitian ini menggunakan pendekatan strukturalisme untuk membantu membedah bagaimana film ini menggambarkan dinamika kekuasaan, struktur sosial, dan norma-norma yang mempertahankan ketidaksetaraan ras.

Penelitian ini merupakan penelitian kualitatif dengan menggunakan metode Creswell. Data dalam penelitian ini berupa film Blackkkklansman (2018). Bentuk data dari penelitian ini berupa gambar dan dialog. Instrumen dalam penelitian ini adalah peneliti sendiri sebagai instrumen kunci. Teknik pengumpulan data yang digunakan dalam penelitian ini adalah dengan cara mencatat setiap gambar adegan dan mengutip dialog yang berkaitan dengan bentuk-bentuk rasisme dan tipe komedi entropis dalam film Blackkkklansman (2018). Setelah data terkumpul, peneliti menyerahkan data tersebut kepada validator untuk divalidasi dengan menggunakan teknik analisis Spradley.

Dalam penelitian ini, peneliti menemukan 60 data mengenai jenis rasisme serta komedi entropis dalam film Blackkkklansman (2018). Dari 2 rumusan masalah yang diajukan oleh peneliti, Rasisme Individu dan Penghinaan menjadi dominan dalam penelitian ini. Temuan peneliti dari penelitian ini adalah data-data dominan dari kedua rumusan masalah tersebut saling berhubungan satu sama lain.

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LIST OF ABBREVIATION

Misanthropy

Contempt

Loathing

IND : Individual Racism

INT : Interpersonal Racism

INS : Institutional Racism

STR : Structural Racism

CUL : Cultural Racism

CHAPTER I

INTRODUCTION

A. Background of the Study

Racism is an issue that pervades society at large and has profound implications for individuals and communities. Racism is more than just individual prejudice; it is a system that structures and shapes injustices in various aspects of a person's life that are based on race. Racism encompasses practices associated with the systemic oppression, rejection and inequality of specific racial or ethnic groups. Racism is a system associated with the rejection and oppression of people of color, with implications for structural injustice in all aspects of their lives, from education to employment to access to justice (Du Bois, 1911).

Racism is an ingrained and pervasive social phenomenon that has persisted throughout history and continues to shape the lives of individuals and societies around the world. At its core, racism is a system of beliefs, attitudes and practices that assign value and privilege to certain racial or ethnic groups while systematically disadvantaging and discriminating against others. Racism operates on the premise that some races are superior to others, leading to unequal treatment, opportunities and outcomes for people based on their racial or ethnic background. In America, racism is a deeply rooted and multifaceted social issue that has shaped the nation's history, institutions, and culture for centuries. It

revolves around the unequal treatment and systemic discrimination of individuals and communities based on their racial or ethnic background, with a particular focus on African Americans, indigenous people, Hispanic and Latino communities, Asian Americans, and other minority groups. In the last 5 years, several cases of racism have occurred in America, including the case of George Floyd's Murder, the murder of George Floyd by a Minneapolis police officer in May 2020 became the focal point of protests against racial injustice and police brutality. This led to a national movement demanding police reform and racial equality.

The next case was Ahmaud Arbery, who in February 2020 was fatally shot while jogging in Glynn County, Georgia. The incident attracted widespread attention and sparked discussions about racial profiling and vigilantism. The death of Breonna Taylor, a black medical worker who was shot and killed by police officers in Louisville, Ky. in March 2020 during a botched raid on her apartment, became one of the main drivers of the large-scale demonstrations that erupted that year over policing and racial injustice in the United States. Overcoming racism is a complex and ongoing endeavor that requires collective efforts. This includes recognizing racism, dismantling systems of discrimination, promoting equality, and fostering understanding and empathy among all individuals. It involves policy changes, educational initiatives, and open dialog to challenge stereotypes and prejudices. Ultimately, combating racism is essential to building a more just, inclusive and equal society

where individuals of all racial backgrounds can thrive without discrimination and bias.

Racism refers to the belief that inherent differences between human racial groups determine cultural or individual achievement, often involving the idea that one's own race is superior and has the right to dominate others or that certain racial groups are inferior to others. Racism is not an isolated phenomenon, but is linked to social systems and structures that maintain social injustice and inequality. Racism cannot be separated from existing social structures. Racism is not just about individual prejudice; it is part of a system that maintains social injustice and inequality (Davis, 2016).

Racial prejudice is a deeply ingrained form of discrimination rooted in the preconceived notions and negative stereotypes associated with a person's race or ethnicity. It involves unfair treatment, bias, and intolerance towards individuals based on their racial background. Racial prejudice perpetuates systemic inequality, limiting opportunities and access to resources for marginalized groups. This not only causes emotional and psychological harm but also hampers social cohesion and undermines principles of equality and justice. Confronting racial prejudice require education, empathy, and a collective effort to foster inclusivity and celebrate diversity in order to build a more equitable and harmonious society. Usually, prejudices related to race always tend to be negative. Good variety and contrast in skin color should be understood as racial diversity, not showing dominance (Koentjaraningrat, 1990). Therefore, the

abundance of diversity in this world often leads to a tendency to make things worse judgments or prejudices and treat others based on these reasons, because the object of prejudice may be to restructure social groups and discriminate against racial groups (Horton, 1990).

Starting from this prejudice, every person or group claims and thinks that their race is the best among other races. These concepts and thoughts eventually lead to racism. The term racist was used around the 1930s to describe the "racist theory" used by the Nazis because of their frequent massacre of Jews during Hitler's reign. However, since the 1940s the term racist has come to have a bad connotation and many politicians such as the parliamentary debate on immigration in Europe have used racial issues to seek and win votes from the people (Dijk, 2000).

Racism also occurs in the United States, especially when the peak of the Law came from Jim Crow (the US state law agency that regulates the situation for Negroes) about the existence of racial segregation that must be carried out starting from restaurants, hotels, schools, hospitals, prisons, or even burial place. Finally, when applied to the law, it also penetrated until there was a separation of areas of worship or churches (Malik, 2017).

With so many racist issues, some people who are sensitive to this issue end up making a work, for example making a film about racism. They choose film to fight racism because film is an audiovisual interaction tool that can convey messages at social group gatherings in certain locations (Effendy, 1986). Film can be a mass media and entertainment

tool, but at the same time it is a means to learn and understand things that happened in the past such as history and biographies. Films were used as a medium to spread propaganda to derive the scope, real nature of its emotional impact and popularity. Thus, many films are about racism because the stories in films are usually taken from phenomena that occur around us because “it can also act as a form of mass culture” (McQuail, 1994).

On the other hand, racism is not always in the form of ridicule or action, but can also be in the form of a joke or what can be called a "comedy". In general, comedy is a form of drama that makes us laugh and have a happy ending. In contrast to humor in general, Entropic Humor or also called Dark Humor describes an insult, tragedy, and other bad things. In theory, O'Neill (1983) uses the term to describe dark humor or "the gallows" and argues that dark humor "allows us to imagine a faceless emptiness and still laugh rather than despair. Entropical humor, which in the end is seen only as an intensification of the disturbing dynamic common to all humors, comes in many shapes and forms, and our laughter may contain many degrees of bitterness and emptiness, joy and parody and pain, but in the end we laugh, and while we laugh there is hope.” Within In this research, the researcher chose the Blackkkklansman movie, a film by Spike Lee, to find out the meaning of Comedy of Entropy and also to find out the definition of racism in the film.

A form of literary work has a structure, but it is also a new structure in which its formation cannot be separated from the existing

structures. Structural analysis of the literary work concerned can be done by identifying, reviewing and describing the functions and relationships between the intrinsic elements concerned. Structuralism pays attention to the analysis of the elements in a work. Every literary work, both literary works of the same or different types, has different elements, differences in elements also occur due to differences in the reader's reception process. It is in this connection that literary works are said to have distinctive characteristics, are autonomous, cannot be generalized. Each assessment will give different results (Ratna, 2012).



Figure 1.1 : Felix and Connie talk about African-American people.

Felix : “It's just so beautiful. We're cleansing this country of a backwards race of chimpanzees.”

The dialogue features Felix, a Ku Klux Klan member, expressing his deeply racist views. In this scene, Felix uses highly derogatory language to describe African-Americans, referring to them as a "backward race of chimpanzees". His statements are filled with hateful and dehumanizing language, reflecting his belief in the superiority of the white race and the Klan's ideology of racial supremacy.

The dialogue contains highly derogatory and demeaning language targeting specific racial groups. It expresses deeply racist and genocidal sentiments, portraying the systematic elimination or extermination of a particular race as a positive and beautiful act. Referring to a racial group as a "backward race of chimpanzees" dehumanizes and reduces them to animals, stripping them of their humanity. The phrase "cleanse this country" shows a terrible intention to eliminate an entire racial group, implying a mindset of genocide or ethnic cleansing. The dialogue embodies a supremacist ideology, viewing one race as inferior and justifying their extermination, showing extreme racial prejudice and hatred. At its core, it is a disturbing articulation of racial supremacy, advocating for the elimination of certain racial groups based on deeply hateful and dehumanizing beliefs.

This research is not the first research conducted by students, several students have conducted research with different objects, either using movies as the object or novels as the object and so on. However, due to the lack of sources of previous studies that are exactly the same or specific, researchers draw an outline of the topic used, namely comedy. First, a research conducted by Perchtold, Weiss, Rominger, Feyaerts, Ruch, Fink, and Papousek (2019), which discusses "Humorous cognitive reappraisal: More benign humour and less 'dark' humour is affiliated with more adaptive cognitive reappraisal strategies." This research explore the relationship between humor and cognitive reappraisal strategies. This study shows that individuals who use more benign humor and less "dark"

humor tend to have more adaptive cognitive reappraisal strategies. The study also found that habitual use of benign humor was related to the application of specific reappraisal strategies in humorous cognitive reappraisal. This research highlights the importance of humor in coping with aversive situations and suggests that the ability to find a humorous perspective can be a helpful strategy in the context of cognitive reappraisal.

Second, research conducted by D. Jortner (2023), which discusses “Betsuyaku and the Comedy of Entropy.” The journal discusses the perception of absurdism, which is often associated with tragedy, and argues that it is interconnected with comedy in Betsuyaku's work. The journal is likely to provide an in-depth analysis of Betsuyaku's dramatic repertoire, highlighting thematic elements, narrative structure, and the interplay of comedy and entropy in his plays.

Third, research conducted by Molly Abel Travis (2020), which discusses "A tree full of hillbillies: grotesque humor in Marlene van Niekerk's *Triomf*." The journal explores the use of grotesque humor in Marlene van Niekerk's novel "Triomf" (1992). This research argues that the novel is distinct from other South African novels of the 1990s in its incorporation of humor. The research examines the use of grotesque humor in "Triomf," a form of comedy that often involves exaggeration, absurdity, and the absurd. This style of humor can be seen in the novel's portrayal of characters and the situations they encounter.

Fourth, dissertation conducted by Nathaniel Bond (2021), which discusses “Postwar Japanese Humor: Dark Humor and Laughter After the

Little Boy.” This dissertation analyzes the use of dark humor in postwar Japanese culture and its role in assuaging or avoiding cultural trauma. The study provides a framework for understanding normative postwar Japanese literary and mass-media humor, and clarifies the relationship between conventional and dark humor. It examines three exemplary works of humor, shedding light on the various humor practices of postwar Japanese written culture.

Fifth, research conducted by Juha Ridanpää (2017), which discusses "Dark Humor, Irony, and the Collaborative Narrativizations of Regional Belonging." This research explores the use of dark humor and irony in regionalist narratives and their role in shaping a sense of belonging. The research focuses on the narratives of Meänkieli-speaking minorities in northern Sweden and examines how they use humor and irony to narrate their shifting spatial identities through regional literature. This study examines the use of humor and irony in regionalist narratives, which are often used to express a sense of belonging to a particular place or region.

Based on the 5 previous studies above, none of them discussed the entropic of comedy. However, researchers want to examine Racism as Reflected through Entropic Comedy in Blackkkklansman movie by using Patrick O'Neill's theory. Patrick O'Neill's theory is a theory that researchers feel is suitable to be used as a foundation in this study to describe Racism as Reflected through Entropic Comedy in Blackkkklansman movie.

Based on the explanation above, the researcher feels interested and understands how important this research is to do, because as discussed by Patrick O'Neill, this theory provides a unique, comprehensive, and interdisciplinary framework for understanding comedy. Its relevance to contemporary contexts and academic significance makes it an appropriate choice to explore the complexities and dynamics of humor in this study. Therefore, researcher want to examine about Racism as Reflected through Entropic Comedy in Blackkkklansman movie.

B. Limitation of the Study

This research focused on the Entropic Comedy in Blackkkklansman movie. The data was taken from the movie entitled Blackkkklansman by Spike Lee. The data source used in this study was the dialogue from the Blackkkklansman movie. This research focuses primarily on analyzing types of racism and the use of entropic comedy, neglecting other potentially significant aspects such as the visual aesthetics of the film or the depiction of other social and political issues. Furthermore, this research may be limited in its scope as it only applies a structuralist approach, potentially overlooking alternative theoretical perspectives that could provide further insights into the film's exploration of racism. In this limitation, the researcher uses the theory written by Patrick O' Neill entitled Comedy of Entropy (1980) and uses theory Racism and White privilege by Bell et al. (2016).

C. Formulation of the Problem

Based on the limitation above, the researcher formulates the research problem as follows:

1. What are the types of racism in *Blackkkklansman* movie?
2. How does *Blackkkklansman* movie reflect the issues of racism through entropic comedy?

D. Objective of the Study

According to the background of the study, the objective of the study as the following are:

1. To describe the type of racism used in *Blackkkklansman* movie.
2. To reveal racism through entropic comedy in *Blackkkklansman* movie.

E. Benefits of the Study

The research is expected to provide practical and theoretical benefits for readers and researchers. The researcher also hopes that this research can be a reference for relevant knowledge or research in the future.

1. Theoretical Benefit

a. For Student

The writer hopes this result of the study can enrich the students' knowledge about how everyone has their own impression on a movie.

b. For Teacher

The result of the research hopefully can be useful input for the teacher to select the good materials used in teaching learning process.

2. Practical Benefit

a. Reviewer

The result of the research hopefully this research will help reviewers to be able to see the film objectively.

b. Other Researcher

This research hopefully will be useful for the other researchers who are interested in research using the same theory.

F. Definition of the Key Terms

To avoid misunderstanding, the common terms used in this study are defined as follow:

1. Racism

Racism is a complex and multifaceted social phenomenon that manifests in various forms, each characterized by distinct expressions and mechanisms of discrimination and prejudice. Racism is an organized social system, in which the dominant racial group, based on an ideology of inferiority, categorizes and ranks people into social groups called “races”, and uses its power to devalue, disempower, and differentially allocate valued societal resources and opportunities to groups defined as a inferior (Bonilla, 1997)

2. Entropic Comedy

While the term “black humour” is now seen by some to be a pejorative, O’Neill, writing in the early 1980s, uses the term to describe dark or “gallows” humour, citing key studies on the subject and arguing that dark humour “allows us to envisage the facelessness of the void and yet be able to laugh rather than despair. Entropic humour, which in the end is seen to be simply an intensification of the disturbing dynamics common to all humour, comes in many shapes and forms, and our laughter may contain many degrees of bitterness and hollowness, mirthlessness and parody and pain, but in the end—we do laugh, and while we laugh there’s hope. (O’Neill, 1983)

CHAPTER II

LITERARY REVIEW

A. Theoretical Background

1. Structuralism Approach

Structuralism pays attention to the analysis of the elements in a work. Every literary work, both literary works of the same or different types, has different elements, differences in elements also occur due to differences in the reader's reception process. It is in this connection that literary works are said to have distinctive characteristics, are autonomous, cannot be generalized. Each assessment will give different results (Ratna, 2012).

Within the scope of fiction, Stanton (Pradopo, 2001) describes the elements that build the structure of literary works consisting of themes, story facts and literary means. The facts of the story consist of plot, characters and setting; it is different with literary tools which usually consist of points of view, style and atmosphere, symbols, images, and also ways of choosing titles. In literary works, the function of literary means is to combine literary facts with themes so that the meaning of the literary work can be clearly understood. From these several elements, the researcher will limit the research using structural analysis into several parts such as plot, characterization, setting and theme.

a) Plot

The term commonly used to refer to plot is storyline, plot, or storyline. In relation to a story text, the plot relates to various things such as events, conflicts that occur and finally reaches the climax and how the story is resolved. In the structure of a drama or film, the existence of this plot is very important, this happens because the plot or plot is the basis of all the rhythmic patterns of a drama or film.

Based on the time sequence criteria, the plot is divided into three types, namely:

a. Progressive plot (forward plot): that is, if the events narrated are chronological, the plot is simple, uncomplicated and easy to understand.

b. Plot back and forth (regressive): a story starts from the middle stage, usually immediately presents a conflict scene, then brings the audience to the point of the problem causing the conflict.

c. Mixed plot: is a combination of progressive and regressive plots where a story runs chronologically, then there is a flashback in the storytelling (Nurgiyantoro, 2012).

Then Peyrouet (1998:8) describes the kinds of endings of a story as follows:

a. Fin retour la situation de départ (end of the story returning to the initial situation).

b. Fin heureuse (a story with a happy ending, usually found in popular fairy tales and romances).

c. Fin comic (a story that ends in a funny way).

d. Fin tragique sans espoir (a story that ends tragically without any hope that can be achieved. The story ends with the defeat or death of the hero or main character in the story)

e. Fin tragique mais espoir (a tragic ending but still able to give hope to be able to achieve what the characters want).

f. Suite possible (stories that don't end or continue).

g. Fin reflexive (the ending of a story that gives the moral, educational or philosophical message of the story).

b) Characterizations

In a work, especially literary works, the existence of a character is very important. This is because the character is the actor in the story who contributes to the story. A story will look strange, even absurd when the series of events does not bring out the characters. Ubersfeld said that the actor is a lexical unit of a literary work. Greimas (in Ubersfeld, 1999) says that actors can be known in conversation or found in existing statements. It was further explained that in general, a character has a name, with a distinctive unity in a typical and simple dramatic conversation.

In terms of the role or level of importance, characterizations can be divided into two types, namely the main character and additional character. The main character is the character who is told the most. This main character dominates the storyline, so his presence is very important because he determines the overall development of the plot. Additional characters appear less intense when compared to the main character, are

not too important and only appear if they are related to the main character (Nurgiyantoro, 2012).

c) Background

Drama has different characteristics from other literary works in describing the situation or setting of the story. Setting is not only used as a background, but is also intended to support other story elements and will make a story look more alive and logical (Jabrohim, 2003).

This statement is explained by Nurgiyantoro (2012:227-233) that the setting is the location where the incident is narrated by mentioning the name of an area, city or country to emphasize the location of the event. The setting of time is when an event occurs, for example marked by the presence of snow, sunburn, cold temperatures, conventional signs such as clocks, and so on. Then, the social setting is everything related to the behavior of the social life of the community in a place that is told. These behaviors include living habits, customs, traditions, beliefs, views of life, ways of thinking and behaving as well as the social status of the characters being told.

d) Theme

An intrinsic element that is also important in analyzing a drama or film is the theme. In general, the theme can be referred to as the central idea, the basis of the story which includes the problems in the story to reveal the direction and purpose of a story (Dewojati, 2010). Dewojati also continued that in drama, what is called a theme is basically thought. However, what is meant by "thought" is an argument from a conclusion

against a certain character. Themes consist of major themes and minor themes. The major theme is the basic idea of a story, while the minor theme is a supporting theme that functions as an explanation of the major theme (Nurgiyantoro, 2012).

2. Racism theory by Lee Anne Bell, Michael S. Funk, Khyati Y. Joshi, and Marjorie Valdivia (2016)

In the *Blackklansman* movie, racism is shown in the form of discrimination against the blacks and the Jews by the white race. The race is a system of categorization that classifies populations on the basis of references to physical attributes such as skin color and others (Hartley, 2012). Moreover, this classification often shows the superiority of a race, which means that people from a certain race feel better and more superior than other races. The concept of race is similar to the concept of a nation, related to its nature, in which each race is a product of the extension of its difference with other races in the system. Racism is classified into everyday practices and behavior, both verbal and non-verbal, stereotype, discriminatory practices, systemic institutional policies, or even acts of racial segregation (Hartley, 2010).

The term racism is often used to describe the hostility and negative feelings of an ethnic group towards other ethnic groups. Yet, racism has “the cognitive function of organizing the social representations (attitudes, knowledge) of the group, and then, indirectly monitoring the group-related social practices, and hence also the text and talk of members” (Van Dijk, 1995, p. 248). In other words, according to van Dijk (1995) belief system

about racism can be involved into judgments, ideas, values, and attitudes shared by members of social group to the other social groups that would be the target of racism.

Historically racism started when the white race (Europeans) behaved as a superior race. This concept has been embedded in the minds of victims of discrimination for centuries. The impact of the psychologically accepted pressure affects the mental and mindset of society in an environment where racial practices take place (Irab, 2007). According to Lawrence (cited in Jandt, 2017), racism was found through perceptions of the superiority and privileges of white people in American society. Perception of racial differences can encourage the creation of stereotypes and social prejudices that influence the process of interracial communication. On the other hand, race, racism, and discrimination affect the labor market, workplace, and organizations. This makes the position of black people and ethnic minorities in the urban labor market unprofitable (Waldinger, 1996 in Grosfoguel, 2016).

However, Racism is defined as individual and group-level processes that contribute to the unequal distribution of power, resources and opportunities based on race. Racism as a system shapes various social institutions to reinforce an unequal status quo. According to Bell et al. (2016), racism is a social construct that operates beyond individual intentions and actions, and is supported by institutional structures. In fact, racism is a complex system. Therefore, it is better to think of racism as a

general term that describes many types of system and biased behaviors. In this theory Bell, et al. (2016), classified 5 types of racism.

a. Individual Racism

Individual racism, also called as personal racism, is the type of racism that most people think of. Individual racism occurs when a person's beliefs, attitudes, and actions are based on stereotypes, prejudice against another race and biases. According to Bell et al. (2016), Individual racism is part of a larger system of structural and institutionalized racism. They define individual racism as individual beliefs, attitudes and actions that support or perpetuate existing systems of race-based inequality. For example, is the thoughts of a white nation are always superior to others. After that, the media also often showed that besides white people it was dangerous (unconsciously) as in the portrayal of black films often became perpetrators of violence, then chinese people often became mafias, etc. In a literary work, Individual Racism appears in the film American History X, where the character Derek Vinyard, played by Edward Norton, exhibits individual racism through his white supremacist beliefs and engages in racially motivated acts of violence against people of color.

b. Interpersonal Racism

Interpersonal racism is racism between individuals. In other words, it happens when white people actively or passively use their personal racism towards people from different skin colors. Yet, Interpersonal racism, "occurs between individuals when their personal beliefs about race become public during interactions. It includes various expressions of

prejudice, bigotry, and unfair treatment based on race.” (Bell et al., 2016). Interpersonal racism is far more open than individual racism. White people often use racial slurs and engage in physical violence against people from different skin colors. At present, such acts - known as open racism - are less accepted, but are still prevalent in society. While now, interpersonal racism can still take various forms in a more veiled way.

The ideas remain the same but they are expressed differently, for example by calling names with ugly names and doing physical threats to people from different skin colors. For example, in the film *Crash*, directed by Paul Haggis, various characters display interpersonal racism in their interactions with individuals from different racial backgrounds. For instance, the character Jean Cabot, played by Sandra Bullock, demonstrates interpersonal racism through her prejudiced behavior towards her Hispanic housekeeper.

c. Institutional Racism

In America, most of the racisms focus on individual action. Unfortunately, this limited thinking prevents discussion of one of the most important types of racism, namely institutional racism. When racism occurs in organizations, it can be more difficult to fight the institution. Institutional racism refers to institutions that make choices that deliberately choose or endanger people of color although explicit institutional racism now rarely appears. According to Bell et al. (2016), Institutional Racism refers to the ways in which institutional policies and practices create advantages for white people and oppression and

disadvantage for people of color, even if those policies do not mention any racial group. For instance, The city government A makes a rule that only 20% of immigrants from city B can come and live in area A. In a literary works, for example, The film *Selma*, directed by Ava DuVernay, portrays institutional racism through its depiction of systemic discrimination against African Americans during the civil rights movement. The movie highlights barriers faced by African Americans in registering to vote and the violent response from institutions that sought to maintain racial inequality.

d. Structural Racism

Structural racism, also known as systemic racism, is perhaps the most dangerous and least discussed form of racism. Structural racism codifies individual, cultural and other types of racism in an eternal system, “it is a feature of social, economic and political systems and goes beyond individual prejudice, operating at systemic and institutional levels. This form of racism leads to differential access to resources, opportunities and power based on race, and its effects are pervasive and long-lasting.” (Bell et al., 2016). Like institutional racism, structural racism focuses on the organization or an institution. This neutrality makes structural racism difficult to measure and even more difficult to end. In the film *The Hate U Give*, based on the novel by Angie Thomas, structural racism is depicted through the portrayal of a predominantly white, affluent school that upholds discriminatory disciplinary practices against students of color.

The film examines the wider structural inequalities that perpetuate racial disparities in education and law enforcement.

e. Cultural Racism

According to Bell et al. (2016), Cultural racism refers to the ways in which cultural beliefs, values and practices contribute to the perpetuation of race-based inequality and injustice. It encompasses the thoughts, feelings, and behaviors of members of a cultural group who believe that their achievements are superior to those of another race or ethnic group. Cultural racism has several meanings. In the larger sense, the authority creates and defines the culture in a society. For example, in America the standards of beauty, art, and other forms of culture have historically been decided by straight, white, and skinny people. As a result, the dominant American culture often reflects the needs of that group while excluding or devaluing the contributions of people of color. The film *The Help*, based on the novel by Kathryn Stockett, explores cultural racism by examining the racial dynamics in the 1960s American South. It delves into the racial prejudices and stereotypes held by white families towards their African American domestic workers, highlighting the cultural racism deeply ingrained in the society of that time.

Moreover, racism based on Marger argues that mindset of racism can influence the basic of thinking and action to give different treatment to each member of a race that is different from the other races (2012). The history of racism appeared when the slavery system existed in the 18th-19th century in America. Other histories also note that racism emerged in

the United States in the 1900s when black people were executed without appropriate court proceedings and only based on racism (Relle, 1983). Then, the spread of racism through mass media also began to emerge in the early 20th century. Many Hollywood films with racism themes told the dark story of the black race when they were slaves and their level of position was not equal with the white race.

3. Entropic Comedy theory by Patrick O'Neill (1980)

Definition of literary black humour, the comedy of entropy, is to attempt a conceptual model in terms of its range of expressive capability, proceeding from the position that entropic humour is based firstly on an essential incongruity—the comic treatment of material which resists comic treatment—and secondly on the evocation of a particular response, namely the reader's perception that this incongruity is the expression of a sense of disorientation rather than a frivolous desire to shock. Both aspects will remain crucial through the various phases of our model, though the response will vary in nature and intensity as the rendering of the central moves from the predominantly thematic towards the predominantly formal.

Since humour of any sort is as much a question of perception as it is of expression, the role of the reader here is obviously crucial: the re-evaluation of Falstaff and Don Quijote during the eighteenth and nineteenth centuries may serve as illustration. If the reader will bear for the moment with some apparent mixing on the terminological level, the basic modes of articulation of entropic or black humour are five in number

and we may call them the satiric, the ironic, the grotesque, the absurd, and the parodic.

Samuel Beckett's novel *Watt* (1953) contains one strikingly appropriate definition of their interaction, although to researcher knowledge Beckett has never made use of the phrase 'black humour.' As Watt enters Mr. Knott's house he encounters the departing Arsène, who comments on 'the laughs that strictly speaking are not laughs, but modes of ululation . . . I mean the bitter, the hollow, and the mirthless.' These correspond, Arsène goes on, to successive excoriations of the understanding, and the passage from the one to the other is the passage from the lesser to the greater, from the lower to the higher, from the outer to the inner, from the matter to the form. The laugh that now is mirthless once was hollow, the laugh that once was hollow once was bitter. And the laugh that once was bitter? Eyewater, Mr. Watt, eyewater . . . The bitter laugh laughs at that which is not good, it is the ethical laugh. The hollow laugh laughs at that which is not true, it is the intellectual laugh . . . But the mirthless laugh is the dianoetic laugh . . . It is the laugh of laughs, the risus purus, the laugh laughing at the laugh, the beholding, the saluting of the highest joke, in a word the laugh that laughs—silence please—at that which is unhappy. (O'Neill, 1980)

Black humour of varying degrees of intensity may arise, as we have seen, from the employment of the grotesque as a stylistic device or of taboo materials as subject matter, but as a coherent literary form satire is the soil in which black humour takes root. Satire, though primarily an

expression of derisive humour, reflects the spectrum of humour in its own spectrum, which extends from what we might call benign satire, firmly and tolerantly anchored in its own value-system, through derisive satire in the narrower sense, where the emphasis begins to shift from the didactic to the punitive, until finally we reach black or entropic satire, where disorder is seen to triumph over order (O'Neill, 1980). At the benign end of the spectrum satire is characterized by a firm belief in its own moral efficacy, by a confidence that the real can indeed be brought closer to the distant ideal.

At the entropic end of the spectrum, however, we find an emphatic lack of belief in its own efficacy as an agent of moral education, and didactic confidence gives way to a fascinated vision of maximum entropy, total disorder. Here we have the gradations of Beckett's ethical laugh, directed against that which is not good, and at the black end of the scale we find, for example, Swift and de Sade. The sub modes of the comic shade indistinguishably into each other, however, and both of these authors of course also employ the next and more intense of Arsène's 'modes of ululations,' the intellectual laugh, aimed at that which is not true, and characterized primarily by an ironic rather than a satiric vision, that is to say by a vision where moral militancy has given way to detached observation.

Moreover, and to considerable effect, in both of these modes there is also a substantial interaction of designating as the third mode of entropic comedy, namely the grotesque. While the grotesque and the satiric,

however, both aggressive modes, work together compatibly, the unstable compound of the ironic and the grotesque is a modal conjunction whose volatility provides a formal generator of much of the sense of disjunction characteristic of entropic comedy (O'Neill, 1980). Irony is a constant catalyst of black humour in that it regularly functions as a bridge between the comic and the tragic. Irony, like humour, is variously a literary device, a literary mode, and an existential mode, a way of looking at life. Like humour too it focuses on the discrepancy between the real and the ideal, and like humour it has traditionally been one of the chief devices of satire for this reason.

Bergson schematically suggested that, while humour emphasizes the real, irony emphasizes the ideal, and satire attempts to bring them together. While humour points to the real, that is, and laughs, benignly or derisively, at its deficiencies, irony points to the gap separating the real from the ideal, and embodies that disjunction in the inauthentic discourse of ambiguity. As the gap widens, to the point where the real is perceived as no longer being true in Beckett's sense, that is to say no longer reconcilable to the ideal, irony responds less and less to the magnetic attraction of satire, more and more to that of the grotesque, and becomes in the process the dominant mode of entropic comedy in its own right—Frye, we remember, characterizes irony as the dominant mode of western literature over the last century (O'Neill, 1980). In the process too, irony, so to speak, subverts itself in that it parallels the development of satire

already suggested and becomes entropic in its turn, the disjunction of irony proper shading into the disjunction of the grotesque.

In addition, Patrick O'Neill also describes 3 classifications of comedy elements. These classifications include Misanthropy, Contempt, and Loathing. Each element described by Patrick has a very strong meaning to explain how the essence of dark humor is.

a. Misanthropy

Misanthropy can be understood as an element or perspective of comedy that highlights and satirizes the inherent flaws, ugliness, and stupidity of human beings. It involves a cynical and pessimistic view of humanity, often portraying individuals as selfish, uncaring, and prone to destructive behavior. Misanthropy serves as a tool to expose the absurdities and contradictions of human existence, generating laughter through the recognition and critique of human flaws. It is a means to challenge societal norms and conventions, ultimately providing a satirical commentary on the human condition.

b. Contempt

Contempt refers to an element of comedy that involves strong feelings of disdain, disrespect, or scorn towards individuals, groups, or societal norms. It includes a mocking and scornful attitude towards the target, often through exaggerated and satirical means. Contempt serves as a tool to highlight and criticize the perceived stupidity, hypocrisy, or absurdity of certain individuals or institutions. This generates laughter through the recognition and ridicule of their perceived shortcomings or

weaknesses. Contempt in comedy acts as social commentary, challenging established norms and inviting the audience to question and reflect on the ridiculous aspects of human behavior and societal conventions.

c. Loathing

Loathing refers to an element of comedy that revolves around strong dislike, disgust, or hatred directed at certain individuals, groups, or social aspects. It involves the depiction of extreme aversion and contempt through exaggerated and satirical means. Loathing serves as a tool to highlight and criticize the flaws, absurdities, and ugliness of the target, often generating laughter through the recognition and mockery of their negative qualities. It is a means to express social criticism and provoke thought by amplifying and satirizing the repugnant aspects of certain individuals or institutions, inviting the audience to reflect on the dark side of human nature and society.

4. Blackkkklansman movie (2018)

The movie is a media to communicate an audiovisual message to a social group (Effendy, 1986). Moreover, Danesi, (2002) argues that movie is a text containing a series of photographic images, which result in the illusion of motion and action in real life. Besides that, movie also has the character to attract and entertain something and make the audience think of the means (Rabiger, 2009). At the present time, movie has become a mass media and a tool of entertainment. It also becomes our means to learn and understand things that happened in the past such as history or biography.

Beforehand, movie was first developed in the late 19th century but the content and functions offered were still very rare. Film was first created in 1805 by Lumiere Brothers. According to Widharma (2018), the two brothers who made projectors and film player equipment started the early development of films in the UK and even in the world (cinematography). Literally, cinematography comes from the words cinema (motion), tho or phytos (light), and graphic or graph (writing, images). Thus, the literal meaning of cinematography is to paint motion with light, using a special tool, commonly called a camera.

According to Simatupang (2018) film is divided into two types, namely fiction and non-fiction films. Fiction film is closely related to fine arts and dramatic arts, which are divided into several types, namely, drama, horror/thriller, comedy, action, mystery, animation, sci-fi, musical, and historical drama. While, non-fiction films have one type of film called documentary, which is based on real life and whose story is either extracted or made up. This type of film can also be the director's interpretation of reality.

Movie is often used to deliver a message and has a powerful instrument for generating and spreading ideas (Jowett, 1976), which are important in producing a mental landscape or the way of thinking about reality (Moran, 1996). Moreover, movie can also be a transmission of cultural and political values because it is able to create and play an important role in shaping national identities (Williams, 2002). After that, Del Casino and Hanna (2000) argue that, "the film's contribution to the

formation of national identity is a process of representation” and it is functioned as a discourse that will produce a certain identity in public.

One of the themes that is often raised in films in the formation of identity is racism. In America, racism still occurs both in real life and in film depictions. Renwick (2000) mentions the characteristics of mystical American identity namely the basic pattern of Americans who are seen as independent, strong, clever, optimistic, moral, peaceful and adaptable. Moreover, Americans also use the heroic self-image of individuals who struggle hard and share the same rights and provide opportunities with everyone (Zelinsky, 1992). Meanwhile, black people are often assigned in certain spaces such as being slaves or people in the kitchen, extras and even criminals on the screen (Diawara, 2012). Then, usually white people play the main characters in the film who commit racism.

Blackklansman is a film directed by Spike Lee and adapted from Ron Stallworth's memoir as the first black policeman in the Colorado Police Department. The film premiered on August 10, 2018 in the United States. Blackklansman movie has duration of 143 minutes and tells the story when Ron was placed in the administration department and often got racist comments from his colleagues. When Ron was reading a newspaper, Ron got information on recruiting members of the Ku Klux Klan (KKK). Ku Klux Klan (KKK) is an illegal extreme racist organization in the United States. This organization was founded on December 24, 1865. This extremist group believes that the white race is the best race. They are willing to get rid of and even kill black people and also white people who

protect black people. Knowing that he was black and would complicate the infiltration mission, Ron finally asked for help from a fellow police officer named Flip Zimmerman (Adam Driver) who came from the Jews. Flip disguised himself as Ron when there were meetings with Klan members, while Ron continued to communicate with Ku Klux Klan members over the telephone.

In the *Blackkklansman* movie, racism is shown in the form of discrimination against blacks and also Jews by the white race. The main character in this film is a black person who has a role as a police officer. *Blackkklansman* film is a drama comedy that took sets in the 1970s. The film has a funny story to convey political sarcasm about racism in a sarcastic humorous style that is very entertaining when presenting perpetrators of racism as dumb people. Although this film is a memoir from Ron Stallworth, there are some story plots that are developed for the drama but still in line with the film mission that is to portray racism issue that occurred and still exists in the US until now.

B. Previous Studies

The first research is conducted by Carl Plantinga with the title *Brecht, emotion, and the reflective spectator: The case of Blackkklansman* (2019). this research focuses on an analysis conducted by Carl Plantinga on *Brecht, emotion, and the reflective spectator* at 'late brechtian' using *Blackkklansman* movie as the object. This journal argues that, 'late brechtian' theory of the relationship between play/film design and audience experience, particularly in relation to emotion, has much to teach

about reflective viewing. This research has different problems from the research that the author did. This research can be used as a previous study because it has the same object as what the author is researching, namely, Blackkkklansman movie Film.

The second one is a journal written by Aleksandra Jehn-Olszewska which has the title America's Fascination with The Ku Klux Klan. "Blackkkklansman" and "Accidental Courtesy: Daryl Davis, Race & America" (2021). Like the first previous studies, this journal also analyzes reflective audiences but with a slightly different approach, namely by adding Shklovsky's concept of defamiliarization in art. The aim of these techniques is to create a sense of distance between the audience in order to treat them as a conscious and reflective subject. In this way both films surprise audiences with the question what happens when black people become Klan members or friends? both stories challenge old ideology and the traditional image of the white hood. The discussion is different from what the writer researched, but this journal can be included in the Journal references because it has the same object, namely Blackkkklansman movie.

The third research is a study conducted by Kelsie E. Posey with the title Green Book (2018) and Blackkkklansman (2018): An Analysis of White and Black Perspectives in Contemporary Films Using Critical Race Theory (2020). This research is intended to define and interpret different perspectives on race relations and how these perspectives are presented in these films by using Critical Race Theory. Of course, this has a different

discussion from what the writer researched, but this research has the same object, namely Blackkkklansman movie.

Fourth, research conducted by Komang Geni Pradnyana entitled *The Analysis Of Taboo Language As A Form Of Racial Discrimination On Blackkkklansman Film By Spike Lee (2020)*. The essence of this study is to discuss the analysis conducted by Komang Geni Pradnyana regarding the taboo language contained in the film *Blackkkklansman*. An analysis of taboo language as a form of racial discrimination in Spike Lee's film "*Blackkkklansman*" reveals the profound impact language has on perpetuating racial stereotypes and discrimination. Through an exploration of racial dynamics and ideology of the Ku Klux Klan, this film explores the use of taboo language as a tool of oppression and reinforces the urgency of overcoming racial discrimination in contemporary society. This research has the same object as the research that the writer did, namely *Blackkkklansman Film*.

Fifth is a journal conducted by Christine Gallagher with the title *Blackkkklansman reverses film's historic power narrative between Blacks and Whites (2019)*. which explains the reverses of the previously powerful historic film binary where whites are sympathetic and blacks are portrayed negatively in the film *Blackkkklansman*. This research has the same object as the research that the writer did, but has a different core problem.

CHAPTER III

RESEARCH METHOD

A. Research Design

The research used descriptive qualitative design since “the process, meaning, and understanding, are known through words and images “(Creswell, 1994). This study deals with the assessment of human behavior. Qualitative research is research to explore and understand the meaning that a number of individuals or groups ascribe to social or humanitarian problems (Creswell, 2009). Creswell also explained that this qualitative research process involves important efforts, such as asking questions and procedures, collecting specific data from participants, analyzing data inductively from specific to general themes, and interpreting the meaning of the data.

Denzin and Lincoln (2005) state that descriptive qualitative is a research study with a naturalistic approach to the world, which transforms and explains a phenomenon in terms of the meaning that people bring into interpretation. From the statements above, it can be concluded that qualitative research is an approach to describe and interpret phenomena in the world by using a theoretical lens to understand social problems. This research must apply an inductive-style research perspective, focusing on a problem. Qualitative research is very important in behavioral science where the aim is to discover the underlying motives for human behavior.

The qualitative approach was used to dig up some information about racism and how racism ideology appeared in the movie. The

characteristics of qualitative research according to Lincoln and Guba (in Moleong, 2010) review eleven characteristics of qualitative research, including: Conducting research in a natural setting, humans as a tool, using qualitative methods, using inductive data analysis, preferring directions for preparation of guidance substantive theory, the data collected are in the form of words, pictures and not numbers, the next feature is more concerned with the process than the results, establishes a research boundary or basic focus that arises as a problem in research, qualitative research defines validity, reliability and subjectivity in research. Another version compared to that commonly used in classical research, compiling designs continuously, the latter. Qualitative research requires that the understanding and interpretation results obtained are negotiated and agreed upon by humans who are used as data sources.

B. Data and Data Sources

Data is the representation of concept or other entities, fixed in or a medium in a form suitable for communication, interpretation, or processing by human being or automated system (Creswell, 2009). In qualitative research, data is divided into primary data and secondary data. Primary data is data in the form of text from interviews and obtained through interviews with informants who are being sampled in their research. Data in the form of pictures, numbers, words, ideas and facts (Kumar M, 2013). This research used documentation. Documentation data refers to the collection, organization, and recording of factual information and evidence through various forms such as written records, photographs,

videos, or digital files, serving as a reliable and comprehensive source of documented evidence. The data can be recorded or recorded by the researcher.

Documentation data serves as the backbone of knowledge and evidence, providing a solid foundation for research, decision-making, and historical preservation. It captures the essence of events, experiences, and facts, enabling us to analyze, interpret, and learn from the past while informing the present and shaping the future (Kumar, 2013). The primary data in this study are pictures and dialogue texts that shows in Blackkkklandsman. Secondary data is data in the form of data that is already available and can be obtained by researchers by reading, seeing and listening. Sources of data are research in the form of words or actions that observe or interview things, pictures and documents (Moleong, 2007). The data sources in this study were Blackkkklandsman. The researcher used screenshots from the Blackkkklandsman movie as a representation of how visuals were used as a tool to help researchers understand the dialogue.

C. Research Instrument

Research instrument is a tool that used to measure natural and social events (research variables) observed (Sugiyono, 2006). According to Sanjaya, Research instrument is a tool that used to collect the data or information of a research. From the explanation, can be concluded that the main research instrument is the researcher itself. The researcher is the person who is responsible in every research they do starting from choosing topic, selecting subjects and objects to be used as research, searching and

collecting data, interpreting the data, to concluding the results of data analysis. The researcher be really careful and focused in choosing the topic. The researcher also has to master the chosen subjects because subjects are very important in a research considering that the subjects will be used as research later. In collecting data, the researcher has to collect it slowly but sure because the data is so important in the research. In concluding the data analysis, the researcher also has to read it over and over and make the conclusions in easy-to-understand language.

Observation result is also the research instrument in this research. Without the result of observations, the research will be useless because it does not have a result in research. Meanwhile the observation results are the aim of making research.

Another research instrument in the research is the data table. Data table contains data that has been collected and classified based on certain sections. This data will later produce the conclusions of data analysis. Therefore, the data table is important especially this research using qualitative approach as the method which should have data table. The data table in this research contains comedy of entropy and type of racism that found in the film Blackkkkiansman. The researcher needs to find data source to classify the data based on the selected theory.


D. Data Collection Techniques

Data collection is a method to collect information relevant to a particular research. Creswell (1994) divided the steps of data collection in qualitative research into three stages, such as; a. A setting boundary for

study, b. To collect information from observation, interviews, documents, and document materials, and c. Recording information for the protocol establishment. Next, the researcher relies on doing some of the steps listed below. This method is very important because it helps the researcher to get the data. There were several steps taken to collect the data from the Blackkklansman movie:

- a. First, the researcher downloaded and watched the movie.
- b. After that, the researcher chose some movie scenes containing racism.
- c. Then, Read the *Blackkklansman* script taken from. In addition to watching films, researchers also need to read film scripts as complementary data.
- d. Then, the researcher transcribed the relevant scenes to make it easier to analyze the data

Table 3.1: Table of Collecting Data

NO	Data	Minutes	Coding
1.	Dr. Kennebrew : “compelling white children to go to school, with an inferior race,” 	00:02:20,068	1/blackkklansman /ind/contempt/00: 02:20,068/DK
2.

3.
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E. Data Validation

According to Creswell (2008) through the process of data collection and analysis, researchers need to ensure that the findings and interpretations are accurate. Finding validation means that the researcher determines the accuracy or credibility of the findings through strategies such as member checking or triangulation. Researcher needs validator to validate the data. Here, the trust and validation of the data are the conditions to ensure that the data is relevant or in accordance with the subject and object of research. The criteria for validators are those who have more understanding and experience in analyzing films.

The validity of the data can be obtained by conducting credibility, dependability, transferability and suitability. Credibility is related to data accuracy where researchers need to observe Racism. Dependency is related to the stability of data changes over time. Transferability refers to the results of qualitative research that can be generalized or transferred to other contexts, where researchers need to classify data using type of racism theory and comedy of entropy. Research requires experts to determine the validity of the data.

F. Data Analysis Techniques

After collecting the data, the researcher began to do several steps to analyze the data in this study. First, the researcher identified racism issues from the transcribed scenes. Second, the researcher used O'Neill comedy

of entropy analysis to analyze the dialogues containing elements of racism. Next, the researcher identified the characteristics of racism appearing in the movie. Finally, the researcher analyzed the actors who represented the elements of racism of racism in the movie. The researcher conducts qualitative research that explains the 'what' and 'how'. Creswell (2014) states that analyzing data inductively starts from specific to general themes, and the researcher gives meaning or interpretation to the data. According to Le Compte and Schensul (1999), data analysis is the process of reducing data and interpreting it to obtain meaning. It is also called transforming data into research results. (Spradley 1980) states that there are four steps of data analysis in qualitative research:

1. Domain

Domain is a step to differentiate data based on social issues and the main problem topics in this research. Researchers collect data by capturing screenshots of character actions and sentences with dialogue from the film Blackkkiansman which is based on the classification of racism through O'Neill, Comedy of Entropy.

2. Taxonomy

Taxonomy is a step to classify data. In the domain stage, the general domain points to a specific domain. Taxonomy tries to understand the problem and describe the phenomena that exist in the research problem. Basically, taxonomic analysis can be said as an analysis of all data collected based on a predetermined domain. The results can be made in the

form of box diagrams, line diagrams and nodes. Researchers used two theories to analyze the data, namely type of racism and entropic comedy.

3. Componential

Componential is a step to find gaps in the analysis domain by using causal relationships from classification and analysis. The researcher watches the Blackkkklansman movie repeatedly and read the academic sources of the theory to find gaps and classify the data by category. Researcher add data to the table to make it easier to analyze the data, cause and effect relationships in data classification. After that, the researcher must analyze irrelevant or relevant data. Then the data will be numbered and decoded as follows:

Table 3.2 : Table of Componential

	IN	IN	IN	ST	CU	IN	IN	IN	ST	CU	IN	IN	IN	ST	CU
	D	T	S	R	L	D	T	S	R	L	D	T	S	R	L
	Misanthropy					Contempt					Loathing				
BLACKKKLANS MAN (2018)															
Σ															

Coding data explanation:

- A. Type of Racism
 - a) Individual (IND)
 - b) Interpersonal (INT)
 - c) Institutional (INS)

d) Structural (STR)

e) Cultural (CUL)

B. Entropic Comedy

a) Misanthropy

b) Contempt

c) Loathing

4. Cultural Theme

Cultural theme analysis is an analysis that understands the typical symptoms of the previous analysis. This analysis collects many themes, cultural focuses, values and cultural symbols that exist in each domain. In this analysis, the researcher looks for the relationship between the domain and the relationship with the whole, after which it will be stated in a theme according to the focus and sub-focus of the research. The data domain is type of racism as the effect.

CHAPTER IV

FINDING AND DISCUSSION

This Research has two problem statements; describing the type of racism that are found in *Blackkkklansman* (2018) and revealing forms of entropic comedy as depicted in *Blackkkklansman* (2018). In this chapter, the researcher describes the data consist of findings and discussions. The researcher explain and discuss the findings type of racism and form of entropic comedy in *Blackkkklansman* (2018) based on the theory and academic sources.

A. Research Findings

In this research, researcher found the type of racism and also forms of entropic comedy as depicted in *Blackkkklansman* (2018). In this research, the data types have 2 forms, text and images. The findings consist of two sections; The first section is the description of types of racism that are found in *Blackkkklansman* (2018). The second section are the findings of the form of entropic comedy as depicted in *Blackkkklansman* (2018).

1. Types of racism are found in *Blackkkklansman* (2018)

The term racism is often used to describe the hostility and negative feelings of an ethnic group towards other ethnic groups. Yet, racism has “the cognitive function of organizing the social representations (attitudes, knowledge) of the group, and then, indirectly monitoring the group-related social practices, and hence also the text and talk of members” (Van Dijk, 1995). In other words, according to van Dijk (1995) belief system about

racism can be involved into judgments, ideas, values, and attitudes shared by members of social group to the other social groups that would be the target of racism.

According to Bell et al. (2016), there are 5 type of racism; Individual Racism, Interpersonal Racism, Institutional Racism, Structural Racism, and Cultural Racism. The data of this research consists of 28 data of Individual Racism, 19 data of Interpersonal Racism, 5 data of Institutional Racism, 2 data of Structural Racism, and 6 data of Cultural Racism. The list of types of racism in Blackkkklansman movie (2018) are provided below:

The type of racism found from each are summarized in the table below:

Table 4.1 : *research finding on types of racism*

Types of Racism	<i>Blackkkklansman (2018)</i>
Individual Racism	28
Interpersonal Racism	19
Institutional Racism	5
Structural Racism	2
Cultural Racism	6
Σ	60

a. Individual Racism

Individual racism, also called as personal racism, is the type of racism that most people think of. Individual racism occurs when a person's beliefs, attitudes, and actions are based on stereotypes, prejudice against another race and biases. According to Bell et al. (2016), Individual racism is part of a larger system of structural and institutionalized racism. They define individual racism as individual beliefs, attitudes and actions that support or perpetuate existing systems of race-based inequality. Individual racism can manifest as both acts of commission and omission, and it includes lack of respect, suspicion, devaluation, scapegoating, and dehumanization.

Example :

Datum : 1/blackkklanman/ind /00:02:20,068/DK



Figure 4.1 : Dr. Kennebrew speech

Dr. Kennebrew : compelling white children to go to school, with an inferior race.

The first data included in Individual Racism is in the film Blackkklanman (2018). Dr. Kennebrew is a character in the movie "Blackkklanman" played by Alec Baldwin. In the opening scene of the movie, Dr. Kennebrew delivers a speech in which he expresses his

opposition to the *Brown v. Board of Education* decision, which he argues was forced upon Americans by "Jewish-controlled puppets" on the Supreme Court. He argues that the decision forced white children to attend school with "inferior races". The scene is a commentary on racism and segregation in America in the 1960s and the relevance of those issues today. This quote shows a discriminatory attitude towards school integration with students of different races. The phrase "compelling white children to go to school, with an inferior race" reflects a prejudiced belief in racial superiority, which states that white children should not be educated together with children of other races who are considered inferior. This statement implies a segregationist mindset, which advocates the separation of races in the education system based on the belief that one race is superior to another. It signals an endorsement of racial separation and an unwillingness to promote racial equality in educational settings, highlighting ingrained racial biases and discriminatory views.

Based on the quote, the appropriate category to describe the quotes is Individual Racism. As stated by Bell et al. (2016), individual racism can be understood as the personal beliefs, attitudes, and behaviors that contribute to the perpetuation of systemic inequalities and social justice issues. Individual Racism refers to an individual's personal beliefs, attitudes, and actions that contribute to broader structures of institutional and cultural racism. In this case, Dr. Kennebrew's speech expresses his personal opinions about the *Brown v. Board of Education* decision and the

implications of integration, which may not reflect the official policies or beliefs of the institution he represents.

Datum : 2/blackkkiansman/ind/00:02:27,208/DK



Figure 4.2 : Dr. Kennebrew speech

Dr. Kennebrew : Is the final nail in a coffin... Is the final nail in a black coffin towards America becoming a mongrel nation.

The data number two is included in Individual Racism, it is from Blackkkiansman (2018). In this scene, Dr. Kennebrew delivers a speech expressing his opposition to the Brown v. Board of Education decision, which he believes is the final step towards America becoming a "mongrel nation". The scene is a commentary on racism and segregation in America in the 1960s and the relevance of these issues today. This dialogue reflects a prejudiced perspective toward the diversity of the American population. The phrase " final nail in a black coffin " usually signifies the final causal factor that leads to a certain outcome. In this context, it suggests that the integration or inclusion of different racial groups, especially black individuals, is seen as detrimental or damaging to the nation.

The phrase "mongrel nation" is a derogatory expression, implying a negative connotation towards racially mixed communities. It

demonstrates a belief in racial purity and opposes the idea of a diverse and multicultural society. The term "mongrel" has historically been used in a derogatory way to describe mixed or diverse racial backgrounds, emphasizing biased views that promote racial separation or exclusion. It expresses a discriminatory attitude towards racial diversity and promotes the idea of racial purity, reflecting prejudicial beliefs that oppose a diverse and inclusive society.

The dialog can be categorized as Individual Racism. Individual Racism refers to an individual's personal beliefs, attitudes, and actions that contribute to broader institutional and cultural structures of racism. According to Bell et al. (2016), Individual racism is part of a larger system of structural and institutionalized racism. They define individual racism as individual beliefs, attitudes and actions that support or perpetuate existing systems of race-based inequality. In this case, Dr. Kennebrew's quote expresses his personal opinion regarding the Brown v. Board of Education decision and the implications of integration, which does not necessarily reflect the official policies or beliefs of the institution he represents.

Datum : 20/blackkklansman/ind/00:23:51,425/A



Figure 4.3 : Landers stopped Black Student Union car.

Landers: “Black bitch... you get this Black Panther out of Colorado Springs before sunrise, you hear me?”

The last data is included in Individual Racism, it is from Blackkkklansman (2018). The quote is attributed to the character of Landers, a police officer played by Frederick Weller. The scene involves Landers exercising his authority and expressing discriminatory and derogatory language towards a black woman associated with the Black Panther Movement or black activism. The quote, "Black bitch... you get this Black Panther out of Colorado Springs before sunrise, you hear me?" reflects Landers' blatant racism, hatred and abuse of power. His use of derogatory language and his request to expel members of the Black Panther Movement from Colorado Springs demonstrate his prejudice and hostility towards black activists.

The use of the term "Black bitch" is derogatory and offensive, aiming to demean and insult a person based on their race and gender. It reflects disrespect and dehumanizes individuals. The statement has the threatening tone of demanding the removal of the Black Panthers from Colorado Springs under threat of imprisonment. This indicates the use of authority and power to intimidate and force compliance, which shows a hostile and oppressive approach. The dialogue shows a bias against the Black Panther Association, which may be driven by racial prejudice or a desire to suppress their activities. It signals an attempt to exercise control and intimidate individuals associated with the Black Panther movement, reflecting systemic racial bias and discriminatory practices. The dialogue

depicts a combination of racial prejudice, disrespect and intimidation directed towards black individuals affiliated with the Black Panther Association. It reflects a hostile and oppressive attitude towards black activism and demonstrates the use of authority to suppress and control black individuals involved in political or social movements.

This dialogue can be categorized as Individual Racism. Individual racism refers to a particular individual's personal prejudice, bias or discriminatory actions against others based on race. Landers, the police officer, exemplified individual racism through his use of derogatory language and discriminatory demands against black women associated with the Black Panther Association. His actions reflect personal bias and discriminatory behavior.

b. Interpersonal Racism

Interpersonal racism is racism between individuals. In other words, it happens when white people actively or passively use their personal racism towards people from different skin colors. Interpersonal racism is far more open than individual racism. White people often use racial slurs and engage in physical violence against people from different skin colors.

According to Bell et al. (2016), Interpersonal racism occurs between individuals when their personal beliefs about race become public during interactions. It includes various expressions of prejudice, bigotry, and unfair treatment based on race. This type of racism can include acts of harassment, exclusion, marginalization, discrimination, hatred, or violence committed by one individual or group against another individual or group

based on their race. It is a form of racism that is often based on stereotypes and misinformation, resulting in a lack of respect, suspicion, avoidance and dehumanization of others because of their race.

Example :

Datum : 5/blackklansman/int/ 00:03:05,579/DK



Figure 4.4 : Dr. Kennebrew speech

Dr. Kennebrew: "They're lying, dirty monkeys stopping at nothing to gain their equality with white men."

The first data is included in *Interpersonal Racism*, it is from *Blackklansman* (2018). Dr. Kennebrew Beaugard's quote, "They are lying, dirty monkeys stopping at nothing to gain their equality with the white man," is part of Dr. Kennebrew's speech that expresses racist and demeaning views of African Americans. Dr. Kennebrew represents the views of white supremacists and their opposition to racial equality and the advancement of civil rights. The quote reflects the white supremacist ideology prevalent in the 1970s.

This quote contains insulting and demeaning language directed at certain racial groups. The use of terms such as "dirty monkey" perpetuates racial stereotypes and demeans individuals based on their race. It implies a

belief in the inherent superiority of white people over others, illustrating an unwillingness to grant equality or human rights to people of different racial backgrounds. This language perpetuates harmful stereotypes and reinforces discriminatory attitudes, contributing to division and prejudice in society. It is important to approach such language with caution and address these sentiments by promoting empathy, respect, and understanding among all individuals, regardless of race or ethnicity.

The dialog can be categorized as Interpersonal Racism. It involves biases that occur when individuals interact with others and their personal racial beliefs affect their public interactions. According to Bell et al. (2016), interpersonal racism is the manifestation of personal beliefs about race in public interactions with others. Dr. Kennebrew's quote reflects a direct expression of racial bias and prejudice in the context of personal interactions.

Datum : 12/blackkklansman/int/00:10:33,294/A



Figure 4.5 : Documents room.

Landers : "Was that respectful enough for you, Officer Toad?"

The second data is included in Interpersonal Racism, it is from Blackkkkiansman (2018). This scene involves Landers, a colleague of Ron Stallworth, sarcastically calling Ron "Officer Toad." Landers' use of this derogatory term seems to be a demeaning way of addressing Ron, indicating a lack of respect or disdain for him. This scene may reflect a form of contempt or disrespect towards Ron, potentially showing the racism and discrimination that Ron, as an African-American police officer, faces in a law enforcement environment.

This dialogue seems insulting and disrespectful. The use of the term "Officer toad" is likely intended as a derogatory epithet or insult directed at the officer. Calling someone a "toad" in this context could imply that the speaker sees the officer in a negative or derogatory light, perhaps intending to belittle or demean them. The phrase "Was that respectful enough for you?" that follows the use of a derogatory term implies a sarcastic or mocking tone, indicating that the speaker's intention is to be disrespectful or provoke a reaction from the officer. Overall, this reflects an antagonistic or disrespectful attitude towards the officer.

This dialogue can be described as Interpersonal Racism. This is a form of racism that occurs between individuals in a social or professional setting. In this case, Landers, a coworker, uses a derogatory term ("Officer Toad") directed at Ron Stallworth, which implies a lack of respect or belittling of him. This disrespectful behavior reflects interpersonal tensions or prejudices that existed in the specific interactions between these individuals.

Datum : 19/blackkkklansman/int/ 00:23:42,550/L



Figure 4.6 : Landers stopped Black Student Union car.

Landers (Police Officer): "I heard you was in town, Stokely."

Kwame : " My name is Kwame Ture."

Landers: "I don't give two shits what your nigger name is!"

The last data is included in *Interpersonal Racism*, it is from *Blackkkklansman* (2018). In this scene, Landers, portrayed as a police officer, engages in a confrontational interaction with Kwame Ture (formerly known as Stokely Carmichael). Landers' use of derogatory language and racial slurs against Ture reflects overt racism and contempt for Ture's activism, identity and name change which reflects his evolving beliefs and ideology.

This exchange reflects a disrespectful and confrontational interaction regarding the use of a preferred name and the identity it represents. Kwame Ture, asserting his preferred name Kwame Ture, sought recognition of his African identity. However, her response blatantly refused to acknowledge or honor this preferred name, showing a complete disregard for her chosen identity and cultural heritage. The use of offensive language ("nigger") adds an even more disrespectful and

demeaning tone to the conversation. This not only trivializes Kwame Ture's chosen name, but also introduces a highly offensive term, increasing the disrespect and belittlement.

The dialogue demonstrates a confrontational and disrespectful attitude, where one person flatly refuses to acknowledge or respect another person's chosen identity. This hostile tone diminishes the significance of the chosen name and disregards its importance to the individual. In short, this exchange illustrates a disrespectful refusal to acknowledge one's self-name and cultural identity. It depicts a contentious and insulting interaction over the recognition of the preferred name, which shows a lack of respect for an individual's autonomy in determining their identity.

The dialogue between Landers and Kwame Ture also exemplifies Interpersonal Racism as it is a direct and discriminatory interaction between individuals based on race. Interpersonal racism refers to discriminatory actions, behaviors, or language shown between individuals due to racial bias or prejudice. In this dialog, Landers, as a police officer, engages in insulting and racially offensive language directed at Kwame Ture. Landers' use of racial slurs and dismissive attitude towards Ture's preferred name ("I don't give two shits what your nigger name is!") demonstrates disrespect, hostility, and discrimination towards Ture based on his race and identity.

c. Institutional Racism

Institutional racism is the perpetuation of discrimination on the basis of race by political, economic or legal institutions and systems,

“Institutional Racism refers to the ways in which institutional policies and practices create advantages for white people and oppression and disadvantage for people of color, even if those policies do not mention any racial group.” (Bell et al., 2016). It is characterized by differential access to goods, services and opportunities in society based on race. This type of racism is not always intentional, explicit or obvious, but is often embedded in systems, laws and policies. It reinforces inequalities between groups in areas such as wealth and income, education, healthcare, and civil rights based on perceived racial differences.

Example :

Datum : 15/blackkklanman/ins/00:19:40,774/KT



Figure 4.7: Kwame Ture speech.

Kwame: “And now... now we are being shot down like dogs in the streets by white racist cops.”

The first data is included in Institutional Racism, it is from Blackkklanman (2018). Ture addressed a group of Black Student Union members, delivering a powerful speech that addressed the systemic racism and violence faced by African Americans. The line "And now... now we're being shot down like dogs in the streets by white racist cops" highlights

the grim reality of police brutality and racial injustice experienced by the black community. The scene captures the essence of Ture's fiery speeches during the era, which emphasized the need for unity and resistance against oppressive systems.

The phrase "shot down like a dog in the street" vividly illustrates the severity and brutality of violence experienced by Black people at the hands of law enforcement. It evokes disturbing images of the extreme and often lethal force used against them, emphasizing the inhumane nature of these incidents. The mention of "white racist cops" points to the racialized aspect of these encounters, highlighting the racial bias and prejudice that some officers may have. It suggests that these acts of violence were motivated, at least in part, by racial discrimination or bias, contributing to the systemic problem of racial profiling and mistreatment of Black individuals by certain members of law enforcement.

The dialogue signals a deep sense of anger and despair at the continued pattern of police violence against Black people and underscores the urgent need to address systemic racism in law enforcement and society as a whole. It highlights the ongoing struggle for racial justice and equality in the face of systemic bias and the devastating impact of racialized violence on black communities.

This scene can be categorized as Institutional Racism, as it involves racial inequality perpetuated by institutions and systems, which often leads to the marginalization or oppression of certain racial or ethnic groups. The dialogue shows the frustration and lack of accountability

within law enforcement institutions regarding the targeting and shooting of black people.

Datum : 16/blackkklansman/ins/00:20:48,542/KT



Figure 4.8 : Kwame Ture speech.

Kwame : "Because at least, if he kills a racist cop, he is doing it for a reason because they are shooting black people in the backs... in these streets, right here in this every country."

The second data is included in Institutional Racism, it is from Blackkklansman (2018). This quote is part of a conversation involving the character Kwame Ture, played by Corey Hawkins. In this scene, Ture is discussing the concept of self-defense and resistance to systemic racism and police brutality. Ture's statements emphasize the frustration and anger felt by many in the black community due to the continuous violence perpetrated against black individuals by law enforcement officers.

This statement reflects a deeply troubling sentiment regarding the frustration and anger felt towards law enforcement officers who are perceived to be racist. The dialogue suggests a justification, albeit controversial, for the killing of a racist cop, linking it to the perceived

injustice of police shootings of black people. The statement implies a belief that if someone takes the drastic step of killing a racist cop, it is because of the unchecked violence and systemic oppression of black people at the hands of law enforcement. The phrase "because they shoot black people in the back ... on these streets" strongly suggests a pattern of unjustified police violence targeting black people, often resulting in death.

However, it is important to note that the dialogue does not condone violence, but rather attempts to rationalize or justify extreme actions in the context of perceived systemic injustice. The dialogue reflects a deep sense of frustration, anger and despair at the lack of accountability for police brutality and recurring incidents of violence against Black people. It underscores the urgency of addressing systemic racism in law enforcement and society, highlighting the profound impact of police violence and the emotions these injustices evoke within marginalized communities. However, it also alludes to the dangers of vigilantism and the complexities surrounding responses to systemic injustice.

This scene can be categorized as Institutional Racism, as it involves racial inequality perpetuated by institutions and systems, which often leads to the marginalization or oppression of certain racial or ethnic groups. The dialogue shows the frustration and lack of accountability within law enforcement institutions regarding the targeting and shooting of black people.

Datum : 17/blackkklanman/ins/00:23:33,074/A



Figure 4.9 : Landers stopped Black Student Union car.

Landers (Police Officer): "I don't want to see nothing but black asses and black elbows. Spread 'em!"

The last data is included in Institutional Racism, it is from Blackkklanman (2018). The scene involves Kwame Ture, played by Corey Hawkins, and other students in a fraternity being stopped by police while returning to their hotel. The scene depicts a racially motivated police stop, where the officers subject Ture and the students to unfair treatment and racial bias. During this encounter, the police used offensive language or racial slurs while conducting a random and discriminatory search of Ture and the other students. This moment underscores the systemic racism and prejudice embedded in law enforcement, demonstrating the unfair targeting and harassment faced by black individuals simply because of their race.

This dialogue is highly offensive and demeaning, using racially charged language and dehumanizing imagery. It seems to convey a demeaning and disrespectful attitude towards black people. The phrase "I don't want to see anything but black asses and black elbows. Spread 'em!"

is extremely disrespectful and objectifies black people, reducing them to body parts and implying a lack of worth or value beyond these physical attributes. The use of the command "Spread 'em!" suggests a controlling and authoritarian tone, indicating a demand for compliance or submission from black individuals. This type of language has historically been used in the context of power dynamics and control, especially in oppressive or discriminatory situations. The dialogue is offensive, demeaning, and perpetuates harmful stereotypes, which show disregard for the dignity and humanity of Black individuals. It is important to recognize and reject language or attitudes that seek to demean or belittle any racial or ethnic group.

The dialogue is indicative of Institutional Racism. Landers, as a representative of law enforcement, embodies the institution. When an authority figure within the institution exhibits blatant racism, it suggests that bias may exist systemically within the police force, "Institutional Racism refers to the ways in which institutional policies and practices create advantages for white people and oppression and disadvantage for people of color, even if those policies do not mention any racial group." (Bell et al., 2016). This picture hints at a broader problem within the law enforcement institution, indicating that racial bias and discriminatory attitudes may be ingrained in its structure or practices.

d. Structural Racism

Structural racism, also known as systemic racism, is perhaps the most dangerous and least discussed form of racism. Structural racism

codifies individual, cultural and other types of racism in an eternal system. Like institutional racism, structural racism focuses on the organization or an institution. If institutional racism might deliberately try to choose a certain group, it is different from structural racism that looks neutral around it. Structural Racism, according to Bell et al. (2016) is a feature of social, economic and political systems and goes beyond individual prejudice, operating at systemic and institutional levels. This form of racism leads to differential access to resources, opportunities and power based on race, and its effects are pervasive and long-lasting. Structural racism refers to macro-level systems, social forces, institutions, ideologies and processes that interact with each other to produce and reinforce injustices among racial and ethnic groups.

Example :

Datum : 8/blackkkklsman/str/ 00:03:27,467/B,T



Figure 4.10: Ron being interviewed by Chief Bridge and Mr. Turrentine.

Mr Turrentine : “What would you do if another cop called you a nigger.? Or worse?.”

The first data is included in Structural Racism, it is from Blackkkklsman movie (2018). In Blackkkklsman movie, Turrentine is a

character who is portrayed as a mentor to Ron Stallworth, providing guidance and wisdom. In this particular scene, he advises Ron on how to navigate and handle situations where racism might be directed at him, especially within the police force. On the other hand, Chief Bridges is Ron Stallworth's superior in the police force. He oversees the work and operations of the officers, including Ron, and is involved in various decisions relating to the activities of the force.

This dialogue reflects a scenario where an individual, most likely a police officer, is faced with the possibility of experiencing racial discrimination or derogatory language from another officer in a law enforcement setting. The use of the term "nigger", an outdated and offensive racial term, hints at the historical insensitivity and racial bias that exists within law enforcement agencies. It suggests a culture where racial slurs or discriminatory language may be used, potentially contributing to a hostile or unwelcoming work environment for individuals of certain racial backgrounds. The phrase "Or worse?" reinforces the concern, suggesting that the use of "nigger" may not be the most extreme form of racial slurs or discrimination that can occur in this environment.

This implies the existence of more egregious forms of racial harassment or violence that an individual may face in policing based on their race. The dialogue encouraged reflection on the challenges that individuals, especially those in positions of authority such as law enforcement, face when dealing with racial discrimination in their own professional environment. The dialogue underscored the importance of

addressing systemic issues of racial bias and fostering an inclusive and respectful environment within law enforcement agencies to ensure fair and equal treatment for all officers regardless of their racial background.

This dialogue illustrates that the use of offensive racial language in a law enforcement environment can be categorized as a reflection of Structural Racism. The use of offensive racial slurs in law enforcement indicates a deeper problem embedded within the system itself. It is not just an isolated incident, but rather reflects a pattern or norm within the institution, indicating a systemic problem. The presence of racial bias or insensitivity in law enforcement often reflects larger societal norms and prejudices. These behaviors may stem from historical biases and deeply ingrained attitudes towards certain racial or ethnic groups that permeate the fabric of society. Structural Racism, according to Bell et al. (2016) is a feature of social, economic and political systems and goes beyond individual prejudice, operating at systemic and institutional levels. In this context, the use of racially derogatory language contributes to a hostile or unwelcoming environment for individuals of a particular racial background, perpetuating inequality within institutions. Law enforcement agencies have a historical relationship with racial discrimination, such as disproportionate profiling or targeting of minority communities. The use of racial slurs can reflect deep-rooted biases with historical roots.

Datum : 47/blackkklanman/str/01:03:15,422/P, R



Figure 4.11 : Ron and Patrice walking in the bridge.

Patrice : “Pam Grier is doing her thing, but in real life, it's just pigs killing black folks.”

Ron : “What if there was a cop trying to change that?”

Patrice : “From inside?”

Ron : “Yes, from inside.”

Patrice : “You can't change things from the inside. It's a racist system.”

The second data is included in Structural Racism, it is from Blackkklanman (2018). The scene features a conversation between Ron Stallworth, an African-American detective working undercover to infiltrate the Ku Klux Klan, and Patrice, a student activist involved in the civil rights movement. The dialog revolves around the idea of making changes in the system. Ron suggested the possibility of a cop trying to bring about change from within law enforcement. He proposed the idea of someone working as a law enforcement officer to challenge racial injustice and prejudice in the system.

The dialogue involves a discussion of the real-life challenges faced by Black individuals due to police violence and systemic racism, contemplating potential changes in the system. The statement "Pam Grier does her job, but in real life, it's just pigs killing black folks" most likely refers to Pam Grier, an actress known for her roles in films depicting strong black women. This contrasts the cinematic representation of empowerment with the grim reality of police brutality against black people.

The conversation shifted to the idea of a police officer trying to effect change from within the system. There were doubts about the effectiveness of this approach, as one person asserted, "You can't change something from the inside," highlighting the deeply entrenched racist system. The dialogue ended by emphasizing the perception that the system is inherently racist, indicating a belief that systemic racism is deeply embedded and difficult to change, even from within. The dialogue reflects a critical perspective on the issue of rampant police violence against black individuals, skepticism about the effectiveness of reform efforts from within the system, and a broader critique of systemic racism.

The dialogue primarily focused on Structural Racism. It delved into systemic issues within institutions, particularly law enforcement, highlighting the broader social problem of police violence against Black individuals. Structural Racism, according to Bell et al. (2016) is a feature of social, economic and political systems and goes beyond individual prejudice, operating at systemic and institutional levels. The conversation touched on the challenge of making changes from within systems that are

perceived as racist. The reference to "pigs killing black folks" reflects a structural problem-the systemic and disproportionate use of violence by law enforcement against black people. Moreover, the skepticism about changing the system from within demonstrates a belief in the ingrained nature of structural racism, suggesting that the problem lies in the systemic framework and not in individual or interpersonal interactions.

e. Cultural Racism

Cultural racism is a concept applied to prejudice and discrimination based on cultural differences. It includes the idea that some cultures are superior to others or, in more extreme cases, that certain cultural traits are inherently better or worse than others. According to Bell et al. (2016), Cultural racism refers to the ways in which cultural beliefs, values and practices contribute to the perpetuation of race-based inequality and injustice. It encompasses the thoughts, feelings, and behaviors of members of a cultural group who believe that their achievements are superior to those of another race or ethnic group. This type of racism often relies on a belief in essential and insurmountable cultural differences, and can lead to the same discriminatory and harmful outcomes as biological or scientific racism. Cultural racism refers to cultural values, norms and practices that implicitly or explicitly promote the superiority of one racial group over another.

Example :

Datum : 13/blackkklanman/cul/00:17:37,418/SC



Figure 4.12: Kwame Ture speech.

Kwame : "You see, we want to be so much like the white people who oppress us in this country. And because they hate us, and because we are ashamed of our African heritage, we then hate ourselves"

The first data is included in Cultural Racism, it is from Blackkklanman (2018). This dialog comes from a conversation involving Kwame Ture, a prominent civil rights activist. He discusses the internalized racism and self-hatred in some African Americans due to the oppression they face and societal pressures to assimilate into the dominant white culture. Ture highlights the struggles of African Americans who, due to social bias and historical oppression, can internalize negative attitudes towards their own heritage and identity. The talk touches on the complexities of racial identity, self-perception, and the impact of systemic racism on individuals in marginalized communities.

This quote investigates the complex issue of internalized racism and the psychological impact of oppression. It highlights a cycle in which individuals from marginalized communities, in this case African Americans, may feel pressured to assimilate into the dominant culture that oppresses them. This dialogue suggests that there is a desire among some within the African-American community to emulate the cultural norms, behaviors, or social standards of the white majority, even though these standards are linked to the oppression they face. This desire may stem from the belief that acceptance or success depends on adopting these dominant cultural traits.

As a result, they may develop shame or low self-esteem about their own heritage, culture or identity. This internalized oppression leads to a destructive cycle where individuals may begin to internalize the negative perceptions and prejudices of the dominant group, leading to self-hatred or a lack of pride in their own heritage. The dialogue reveals the psychological impact of systemic oppression and the struggles that individuals from marginalized communities face in navigating their cultural identity in a society that often denigrates or marginalizes their heritage.

This dialogue addresses the complex dynamics of Cultural Racism, specifically focusing on the phenomenon of internalized racism within marginalized communities. It touches on the psychological effects of oppression, specifically how individuals from these communities may feel compelled to conform to the dominant and often oppressive cultural norms

and values of society. According to Bell et al. (2016), Cultural racism refers to the ways in which cultural beliefs, values and practices contribute to the perpetuation of race-based inequality and injustice. In this context, the dialogue highlights internal struggles within the African-American community, emphasizing the pressure to conform to societal standards set by the majority culture, even if those standards perpetuate their marginalization. There is a poignant exploration of the impact of this internalized oppression, where individuals may feel compelled to distance themselves from their own cultural heritage, leading to shame or resentment towards their own identity. This dialogue underscores the cyclical nature of this internalized racism, where the desire for acceptance and success is associated with adopting traits of the majority culture, even though these traits are linked to the oppression the community faces.

Datum : 14/blackkklanman/cul/00:18:02,843/SC



Figure 4.13: Kwame Ture speech.

Kwame : "When I was a boy, I used to go to the Saturday matinees and watch Tarzan all the time. And white Tarzan used to beat up the black natives."

The second data is included in Cultural Racism, it is from Blackkkiansman (2018). Kwame reflected on his childhood experience watching movies like Tarzan, which often depict white protagonists defeating black natives. Kwame criticizes the themes of white domination and black subjugation that are often portrayed in these films. The scene addresses racial representation in media and how such portrayals can reinforce negative stereotypes and contribute to skewed perceptions of racial power dynamics. Kwame's commentary highlights the impact of such cinematic narratives in shaping perceptions and attitudes towards race.

The mention of "white Tarzan" refers to the main character, Tarzan, who is traditionally portrayed as a white heroic figure in these films. The quote highlights a common theme in many of the early Tarzan films in which the character, portrayed as white, often encounters and engages in confrontations with indigenous African tribes or "black natives." These interactions typically portray Tarzan as a white man. These interactions usually portray Tarzan as the victor or hero, defeating the natives, who are often portrayed as enemies or antagonists. The underlying messages of these films reinforce racial stereotypes and power dynamics, depicting white superiority over indigenous or black people. Repeated scenes of white protagonists triumphing over black natives perpetuate harmful racial narratives and reinforce notions of white dominance and black or indigenous inferiority. Speakers' memories of watching these films as a child suggest reflections on the impact of such depictions on their

perceptions of race and identity, as well as the broader societal influence of the media in shaping racial attitudes and stereotypes.

The dialogue seems to address elements of Cultural Racism. Kwame's comments centered on the portrayal of race in the media and its impact on cultural perceptions, showing how media representations, such as the movie Tarzan, have influenced societal attitudes and self-perceptions among Black individuals. According to Bell et al. (2016), Cultural racism refers to the ways in which cultural beliefs, values and practices contribute to the perpetuation of race-based inequality and injustice. This discussion touches on the cultural aspects and impact of media representations on racial identity and perception.

Datum : 43/blackkkkansman/cul/00:54:15,216/C



Figure 4.14 : Connie yelled at Ron and insulted him.

Connie : “There's a black lawn jockey on our green lawn!”

The last data is included in Cultural Racism, it is from Blackkkkansman (2018). In this scene, Connie expresses her shock and anger at finding a black lawn jockey in their yard. Lawn jockeys are racially insensitive and historically controversial lawn ornaments that usually depict black people in submissive poses.

The phrase "black lawn jockeys on our green lawns" historically refers to a derogatory and racially charged symbol. Lawn jockeys are small statues or ornaments often placed on lawns, which historically depict caricatures of black people in submissive poses, sometimes holding lanterns or harnesses. The phrase can carry pejorative and racially insensitive connotations, implying a sense of discomfort or anger about the presence of black people on a property. It is reminiscent of a time when these yard ornaments were used as racially stereotypical decorations, representing a demeaning caricature of black people and reinforcing racial hierarchy. By using this phrase, speakers may be expressing shock, disapproval, or disdain for seeing black people in places or contexts that they believe do not conform to their expectations or societal norms. The phrase itself, however, embodies racial insensitivity and a derogatory historical context.

This dialog shows elements of Cultural Racism. Cultural Racism involves the perpetuation or normalization of racial stereotypes, symbols, or practices in people's culture. In this scene, references to black lawn jockeys, racially insensitive and historically controversial lawn ornaments depicting black people in submissive poses, highlight the presence of culturally ingrained racial insensitivity or ignorance. The use or display of such racially charged symbols reflects a broader cultural context that tolerates or even promotes racially insensitive imagery or practices. This scene signifies the existence of cultural elements that perpetuate racial stereotypes or symbols.

2. Forms of Entropic Comedy as depicted in *Blackkkklansman (2018)*

Definition of literary black humour, the comedy of entropy, is to attempt a conceptual model in terms of its range of expressive capability, proceeding from the position that entropic humour is based firstly on an essential incongruity—the comic treatment of material which resists comic treatment—and secondly on the evocation of a particular response, namely the reader’s perception that this incongruity is the expression of a sense of disorientation rather than a frivolous desire to shock. Both aspects will remain crucial through the various phases of our model, though the response will vary in nature and intensity as the rendering of the central moves from the predominantly thematic towards the predominantly formal.

According to Patrick O’Neill, there are 3 forms Entropic Comedy; Misanthropy, Contempt and Loathing. The data of this research consists of 52 data of Contempt and 8 data of Loathing. The list of entropic comedy in *Blackkkklansman* movie (2018) are provided below:

The entropic comedy found from each are summarized in the table below:

Table 4.2 : *research finding on entropic comedy*

Entropic Comedy	<i>Blackkkklansman (2018)</i>
Misanthropy	-
Contempt	52
Loathing	8
Σ	60

a. Contempt

Contempt refers to an element of comedy that involves strong feelings of disdain, disrespect, or scorn towards individuals, groups, or societal norms. It includes a mocking and scornful attitude towards the target, often through exaggerated and satirical means. According to O'Neill (1980), Contempt serves as a tool to highlight and criticize the perceived stupidity, hypocrisy, or absurdity of certain individuals or institutions. This generates laughter through the recognition and ridicule of their perceived shortcomings or weaknesses. Contempt in comedy acts as social commentary, challenging established norms and inviting the audience to question and reflect on the ridiculous aspects of human behavior and societal conventions.

Example:

Datum: 4/blackkklansman/contempt/ 00:03:00,707/DK



Figure 4.15: Dr. Kennebrev speech.

Dr. Kennebrev : “Do you really want your precious white child going to school with Negroes?”

The first data is included in Contempt, it is from Blackkklansman (2018). Dr. Kennebrev Beauregard, delivered the quote, "Do you really want your precious white child going to school with Negroes?" This quote

is part of a speech in which Dr. Kennebrew expresses his opposition to the civil rights movement and the integration of white and black children in schools. The scene is a commentary on racism and segregation in America during the 1970s.

This dialog reflects a prejudiced view that questions the desirability of white children attending school together with African-American or black children. This question is rhetorical, implying that the speaker considers it undesirable or unacceptable for white children to be in the same educational environment as black children. This question highlights racial segregationist attitudes, suggesting that being around black individuals, particularly in educational settings, has the potential to be negative or detrimental for white children. This viewpoint stems from racial prejudice and discriminatory beliefs, which reinforce the idea of racial segregation and the perceived superiority of one race over another.

The dialog reflects Contempt, which shows a dismissive attitude towards racial integration in schools. The statement implies a belief in racial superiority, suggesting that mixing white children with black children in an educational setting is undesirable or bad, highlighting a disdainful attitude towards racial equality and integration.

Datum : 11/blackkklansman/contempt/00:09:46,280/L



Figure 4.16: Police Officer looking for prisoner document.

Landers : “I heard you think you're hot shit, but you ain't nothing. But a cold fart. The name is Steven Wilson.”

The second data is included in Contempt, it is from Blackkklansman (2018). Landers is a fellow police officer who interacts with Ron Stallworth, the protagonist. Landers' dialogue is confrontational, asserting his superiority or dominance over Ron by belittling him with insulting language. This scene illustrates a power dynamic or clash of personalities, highlighting Landers' attempts to assert authority or diminish Ron's confidence. Steven Wilson is a character in the movie, not directly related to this scene.

The phrase "hot shit" followed by "cold fart" has a derogatory tone. "Hot shit" usually implies someone who believes they are important or impressive, whereas "cold fart" undermines that notion, suggesting insignificance or worthlessness. When directed at people of color, especially in contexts where racial bias is prevalent, it can imply a dismissive attitude or belittling of their accomplishments or abilities based on their race. The use of such contrasting terms in a conversation can

indicate an attempt to diminish the person's confidence or worth by implying that despite their perceived importance, they are essentially insignificant or mediocre. In this way, it can carry a derogatory tone and racial bias, attempting to undermine an individual's sense of value or importance based on their racial identity.

The dialogue fall into the category of Contempt. Landers' tone and choice of words show a dismissive and condescending attitude towards Ron Stallworth, showing a lack of respect or appreciation for him. This condescending behavior is seen in the condescending language used to address Ron, which shows a sense of superiority or belittling.

Datum : 33/blackkkklansman/contempt/0:41:41,954/I



Figure 4.17: Ivanhoe talk about Martin Luther King Jr.

Ivanhoe : “Oh, nonviolent like that nigger, that dead nigger, Martin Luther Coon.”

The last data is included in Contempt, it is from Blackkkklansman (2018). In this scene, Ivanhoe, a Ku Klux Klan member, makes demeaning and racist comments about Martin Luther King Jr. by using a racial slur "Martin Luther Coon" while referring to the non-violent approach advocated by King during the civil rights movement. This scene reflects

the racism and hatred deeply embedded within the Klan towards prominent figures of the civil rights movement. This dialogue is highly offensive and insulting, using racial slurs to denigrate a prominent figure and undermining the principle of nonviolence.

The use of the racial slur "Coon" to refer to Martin Luther King Jr, a respected civil rights leader, is disrespectful and demeaning. It reflects a demeaning and racially prejudiced point of view towards black people. The reference to Martin Luther King Jr. as a "dead nigger" and the speaker's mention of "non-violence" aims to denigrate King's philosophy of peaceful protest and civil rights activism. This shows a lack of respect for his contributions and mocks his principles. The dialogue demonstrates deep-seated racial animosity and a lack of respect for a figure revered for advocating non-violent resistance and equality. It perpetuates racial slurs and trivializes the importance of nonviolent activism. Overall, the dialogue shows contempt and disrespect for Martin Luther King Jr. by using racial slurs to denigrate his legacy and the nonviolent principles he stood for in the civil rights movement.

The dialog mostly reflects a sense of Contempt. Contempt involves strong feelings of disrespect or disdain for a person or group. In this context, the dialogue uses derogatory language ("nigger" and "coon") to express disrespect and disdain for Martin Luther King Jr, a respected civil rights leader. This shows a lack of respect or appreciation for King's legacy and principles, based solely on racial identity, which is closer to being derogatory.

b. Loathing

Loathing refers to an element of comedy that revolves around strong dislike, disgust, or hatred directed at certain individuals, groups, or social aspects. It involves the depiction of extreme aversion and contempt through exaggerated and satirical means. Loathing serves as a tool to highlight and criticize the flaws, absurdities, and ugliness of the target, often generating laughter through the recognition and mockery of their negative qualities. It is a means to express social criticism and provoke thought by amplifying and satirizing the repugnant aspects of certain individuals or institutions, inviting the audience to reflect on the dark side of human nature and society.

Example :

Datum : 27/blackkkklansman/loathing/00:39:41,272/W



Figure 4.18: Walter talks about African-American people.

Walter: “You know, I've had my own share of run-ins with niggers. Matter of fact, it's what led me to the Organization”

The first data is included in Loathing, it is from Blackkkklansman (2018). This dialogue is spoken by Walter, a character involved with the Ku Klux Klan. This scene involves a conversation in which Walter

discusses his motivations for joining the Klan with another character. Walter's statement, "You know, I've had my own share of run-ins with niggers. Matter of fact, it's what led me to the Organization," reveals his racist beliefs and personal experiences that he perceives as justification for his involvement with the Klan. This suggests that negative encounters or conflicts with African Americans influenced his decision to join the Klan, emphasizing the deeply embedded racial biases and prejudices that motivate individuals to participate in hate groups.

The use of the racial slur "nigger" is highly insulting and offensive. It shows a deep-seated bias or hostility towards black people. The implication that negative interactions with black individuals affect a character's affiliation with an organization suggests the potential for racial prejudice. It implies that a character's negative encounters with black individuals play a role in their decision to join a group or organization. This suggests a worrying connection between personal biases and the potential for alignment with organizations that may have racial biases or perpetuate discriminatory ideologies.

This dialogue reflects a worrying connection between personal negative experiences with black individuals and the character's relationship with an organization, potentially linked to racial bias or prejudice. This underscores the influence of personal biases in shaping one's affiliations and perspectives, highlighting the complexity and consequences of such associations.

This dialog illustrates a form of Loathing, as the language used is derogatory ("nigger"). Walter's dialog reflects a deep contempt and hostility towards African Americans. His statements imply a negative personal history with black individuals, attributing these encounters as the driving force behind his involvement with the Ku Klux Klan. The use of offensive language and expressions of hostility towards certain racial groups is in line with the characteristic of hate, which denotes intense hatred or disgust directed towards others based on their race.

Datum : 40/blackkklanman/loathing/00:53:08,983/F



Figure 4.19 : Flip and Felix talk about Holocaust.

Flip : “Cause I'd say the Holocaust is one of the most beautiful things I've ever seen. It just makes sense to me. You have a whole race of leeches that you have to get rid of.”

The second data is included in Loathing, it is from Blackkklanman (2018). In this scene, Flip, the undercover detective, is being interrogated by Felix, a Ku Klux Klan member, in a lie detector test room. The conversation turns dark and disturbing as Flip attempts to maintain his cover by echoing extreme racist sentiments to align himself with the Klan's ideology.

The dialogue contained deeply disturbing and hateful sentiments, glorifying the Holocaust and promoting genocidal beliefs. The statement refers to the Holocaust, a tragic event in which millions of Jews and other marginalized groups were systematically exterminated by the Nazi regime, as "one of the most beautiful things" the speaker has ever seen. It is a terrible glorification of an atrocity that resulted in unimaginable suffering and loss of life. Referring to an entire racial or ethnic group as "a whole race of leeches that you have to get rid of." is a clear expression of genocidal ideology. It dehumanizes entire groups of people, comparing them to parasites and advocating their extermination.

It embodies a deep-seated hatred and dehumanization of certain racial or ethnic groups. It perpetuates dangerous and repugnant beliefs that justify the mass murder and extermination of individuals based solely on their racial or ethnic identity. Overall, it expresses deeply hateful and genocidal beliefs, glorifies a historical tragedy and advocates for the extermination of an entire racial or ethnic group. It embodies a disturbing and dangerous level of hatred, dehumanization, and justification of genocide.

This dialogue can be categorized as Loathing, as mentioned earlier, characterized by a deep-rooted dislike, contempt, or hatred for someone, a group, or something. In this scene, Flip's statements show a strong contempt for human life and human degradation, especially the Jewish people who suffered during the Holocaust. This sentiment is an extreme example of hatred and highlights the destructive nature of hate speech and

extremist ideologies. The dialogue highlighted the dangers of extremist ideologies and the harm they can cause to individuals and society as a whole. It also underlines the importance of combating hate speech and hate crimes, as they can lead to violence and discrimination against marginalized groups.

Datum : 50/blackkklanman/loathing/01:06:27,874/F



Figure 4.20 : Felix talk about Patrice.

Flip : “That fucking cunt?”

Felix : ”Like to close those monkey lips permanently.”

The last data is included in Loathing, it is from Blackkklanman (2018). This dialog depicts a conversation between Flip Zimmerman, an undercover detective, and Felix, a Ku Klux Klan member. In this tense and racially charged scene, the characters use highly derogatory and offensive language. Flip, most likely maintaining his cover, responds with offensive language about a person, using derogatory terms. Felix, in turn, responds with threatening and racially charged comments, expressing a desire to silence the person by referring to their lips in an insulting and demeaning way.

The dialogue contains highly offensive and insulting language directed at a person, using highly derogatory terms. The use of derogatory terms such as "cunt" and "monkey lips" is extremely disrespectful and demeaning. These words are meant to insult and demean the person in question. The statement "Want to shut those monkey lips permanently" shows a rude and threatening intent, indicating a desire to silence or permanently harm the individual. The language used dehumanizes the person by using a highly offensive and racially charged term ("monkey lips"), which reflects deep disrespect and contempt. The dialog is highly offensive and aggressive, containing insulting language and a threatening tone towards the individual.

The scene can also be categorized as Loathing due to the use of highly demeaning and dehumanizing language, the threatening tone, and the strong hatred and disgust expressed towards the individual. The statement "Wanted to permanently close that monkey's lips" reflects deep disgust, extreme hatred and strong disgust towards the person, which is in line with the definition of hate as an intense feeling of loathing or disgust towards someone or something. The use of racially charged and dehumanizing language further emphasizes the contempt and hatred felt towards the individual, making the scene a clear example of hate.

C. Discussion

This section is focusing on discussion about the dominant finding from two problem statements. The first problem discusses description of type of racism as found in Blackkkklansman movie (2018). The second

problem discussed the depiction of entropic comedy in Blackkkklansman movie (2018). These problems are analyzed by the researcher according to description of type of racism by Bell et al. and the form of entropic comedy by Patrick O’Neill.

This research investigates Blackkkklansman movie (2018) films as the object of the research. These are the finding of the research.

Table 4.3 : *Componential Table*

	IN D	IN T	IN S	ST R	CU L	IN D	IN T	IN S	ST R	CU L	IN D	IN T	IN S	ST R	CU L
	Misanthropy					Contempt					Loathing				
BLACKKKLANS MAN (2018)						22	18	5	2	5	6	1			1
Σ						22	18	5	2	5	6	1			1

This table contains the data from two problem statements. The researcher reveals a total of 60 data of type of racism as found in Blackkkklansman movie (2018). There are 28 data of Individual Racism, 19 data of Interpersonal Racism, 5 data of Institutional Racism, 2 data of Structural Racism, and 6 data of Cultural Racism. Moreover, the researcher found out form of entropic comedy as depicted in Blackkkklansman movie (2018). There are 52 data of Contempt, and 8 data of Loathing. From the finding data, there are dominant data for each problem statement in this research. There are 28 data of Individual Racism, and 52 data of Contempt as depicted in Blackkkklansman movie (2018).

The researcher found 5 forms of type of racism in this study, Individual Racism, Interpersonal Racism, Institutional Racism, Structural Racism, and Cultural Racism. Individual Racism is a type of racism that occurs when a person's beliefs, attitudes, and actions are based on stereotypes, prejudice against another race and biases. Individual racism can manifest as both acts of commission and omission, and it includes lack of respect, suspicion, devaluation, scapegoating, and dehumanization. Then, Interpersonal racism is racism between individuals. It involves making negative comments about certain ethnic groups directly, calling others racist names, and bullying, harassing or intimidating others because of their race. This type of racism can include acts of harassment, exclusion, marginalization, discrimination, hatred, or violence committed by one individual or group against another individual or group based on their race. Interpersonal racism is far more open than individual racism.

Then, Institutional racism, is the perpetuation of discrimination on the basis of race by political, economic or legal institutions and systems. It is characterized by differential access to goods, services and opportunities in society based on race. Then, Structural racism, also known as systemic racism, is perhaps the most dangerous and least discussed form of racism. Like institutional racism, structural racism focuses on the organization or an institution. If institutional racism might deliberately try to choose a certain group, it is different from structural racism that looks neutral around it. The last one is Cultural racism, is a concept applied to prejudice and discrimination based on cultural differences. It includes the idea that

some cultures are superior to others or, in more extreme cases, that certain cultural traits are inherently better or worse than others. This type of racism often relies on a belief in essential and insurmountable cultural differences, and can lead to the same discriminatory and harmful outcomes as biological or scientific racism.

Individual Racism is the most common form of type of racism found in *Blackkklansman* (2018). According to Bell et al. (2016), Individual racism is part of a larger system of structural and institutionalized racism. They define individual racism as individual beliefs, attitudes and actions that support or perpetuate existing systems of race-based inequality. In *Blackkklansman* movie (2018) this was proven when Dr. Kennebrew gave a speech in which he called African Americans an inferior race. Kennebrew delivered a speech in which he expressed his opposition to the *Brown v. Board of Education* decision, which he said was forced on Americans by "Jewish-controlled puppets" on the Supreme Court. He argued that the decision forced white children to attend school with "inferior races".

The presence of Interpersonal Racism starts from racism between individuals. In other words, it happens when white people actively or passively use their personal racism towards people from different skin colors. Interpersonal racism is far more open than individual racism. In the *Blackkklansman* (2018) movie, this was proven when Landers insulted Ron Stallworth as an "officer toad". In this case, Landers, a coworker, used a derogatory term ("Officer Toad") directed at Ron Stallworth,

implying a lack of respect or belittling him. This disrespectful behavior reflects interpersonal tensions or prejudices that existed in the specific interactions between these individuals, and not a broader institutional or systemic issue.

The presence of Institutional Racism starts from the perpetuation of discrimination on the basis of race by political, economic or legal institutions and systems. It is characterized by differential access to goods, services and opportunities in society based on race. This type of racism is not always intentional, explicit or obvious, but is often embedded in systems, laws and policies. In *Blackkklansman* (2018) movie, it was proven when Landers and other police officers stopped and detained the car Black Panther Association. Landers, as a representative of law enforcement, embodies the institution. When an authority figure within the institution exhibits blatant racism, it suggests that bias may exist systemically within the police force.

The presence of Structural Racism starts from systemic racism, is perhaps the most dangerous and least discussed form of racism. Structural racism codifies individual, cultural and other types of racism in an eternal system. Like institutional racism, structural racism focuses on the organization or an institution. If institutional racism might deliberately try to choose a certain group, it is different from structural racism that looks neutral around it. In *Blackkklansman* (2018) movie, this was proven when Ron is being interviewed by Chief Bridges and Mr. Turrentine about becoming a police officer. In this context, the use of racially derogatory

language contributes to a hostile or unwelcoming environment for individuals of a particular racial background, perpetuating inequality within institutions. Law enforcement agencies have a historical relationship with racial discrimination, such as disproportionate profiling or targeting of minority communities. The use of racial slurs can reflect deep-rooted biases with historical roots.

The presence of Cultural Racism starts from the idea that some cultures are superior to others or, in more extreme cases, that certain cultural traits are inherently better or worse than others. This type of racism often relies on a belief in essential and insurmountable cultural difference. In *Blackkklansman* (2018), it was proven when Connie insulted Ron by calling him a 'Black Lawn Jockey'. References to black lawn jockeys, racially insensitive and historically controversial lawn ornaments depicting black people in submissive poses, highlight the presence of culturally ingrained racial insensitivity or ignorance. The use or display of such racially charged symbols reflects a broader cultural context that tolerates or even promotes racially insensitive imagery or practices.

In the second problem statement, the researcher found 2 forms of Entropic Comedy, there are Contempt and Loathing. Contempt refers to an element of comedy that involves strong feelings of disdain, disrespect, or scorn towards individuals, groups, or societal norms. It includes a mocking and scornful attitude towards the target, often through exaggerated and satirical means. In *Blackkklansman* (2018), this was proven when Felix

calls African Americans the "chimpanzee race". The insulting and demeaning language used by Felix towards African-Americans shows a deep sense of contempt and disrespect towards this racial group, reflecting a condescending attitude and belief in racial superiority. His words express not only dislike or hatred, but also a sense of belittling and demeaning an entire group of people based on their race.

While, the presence of Loathing starts from strong dislike, disgust, or hatred directed at certain individuals, groups, or social aspects. It involves the depiction of extreme aversion and contempt through exaggerated and satirical means. In *Blackkkklansman* (2018) movie, it was proven when Walter shared that he hated dealing with African-Americans by calling them "niggers" and that made him want to join the Klan in order to oppress African-Americans. His statements imply a negative personal history with black individuals, attributing these encounters as the driving force behind his involvement with the Ku Klux Klan. The use of offensive language and expressions of hostility towards certain racial groups is in line with the characteristic of hate, which denotes intense hatred or disgust directed towards others based on their race. The researcher's findings from this study are that the dominant data from the two problem statements are mutually sustainable. Where every time there is a type of racism, there must be entropic comedy in it.

CHAPTER V

CONCLUSION, IMPLICATION, AND SUGGESTIONS

There are three sections in this chapter. There are conclusions, implications and suggestions. The first section is the conclusion, which includes the answer to the two problem statements from the previous chapter; What types of racism are found in Blackkkkiansman (2018) films and How does Blackkkkiansman reflect the issues of racism through entropic comedy. The second part is implication that includes the theoretical impact of this research upon the type of racism and entropic comedy. The third part is suggestion, which contains some suggestions for the english students and the other researcher who studied the related topic.

A. Conclusion

The researcher found 5 types of racism in Blackkkkiansman movie (2018) in total 60 data. There are Individual Racism (28 data), Interpersonal Racism (19 data), Institutional Racism (5 data), Structural Racism (2) and Cultural Racism (6 data). The researcher found Individual Racism, Interpersonal Racism, Institutional Racism, Structural Racism, and Cultural Racism in Blackkkkiansman movie (2018). From the display of the amount of data, it can be concluded that the dominant form of type of racism in Blackkkkiansman movie (2018) is a form of type of racism of Individual Racism. Then the researcher also found that there are 2 forms of entropic comedy in Blackkkkiansman movie (2018). There are Contempt (52 data) and Loathing (8 data) in Blackkkkiansman movie (2018).

Contempt is the dominant data of entropic comedy in Blackkkklansman movie (2018).

From that data and analysis, researcher found that dominant data from the two problem statements are mean to each other. The researcher's finding from this study is that the dominant data from two problem statements are mean to each other. Where every time there is a type of racism, there must be entropic Comedy in it. The result of the analysis and discussion show that type of racism and entropic comedy are mean to each other.

B. Implication

The study produced knowledge regarding type of racism and entropic comedy that exists in society. Theoretically, this study will assist the reader learn more of about literary works in type of racism and entropic comedy. As the result, the goal of this study is to give the reader insight and understanding into form of type of racism and entropic comedy. Additionally, these exploration of type of racism in Blackkkklansman (2018) underscores the complex and often transformative entropic comedy on individuals and society as a whole. It challenges the researcher to critically examine the type of racism and the entropic comedy in Blackkkklansman (2018) in an ever-evolving world.

C. Suggestion

There are some suggestion from this research:

1. For students who major in English Literature:

The researcher suggests that more English Literature students make more research on type of racism and entropic comedy, especially by using film or novel objects in their research. Seeing, type of racism and entropic comedy are quite crucial to study and make research so that the public have a better understanding of what type of racism and entropic comedy are.

2. For the other researcher:

In order to provide more validated knowledge, the researcher hopes that other researchers will be more aware of racism and conduct research on type of racism and entropic comedy.

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APPENDICES

Appendix 1: Validator Sheet

VALIDATOR SHEET

The thesis data titled “**RACISM AS REFLECTED THROUGH ENTROPIC COMEDY IN *BLACKKLANSMAN* MOVIE (STRUCTURALISM APPROACH)**” had been checked and validated by Shabrina An Adzhani, S.S.

M.A In:

Day : Friday

Date : December 08th, 2023.

Surakarta, December 08th, 2023


Validator,





Shabrina An Adzhani, S.S, M.A.
NIP. 198802082020122005


Pattern of the code:


Data number/film/types of racism/entropic comedy/minute/character


No	Data	Minutes	Codes	Explanation
1	<p>Dr. Kennebrew : “compelling white children to go to school, with an inferior race,”</p> 	00:02:20,068	1/blackkklanman/ind/contempt/00:02:20,068/DK	<p>Dr. Kennebrew is a character in the movie "Blackkklanman" played by Alec Baldwin. In the opening scene of the movie, Dr. Kennebrew delivers a speech in which he expresses his opposition to the Brown v. Board of Education decision, which he argues was forced upon Americans by "Jewish-controlled puppets" on the Supreme Court. He argues that the decision forced white children to attend school with "inferior races". The scene is a commentary on racism and segregation in America in the 1960s and the relevance of those issues today. This quote shows a discriminatory attitude towards school integration with students of different races. The phrase "compelling white children to go to school, with an inferior race" reflects a prejudiced belief in racial superiority, which states that white children should not be educated together with children of other races who are considered inferior. This statement implies a segregationist mindset, which advocates the separation of races in the education system based on the belief that one race is superior to another. It signals an endorsement of racial separation and an unwillingness to promote racial equality in educational settings, highlighting ingrained racial biases and discriminatory views.</p> <p>Based on the dialog, the appropriate category to describe the quotes is "Individual Racism." Individual Racism refers to an individual's personal beliefs, attitudes, and actions that contribute to broader structures of institutional and cultural racism. In this case, Dr. Kennebrew's speech expresses his personal opinions about the Brown v. Board of Education decision and the implications of integration, which may not reflect the official policies or beliefs of the institution he represents.</p>

				<p>The dialog could also be categorized as Contempt. Contempt is the feeling that something is low or disgusting. In the context of the dialogue, Dr. Kennebrew's speech expresses contempt for the idea that white children attend school with what he refers to as "inferior races". This is in line with the definition of contempt as a feeling of superiority and contempt for others. VALID</p>
2	<p>Dr. Kennebrew : “Is the final nail in a coffin... Is the final nail in a black coffin towards America becoming a mongrel nation.”</p> 	00:02:27,2 08	2/blackkklanman/ ind/contempt/00:0 2:27,208/DK	<p>In this scene, Dr. Kennebrew delivers a speech expressing his opposition to the Brown v. Board of Education decision, which he believes is the final step towards America becoming a "mongrel nation". The scene is a commentary on racism and segregation in America in the 1960s and the relevance of these issues today. This dialogue reflects a prejudiced perspective toward the diversity of the American population. The phrase " final nail in a black coffin " usually signifies the final causal factor that leads to a certain outcome. In this context, it suggests that the integration or inclusion of different racial groups, especially black individuals, is seen as detrimental or damaging to the nation. The phrase "mongrel nation" is a derogatory expression, implying a negative connotation towards racially mixed communities. It demonstrates a belief in racial purity and opposes the idea of a diverse and multicultural society. The term "mongrel" has historically been used in a derogatory way to describe mixed or diverse racial backgrounds, emphasizing biased views that promote racial separation or exclusion. It expresses a discriminatory attitude towards racial diversity and promotes the idea of racial purity, reflecting prejudicial beliefs that oppose a diverse and inclusive society.</p> <p>This dialogue leans more towards Contempt due to the insulting language and negative attitude expressed towards the idea of a racially diverse nation. The language used to describe racially diverse communities as a "mongrel nation" shows contempt and a lack of respect for diversity, indicating a deep-seated prejudice against racial integration and inclusivity.</p> <p>The dialog can also be categorized as Individual Racism. Individual Racism refers to an individual's personal beliefs, attitudes, and actions that contribute to broader institutional and cultural structures of racism. In this case, Dr. Kennebrew's quote expresses his personal opinion regarding the Brown v.</p>


				Board of Education decision and the implications of integration, which does not necessarily reflect the official policies or beliefs of the institution he represents. VALID
3	<p>Dr. Kennebrew : “We had a great way of life until the Martin Luther Coons of this world and their army of Commies started their civil rights assault against our holy white Protestant values.”</p> 	00:02:46,4 93	3/blackkklansman/ ind/contempt/00:0 2:46,493/DK	<p>Dr. Kennebrew Beauregard, delivered the speech, "We had a great way of life until the Martin Luther Coons of this world and their army of Commies started their civil rights assault against our holy white Protestant values". This scene is about Dr. Kennebrew expressing his opposition to the civil rights movement and the changes it brought to American society during the 1970s. This speech highlights the character's individual perspective on the civil rights movement and its impact on the white man's way of life.</p> <p>This dialogue expresses deep contempt and disdain for the Civil Rights Movement led by figures such as Martin Luther King Jr. The derogatory term "Martin Luther Coons" is a racist distortion of the civil rights leader's name and shows the disrespectful attitude of the speaker. Referring to the movement's advocates as "Commies" further reflects the speaker's disdain for their actions, negatively associating them with communism. The statement implies that the speaker believes that the Civil Rights Movement, led by figures such as Martin Luther King Jr. was an attack on what they perceived as traditional and superior white Protestant values. This attitude shows a strong resentment towards efforts aimed at achieving racial equality and civil rights, rooted in a belief in the supremacy of white values and a rejection of progress towards inclusivity and equality.</p> <p>This dialog reflects Contempt, showing strong disdain and disrespect for the Civil Rights Movement and its leaders. The derogatory terms used to refer to Martin Luther King Jr. and the movement's advocates show a deep disrespect and hostility towards their efforts and the values they represented. This disdain is evident in the speaker's dismissive and demeaning language, which shows a lack of respect or empathy for those involved in the civil rights and racial equality movements.</p> <p>This quote can also be categorized as Individual Racism. Individual Racism refers to an individual's personal beliefs, attitudes and actions that contribute to</p>

				broader structures of institutional and cultural racism. In this case, Dr. Kennebrew's quote expresses his personal opinion about the civil rights movement and its impact on the white way of life. VALID
4	<p>Dr. Kennebrew : “Do you really want your precious white child going to school with Negroes?”</p> 	00:03:00,707	4/blackkkkllansman/int/contempt/00:03:00,707/DK	<p>Dr. Kennebrew Beauregard, delivered the quote, "Do you really want your precious white child going to school with Negroes?" This quote is part of a speech in which Dr. Kennebrew expresses his opposition to the civil rights movement and the integration of white and black children in schools. The scene is a commentary on racism and segregation in America during the 1970s.</p> <p>This dialog reflects a prejudiced view that questions the desirability of white children attending school together with African-American or black children. This question is rhetorical, implying that the speaker considers it undesirable or unacceptable for white children to be in the same educational environment as black children. This question highlights racial segregationist attitudes, suggesting that being around black individuals, particularly in educational settings, has the potential to be negative or detrimental for white children. This viewpoint stems from racial prejudice and discriminatory beliefs, which reinforce the idea of racial segregation and the perceived superiority of one race over another.</p> <p>The dialog reflects Contempt, which shows a dismissive attitude towards racial integration in schools. The statement implies a belief in racial superiority, suggesting that mixing white children with black children in an educational setting is undesirable or bad, highlighting a disdainful attitude towards racial equality and integration. The quote can also be categorized as Interpersonal Racism. Interpersonal racism, also called individual racism or privately mediated racism, occurs between individuals and is what most people think of when using the term racism. It involves biases that occur when individuals interact with others and their personal racial beliefs influence their public interactions. Dr. Kennebrew's quote reflects a direct expression of racial bias and prejudice in the context of personal interactions. VALID</p>
5	Dr. Kennebrew : “They're lying, dirty monkeys stopping at nothing to	00:03:05,5	5/blackkkkllansman/int/contempt/	Dr. Kennebrew Beauregard's quote, "They are lying, filthy monkeys who stop at nothing to gain equality with the white man," is part of Dr. Kennebrew's

	<p>gain heir equality with white men.”</p> 	79	00:03:05,579/DK	<p>speech that expresses racist and demeaning views of African Americans. Dr. Kennebrew represents the views of white supremacists and their opposition to racial equality and the advancement of civil rights. The quote reflects the white supremacist ideology prevalent in the 1970s.</p> <p>This quote contains insulting and demeaning language directed at certain racial groups. The use of terms such as "dirty monkey" perpetuates racial stereotypes and demeans individuals based on their race. It implies a belief in the inherent superiority of white people over others, illustrating an unwillingness to grant equality or human rights to people of different racial backgrounds. This language perpetuates harmful stereotypes and reinforces discriminatory attitudes, contributing to division and prejudice in society. It is important to approach such language with caution and address these sentiments by promoting empathy, respect, and understanding among all individuals, regardless of race or ethnicity.</p> <p>This quote contains elements of Contempt. Derogatory language and demeaning terms used to describe certain racial groups show a deep contempt or lack of respect for individuals based on their race. This derogatory attitude is evident in the demeaning language used to belittle and discriminate against certain groups, reflecting a dismissive and disrespectful view of these individuals solely because of their race. The quote can also be categorized as "Interpersonal Racism". It involves biases that occur when individuals interact with others and their personal racial beliefs affect their public interactions. Dr. Kennebrew's quote reflects a direct expression of racial bias and prejudice in the context of personal interactions. VALID</p>
6	<p>Dr. Kennebrew : “Rapists, murderers, craving the virgin pure flesh of white women.”</p>	00:03:19,626	6/blackkklansman/ind/contempt/00:03:19,626/DK	<p>"Rapists, murderers, craving the virgin pure flesh of white women," is a description of black people made by Dr. Kennebrew Beauregard. The scene is a commentary on the white supremacist ideology prevalent during the 1970s and the continued relevance of issues of racism and discrimination in American society. Dr. Kennebrew demonstrates his commitment to the white supremacist ideology and his opposition to integration and civil rights advancements. It is important to note that such derogatory and racist views are not representative</p>

				<p>of the black community as a whole and are harmful and offensive. The quote reflects the harmful effects of cultural racism, which involves the intersection of race and culture in intergroup conflict.</p> <p>This dialogue perpetuates harmful stereotypes that portray certain racial groups as inherently violent and threatening, especially towards white women. It implies that individuals from these groups are inherently inclined to commit heinous acts such as rape and murder, especially those targeting white women. Such language perpetuates racist narratives and stereotypes that have historically been used to demonize and dehumanize certain racial or ethnic groups, encouraging fear and prejudice against them. It reflects deep-seated prejudice and serves to fuel racial tensions by promoting false narratives of criminality and danger attached to certain racial groups.</p> <p>The dialog expresses Contempt by propagating derogatory and demeaning stereotypes of certain racial groups. It aims to generate fear and prejudice by painting a distorted and negative picture of this group, suggesting that they are inherently prone to violent acts such as rape and murder of white women. These derogatory portrayals seek to demean and demonize entire racial groups, contributing to social divisions and reinforcing discriminatory beliefs. This dialogue can also fall under Individual Racism, portraying prejudiced and harmful stereotypes about certain racial groups. It perpetuates negative and false beliefs about criminal behavior and sexuality associated with certain racial groups. This bias reflects personal prejudice rather than systemic or institutional aspects of racism. VALID</p>
7	<p>Dr. Kennebrew : “and the Negro's insidious tactics, under the tutelage of high-ranking, blood-sucking Jews, Using an army of outside northern black beast agitators determined to overthrow the God-commanded and biblically inspired rule of the white race.”</p>	00:03:27,467	7/blackkklanman/ind/contempt/00:03:27,467/DK	<p>Dr. Kennebrew is portrayed as a character who expresses extreme racist and anti-Semitic beliefs. In this particular scene, Dr. Kennebrew appears to articulate a distorted and hateful perspective on African Americans and Jews. He propagates conspiratorial ideas, alleging that African-Americans, under the guidance of influential Jewish figures, plan to disrupt the dominance of the white race, which he regards as divine destiny.</p> <p>It is highly inflammatory, perpetuating deeply racist and anti-Semitic ideas. It uses derogatory terms such as "Negro" and "blood-sucking Jew" to</p>




				<p>dehumanize and demonize certain groups of people based on race and religion. The statement demonstrates a belief in conspiracy theories in which people of African descent, under the guidance of Jews, are portrayed as using underhanded means, including the involvement of "black beast agitators", to disrupt white racial supremacy and control. It's important to note that these ideas are unfounded and extremely dangerous. They promote hatred, division and discrimination, encouraging historical prejudice and perpetuating dangerous narratives that seek to justify the oppression and persecution of certain racial and religious groups. Such language and belief systems are not only inaccurate but also foster a climate of bigotry and hostility. Promoting empathy, understanding and respect for all individuals regardless of race, ethnicity or religion is essential to fostering a harmonious and inclusive society.</p> <p>The sentiments expressed in this dialog seem to fall more into the category of Contempt. It is characterized by a deep contempt and lack of respect for certain groups of people based on race and religion. The language used is derogatory and hostile, showing a strong sense of contempt and disrespect for these groups.</p> <p>This dialog also illustrates the manifestation of Individual Racism. The dialogue encapsulates his personal beliefs and prejudices, displaying the extreme and hateful viewpoints held by certain characters. Dr. Kennebrew's words reflect deeply ingrained racial biases, conspiracy theories, and misperceptions of racial dynamics, illustrating his personal bigotry rather than systemic or institutionalized racism. VALID</p>
8	Mr Turrentine : “What would you do if another cop called you a nigger.? Or worse?.”	00:05:52,3 13	8/blackkklansman/ str/contempt/ 00:03:27,467/M	In Blackkklansman movie, Turrentine is a character who is portrayed as a mentor to Ron Stallworth, providing guidance and wisdom. In this particular scene, he advises Ron on how to navigate and handle situations where racism might be directed at him, especially within the police force. On the other hand, Chief Bridges is Ron Stallworth's superior in the police force. He oversees the work and operations of the officers, including Ron, and is involved in various decisions relating to the activities of the force.




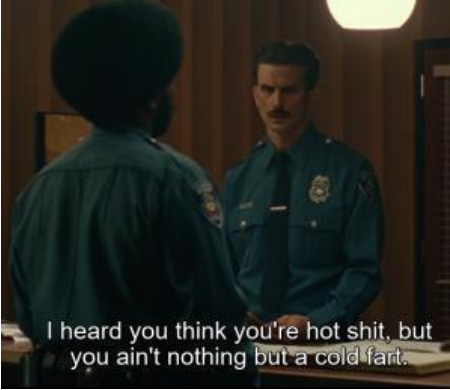
This dialogue reflects a scenario where an individual, most likely a police officer, is faced with the possibility of experiencing racial discrimination or derogatory language from another officer in a law enforcement setting. The use of the term "nigger", an outdated and offensive racial term, hints at the historical insensitivity and racial bias that exists within law enforcement agencies. It suggests a culture where racial slurs or discriminatory language may be used, potentially contributing to a hostile or unwelcoming work environment for individuals of certain racial backgrounds. The phrase "Or worse?" reinforces the concern, suggesting that the use of "nigger" may not be the most extreme form of racial slurs or discrimination that can occur in this environment.


This implies the existence of more egregious forms of racial harassment or violence that an individual may face in policing based on their race. The dialogue encouraged reflection on the challenges that individuals, especially those in positions of authority such as law enforcement, face when dealing with racial discrimination in their own professional environment. The dialogue underscored the importance of addressing systemic issues of racial bias and fostering an inclusive and respectful environment within law enforcement agencies to ensure fair and equal treatment for all officers regardless of their racial background.


This dialogue illustrates that the use of offensive racial language in a law enforcement environment can be categorized as a reflection of Structural Racism. The use of offensive racial slurs in law enforcement indicates a deeper problem embedded within the system itself. It is not just an isolated incident, but rather reflects a pattern or norm within the institution, indicating a systemic problem. The presence of racial bias or insensitivity in law enforcement often reflects larger societal norms and prejudices. These behaviors may stem from historical biases and deeply ingrained attitudes towards certain racial or ethnic groups that permeate the fabric of society. Structural racism involves systems, policies or practices that perpetuate unequal treatment or opportunities based on race. In this context, the use of racially derogatory language contributes to a hostile or unwelcoming environment for individuals of a particular racial


				<p>background, perpetuating inequality within institutions. Law enforcement agencies have a historical relationship with racial discrimination, such as disproportionate profiling or targeting of minority communities. The use of racial slurs can reflect deep-rooted biases with historical roots.</p> <p>This dialog can also be described under the category of Contempt. It describes the use of derogatory racial language in a law enforcement environment, indicating a dismissive and disrespectful attitude towards individuals of a particular racial background. The use of the offensive term "nigger" reflects a profound lack of respect and appreciation for individuals based on their race, which contributes to a potentially hostile or unwelcoming environment. The phrase "Or worse?" further underscores the severity of the situation, hinting at the possibility of more extreme forms of racial discrimination or humiliation within the environment. This dismissive and dismissive attitude is in line with the notion of abusive behavior. VALID</p>
9	<p>Police Officer : “Looking for a toad here.”</p> <p>Ron’s partner : “You’re up.”</p> <p>Police Officer : “Give me the record for that toad, Maurice Smalls. “</p> <p>Police Officer : “While you’re at it, grab another toad, Tippy Birdsong.”</p> 	00:07:33,9 81	9/blackkklansman/ int/contempt/00:07 :33,981/P	<p>In this scene, the police officers are discussing a police investigation using the term "toad" as a derogatory term for the suspect or individual they are targeting. The characters are discussing finding records or information about two people, Maurice Smalls and Tippy Birdsong, using disrespectful language. The use of the term "toad" here shows a demeaning and degrading way of referring to the people they are investigating or targeting in police work.</p> <p>This dialog seems to address the use of derogatory terms such as "toad" to refer to individuals. Initially, Police Officer requests a file on "toads" However, Ron's response shows that he refused to comply with the use of the term and insisted on using a more respectful approach, emphasizing that he had files on humans and that using derogatory names was not appropriate. Ron's response reflected a rejection of dehumanizing language and emphasized the importance of treating others with respect, indicating that he would not participate in using derogatory terms to refer to individuals, regardless of the context or situation.</p> <p>The dialog is more indicative of Interpersonal Racism. Interpersonal racism involves the expression of racial prejudice or discrimination between individuals. In this exchange, the individual expresses antagonistic and</p>


				<p>discriminatory attitudes towards the black individual, using offensive language and showing hostility based on racial identity. This is a direct interaction that perpetuates racial bias and hostility between individuals.</p> <p>The dialog also appears to fall into the category of Contempt. The demeaning and degrading language used to refer to the individuals under investigation reflects a dismissive and disrespectful attitude towards them, implying a lack of respect for their humanity and dignity. This derogatory tone is evident in the derogatory term "toad" used to describe these individuals, which shows a disrespectful and dismissive view of them. VALID</p>
10	<p>Landers: "I need a file on a toad." Ron :</p> <p>Landers: "you deaf? I said I need a file on a toad." Ron : "No toads here" Landers: "excuse me?" Ron : "I said I don't have any toads. I do have human beings, you give me their names, I'll get you the file"</p> 	00:09:19,4 08	10/blackklansman/int/contempt/00:09:19,408/L	<p>Ron Stallworth, the protagonist, is the character who responds to Landers' request for a file on "toads". The use of the term "toad" in this context is derogatory, used to refer to a person under investigation. This scene highlights Ron's professionalism and his refusal to engage in the derogatory language used by Landers.</p> <p>This dialog seems to address the use of derogatory terms such as "toad" to refer to individuals. Initially, Landers requests a file on "toads". However, Ron's response shows that he refused to comply with the use of the term and insisted on using a more respectful approach, emphasizing that he had files on humans and that using derogatory names was not appropriate. Ron's response reflected a rejection of dehumanizing language and emphasized the importance of treating others with respect, indicating that he would not participate in using derogatory terms to refer to individuals, regardless of the context or situation.</p> <p>The dialog is more indicative of Interpersonal Racism. Interpersonal racism involves the expression of racial prejudice or discrimination between individuals. In this exchange, the individual expresses antagonistic and discriminatory attitudes towards the black individual, using offensive language and showing hostility based on racial identity. This is a direct interaction that perpetuates racial bias and hostility between individuals.</p> <p>The dialog also appears to fall into the category of Contempt. The demeaning and degrading language used to refer to the individuals under investigation</p>


				reflects a dismissive and disrespectful attitude towards them, implying a lack of respect for their humanity and dignity. This derogatory tone is evident in the derogatory term "toad" used to describe these individuals, which shows a disrespectful and dismissive view of them. VALID
11	Landers : “I heard you think you're hot shit, but you ain't nothing. But a cold fart. The name is Steven Wilson.” 	00:09:46,280	11/blackklansman/int/contempt/ 00:09:46,280/L	<p>Landers is a fellow police officer who interacts with Ron Stallworth, the protagonist. Landers' dialogue is confrontational, asserting his superiority or dominance over Ron by belittling him with insulting language. This scene illustrates a power dynamic or clash of personalities, highlighting Landers' attempts to assert authority or diminish Ron's confidence. Steven Wilson is a character in the movie, not directly related to this scene.</p> <p>The phrase "hot shit" followed by "cold fart" has a derogatory tone. "Hot shit" usually implies someone who believes they are important or impressive, whereas "cold fart" undermines that notion, suggesting insignificance or worthlessness. When directed at people of color, especially in contexts where racial bias is prevalent, it can imply a dismissive attitude or belittling of their accomplishments or abilities based on their race. The use of such contrasting terms in a conversation can indicate an attempt to diminish the person's confidence or worth by implying that despite their perceived importance, they are essentially insignificant or mediocre. In this way, it can carry a derogatory tone and racial bias, attempting to undermine an individual's sense of value or importance based on their racial identity.</p> <p>The dialog seems to show elements of Interpersonal Racism. This form of racism occurs between individuals and involves discriminatory attitudes, biases or actions directed towards others based on their race or ethnicity. The exchange contains insulting and belittling language ("hot shit", "cold fart"), potentially aimed at belittling or undermining the person's self-esteem or confidence because of their racial identity. Such interactions perpetuate racial bias and reinforce negative stereotypes, which contribute to interpersonal conflict and reinforce discriminatory attitudes.</p> <p>The dialogue also seems to fall into the category of Contempt. Landers' tone and choice of words show a dismissive and condescending attitude towards</p>

				Ron Stallworth, showing a lack of respect or appreciation for him. This condescending behavior is seen in the condescending language used to address Ron, which shows a sense of superiority or belittling. VALID
12	Landers: "Was that respectful enough for you, Officer Toad?" 	00:10:33,294	12/blackkklan/m/int/contempt/00:10:33,294/L	<p>This scene involves Landers, a colleague of Ron Stallworth, sarcastically calling Ron "Officer Toad." Landers' use of this derogatory term seems to be a demeaning way of addressing Ron, indicating a lack of respect or disdain for him. This scene may reflect a form of contempt or disrespect towards Ron, potentially showing the racism and discrimination that Ron, as an African-American police officer, faces in a law enforcement environment.</p> <p>This dialogue seems insulting and disrespectful. The use of the term "Officer toad" is likely intended as a derogatory epithet or insult directed at the officer. Calling someone a "toad" in this context could imply that the speaker sees the officer in a negative or derogatory light, perhaps intending to belittle or demean them. The phrase "Was that respectful enough for you?" that follows the use of a derogatory term implies a sarcastic or mocking tone, indicating that the speaker's intention is to be disrespectful or provoke a reaction from the officer. Overall, this reflects an antagonistic or disrespectful attitude towards the officer.</p> <p>This dialogue can be described as Interpersonal Racism. This is a form of racism that occurs between individuals in a social or professional setting. In this case, Landers, a coworker, uses a derogatory term ("Officer Toad") directed at Ron Stallworth, which implies a lack of respect or belittling of him. This disrespectful behavior reflects interpersonal tensions or prejudices that existed in the specific interactions between these individuals, rather than broader institutional or systemic issues.</p> <p>The dialogue also seems to lean towards Contempt. The use of derogatory terms such as "Officer toad" and the sarcastic tone of "Was that respectful enough for you?" indicates a level of contempt or disrespect towards the officer, which is closer to insulting behavior. It reflects a deliberate attempt to belittle or provoke a negative reaction. VALID</p>

13	<p>Kwame : "You see, we want to be so much like the white people who oppress us in this country. And because they hate us, and because we are ashamed of our African heritage, we then hate ourselves"</p> 	00:17:37,4 18	13/blackkkklandsman/cul/contempt/00:17:37,418/KT	<p>This dialog comes from a conversation involving Kwame Ture, a prominent civil rights activist. He discusses the internalized racism and self-hatred in some African Americans due to the oppression they face and societal pressures to assimilate into the dominant white culture. Ture highlights the struggles of African Americans who, due to social bias and historical oppression, can internalize negative attitudes towards their own heritage and identity. The talk touches on the complexities of racial identity, self-perception, and the impact of systemic racism on individuals in marginalized communities.</p> <p>This quote investigates the complex issue of internalized racism and the psychological impact of oppression. It highlights a cycle in which individuals from marginalized communities, in this case African Americans, may feel pressured to assimilate into the dominant culture that oppresses them. This dialogue suggests that there is a desire among some within the African-American community to emulate the cultural norms, behaviors, or social standards of the white majority, even though these standards are linked to the oppression they face. This desire may stem from the belief that acceptance or success depends on adopting these dominant cultural traits.</p> <p>This dialogue addresses the complex dynamics of Cultural Racism, specifically focusing on the phenomenon of internalized racism within marginalized communities. It touches on the psychological effects of oppression, specifically how individuals from these communities may feel compelled to conform to the dominant and often oppressive cultural norms and values of society. In this context, the dialogue highlights internal struggles within the African-American community, emphasizing the pressure to conform to societal standards set by the majority culture, even if those standards perpetuate their marginalization.</p> <p>The scene can also be seen as an example of Contempt in the sense that it exposes the psychological consequences of internalized racism and the pressure individuals from marginalized communities may face to assimilate into the dominant culture. This depiction of humiliation serves as a powerful reminder of the need to address and understand the dynamics of internalized racism and its impact on mental health in racially diverse populations. VALID</p>
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14	<p>Kwame : "When I was a boy, I used to go to the Saturday matinees and watch Tarzan all the time. And white Tarzan used to beat up the black natives."</p> 	00:18:02,843	14/blackkkkllansman/cul/contempt/00:18:02,843/KT	<p>Kwame reflected on his childhood experience watching movies like Tarzan, which often depict white protagonists defeating black natives. Kwame criticizes the themes of white domination and black subjugation that are often portrayed in these films. The scene addresses racial representation in media and how such portrayals can reinforce negative stereotypes and contribute to skewed perceptions of racial power dynamics. Kwame's commentary highlights the impact of such cinematic narratives in shaping perceptions and attitudes towards race.</p> <p>The mention of "white Tarzan" refers to the main character, Tarzan, who is traditionally portrayed as a white heroic figure in these films. The quote highlights a common theme in many of the early Tarzan films in which the character, portrayed as white, often encounters and engages in confrontations with indigenous African tribes or "black natives." These interactions typically portray Tarzan as a white man. These interactions usually portray Tarzan as the victor or hero, defeating the natives, who are often portrayed as enemies or antagonists. The underlying messages of these films reinforce racial stereotypes and power dynamics, depicting white superiority over indigenous or black people. Repeated scenes of white protagonists triumphing over black natives perpetuate harmful racial narratives and reinforce notions of white dominance and black or indigenous inferiority. Speakers' memories of watching these films as a child suggest reflections on the impact of such depictions on their perceptions of race and identity, as well as the broader societal influence of the media in shaping racial attitudes and stereotypes.</p> <p>The quotes seem to reflect a sense of Contempt. The speaker discusses her childhood experience watching a movie that depicts the white character, Tarzan, as superior and victorious over the black natives. The use of the term "white Tarzan" and the description of the character beating the black natives suggests a depiction of racial superiority and dominance.</p> <p>The dialogue also seems to address elements relating to Cultural Racism. Kwame's comments centered on the portrayal of race in the media and its impact on cultural perceptions, showing how media representations, such as</p>
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				the movie Tarzan, have influenced societal attitudes and self-perceptions among Black individuals. This discussion touches on the cultural aspects and impact of media representations on racial identity and perception. VALID
15	<p>Kwame : “And now... now we are being shot down like dogs in the streets by white racist cops.”</p> 	00:19:40,774	15/blackkkklandsman/ins/contempt/0:19:40,774/KT	<p>Ture addressed a group of Black Student Union members, delivering a powerful speech that addressed the systemic racism and violence faced by African Americans. The line "And now... now we're being shot down like dogs in the streets by white racist cops" highlights the grim reality of police brutality and racial injustice experienced by the black community. The scene captures the essence of Ture's fiery speeches during the era, which emphasized the need for unity and resistance against oppressive systems.</p> <p>The phrase “shot down like a dog in the street” vividly illustrates the severity and brutality of violence experienced by Black people at the hands of law enforcement. It evokes disturbing images of the extreme and often lethal force used against them, emphasizing the inhumane nature of these incidents. The mention of "white racist cops" points to the racialized aspect of these encounters, highlighting the racial bias and prejudice that some officers may have. It suggests that these acts of violence were motivated, at least in part, by racial discrimination or bias, contributing to the systemic problem of racial profiling and mistreatment of Black individuals by certain members of law enforcement.</p> <p>The dialogue signals a deep sense of anger and despair at the continued pattern of police violence against Black people and underscores the urgent need to address systemic racism in law enforcement and society as a whole. It highlights the ongoing struggle for racial justice and equality in the face of systemic bias and the devastating impact of racialized violence on black communities.</p> <p>This scene can be categorized as Institutional Racism, as it involves racial inequality perpetuated by institutions and systems, which often leads to the marginalization or oppression of certain racial or ethnic groups. The dialogue shows the frustration and lack of accountability within law enforcement institutions regarding the targeting and shooting of black people.</p>

				<p>This scene can also be categorized as Contempt. The term "Contempt" refers to the feeling that someone or something is beneath consideration, worthless, or deserving of scorn. In this case, the scene highlights the inhumane treatment of black individuals by law enforcement, emphasizing the severity and brutality of the violence they face. The mention of "white racist cops" further underscores the racialized aspect of these encounters and the systemic problem of racial profiling and mistreatment of Black individuals by certain members of law enforcement. VALID</p>
16	<p>Kwame : "Because at least, if he kills a racist cop, he is doing it for a reason because they are shooting black people in the backs... in these streets, right here in this every country."</p> 	00:20:48,542	16/blackkklanman/ins/contempt/00:20:48,542/KT	<p>This quote is part of a conversation involving the character Kwame Ture, played by Corey Hawkins. In this scene, Ture is discussing the concept of self-defense and resistance to systemic racism and police brutality. Ture's statements emphasize the frustration and anger felt by many in the black community due to the continuous violence perpetrated against black individuals by law enforcement officers.</p> <p>This statement reflects a deeply troubling sentiment regarding the frustration and anger felt towards law enforcement officers who are perceived to be racist. The dialogue suggests a justification, albeit controversial, for the killing of a racist cop, linking it to the perceived injustice of police shootings of black people. The statement implies a belief that if someone takes the drastic step of killing a racist cop, it is because of the unchecked violence and systemic oppression of black people at the hands of law enforcement. The phrase "because they shoot black people in the back ... on these streets" strongly suggests a pattern of unjustified police violence targeting black people, often resulting in death. It underscores the urgency of addressing systemic racism in law enforcement and society, highlighting the profound impact of police violence and the emotions these injustices evoke within marginalized communities. However, it also alludes to the dangers of vigilantism and the complexities surrounding responses to systemic injustice.</p> <p>This scene can be categorized as Institutional Racism, as it involves racial inequality perpetuated by institutions and systems, which often leads to the marginalization or oppression of certain racial or ethnic groups. The dialogue</p>


				shows the frustration and lack of accountability within law enforcement institutions regarding the targeting and shooting of black people. The statement can also be categorized as Contempt, as it expresses strong disapproval or contempt for the actions of the individuals involved, as well as the broader systemic issues of police brutality and systemic oppression faced by black people. Rather, the statement serves as a commentary on the systemic nature of racial inequality and the need for concerted action to address these issues. The statement reflects the frustration and anger felt by many towards law enforcement officers who are perceived as racist and the systemic oppression that black people face at the hands of law enforcement. VALID
17	Landers (Police Officer): "I don't want to see nothing but black asses and black elbows. Spread 'em!" 	00:23:33,074	17/blackkklansman/ins/contempt/00:23:33,074/L	The scene involves Kwame Ture, played by Corey Hawkins, and other students in a fraternity being stopped by police while returning to their hotel. The scene depicts a racially motivated police stop, where the officers subject Ture and the students to unfair treatment and racial bias. During this encounter, the police used offensive language or racial slurs while conducting a random and discriminatory search of Ture and the other students. This moment underscores the systemic racism and prejudice embedded in law enforcement, demonstrating the unfair targeting and harassment faced by black individuals simply because of their race. This dialogue is highly offensive and demeaning, using racially charged language and dehumanizing imagery. It seems to convey a demeaning and disrespectful attitude towards black people. The phrase "I don't want to see anything but black ass and black elbows. Spread 'em!" is extremely disrespectful and objectifies black people, reducing them to body parts and implying a lack of worth or value beyond these physical attributes. The use of the command "Spread 'em!" suggests a controlling and authoritarian tone, indicating a demand for compliance or submission from black individuals. This type of language has historically been used in the context of power dynamics and control, especially in oppressive or discriminatory situations. The dialogue is offensive, demeaning, and perpetuates harmful stereotypes, which show disregard for the dignity and humanity of Black individuals. It is important to recognize and reject language or attitudes that seek to demean or belittle any


				<p>racial or ethnic group.</p> <p>The dialogue contains an element of Contempt. Contempt involves feeling disdain or disrespect for a person or group, often accompanied by a sense of superiority or disregard for their self-worth or dignity. In this case, the dialogue shows an insulting and demeaning attitude towards black individuals, reducing them to objectified body parts and showing a lack of respect or appreciation for their humanity.</p> <p>The dialogue is also indicative of Institutional Racism. Landers, as a representative of law enforcement, embodies the institution. When an authority figure within the institution exhibits blatant racism, it suggests that bias may exist systemically within the police force. This picture hints at a broader problem within the law enforcement institution, indicating that racial bias and discriminatory attitudes may be ingrained in its structure or practices. VALID</p>
18	<p>Landers (Police Officer): “You that so-called big-shot Panther nigger, aren't you?”</p>	00:23:38,612	18/blackkklanstman/int/contempt/00:23:38,612/L	<p>This scene involving Landers, played by Frederick Weller, depicts a confrontational encounter between Landers, a police officer, and Kwame Ture (previously known as Stokely Carmichael), played by Corey Hawkins. This specific scene occurs during a time of conflict or tension between Ture, a civil rights activist associated with the Black Panther Movement, and Landers, who embodies the prejudiced and racist attitudes of some law enforcement officers. Landers' use of racial slurs and derogatory language against Ture reflects overt racism and contempt for Ture's activism and identity. The quote, "You that so-called big-shot Panther nigger, aren't you?" is a derogatory and inflammatory statement directed at Ture, intended to demean and insult him based on his association with the Black Panther Movement and its activism.</p> <p>This expression contains offensive and derogatory language that aims to demean and belittle a person associated with the Black Panther movement. The use of racially charged language and derogatory terms such as "nigger" is extremely disrespectful and seeks to diminish the person's significance and authority in the movement. The phrase "so-called big-shot Panther nigger" seeks to demean and undermine the status or influence of the individual within the Black Panther movement. The sentence combines racially offensive</p>

				<p>language with a dismissive tone, which suggests that the person's role or prominence in the movement is questionable or not truly recognized. This dialogue reflects a condescending and disrespectful attitude towards members or leaders of the Black Panther movement, using offensive language to belittle their position or significance in the context of their activism.</p> <p>This dialogue can be categorized as Contempt because it involves strong feelings of disrespect or disdain for a person or group, often accompanied by a sense of superiority or disregard for their values or interests. In this case, the insulting language and dismissive tone used in the dialogue suggests a dismissive attitude towards someone associated with the Black Panther movement, which seeks to belittle their role or status within the group.</p> <p>The dialogue can also be categorized as Interpersonal Racism, as it includes discriminatory behavior or attitudes between individuals based on race. In this scene, Landers' derogatory remarks towards Ture reflect a hostile and racially charged interaction, demonstrating interpersonal racism between police officers and civil rights activists. VALID</p>
19	<p>Landers: "I heard you was in town, Stokely."</p> <p>Kwame : "My name is Kwame Ture."</p> <p>Landers: "I don't give two shits what your nigger name is!"</p>	00:23:42,5 50	19/blackklansman/int/contempt/00:23:42,550/L	<p>In this scene, Landers, portrayed as a police officer, engages in a confrontational interaction with Kwame Ture (formerly known as Stokely Carmichael). Landers' use of derogatory language and racial slurs against Ture reflects overt racism and contempt for Ture's activism, identity and name change which reflects his evolving beliefs and ideology.</p> <p>This exchange reflects a disrespectful and confrontational interaction regarding the use of a preferred name and the identity it represents. Kwame Ture, asserting his preferred name Kwame Ture, sought recognition of his African identity. However, her response blatantly refused to acknowledge or honor this preferred name, showing a complete disregard for her chosen identity and cultural heritage. The use of offensive language ("nigger") adds an even more disrespectful and demeaning tone to the conversation. This not only trivializes Kwame Ture's chosen name, but also introduces a highly offensive term, increasing the disrespect and belittlement.</p>


				<p>The dialogue demonstrates a confrontational and disrespectful attitude, where one person flatly refuses to acknowledge or respect another person's chosen identity. This hostile tone diminishes the significance of the chosen name and disregards its importance to the individual. In short, this exchange illustrates a disrespectful refusal to acknowledge one's self-name and cultural identity. It depicts a contentious and insulting interaction over the recognition of the preferred name, which shows a lack of respect for an individual's autonomy in determining their identity.</p> <p>The conversation seems to reflect an attitude of Contempt. Contempt involves strong feelings of disrespect or disdain for a person or their identity. In this context, the refusal to acknowledge and the use of derogatory language ("nigger") shows a dismissive and disrespectful attitude towards one's chosen name and cultural identity. This attitude shows a lack of appreciation for the importance of the name to the person using it, indicating a disregard for their self-identity. The dialogue between Landers and Kwame Ture also exemplifies Interpersonal Racism as it is a direct and discriminatory interaction between individuals based on race. Interpersonal racism refers to discriminatory actions, behaviors, or language shown between individuals due to racial bias or prejudice. In this dialog, Landers, as a police officer, engages in insulting and racially offensive language directed at Kwame Ture. Landers' use of racial slurs and dismissive attitude towards Ture's preferred name ("I don't give two shits what your nigger name is!") demonstrates disrespect, hostility, and discrimination towards Ture based on his race and identity. VALID</p>
20	Landers: "Black bitch... you get this Black Panther out of Colorado Springs before sunrise, you hear me?"	00:23:51,4 25	20/blackkklansman/ind/contempt/00:23:51,425/L	The quote is attributed to the character of Landers, a police officer played by Frederick Weller. The scene involves Landers exercising his authority and expressing discriminatory and derogatory language towards a black woman associated with the Black Panther Movement or black activism. The quote, "Black bitch... you get this Black Panther out of Colorado Springs before sunrise, you hear me?" reflects Landers' blatant racism, hatred and abuse of power. His use of derogatory language and his request to expel members of the Black Panther Movement from Colorado Springs demonstrate his prejudice

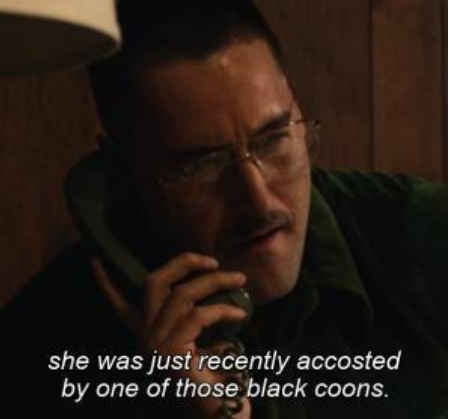
				<p>and hostility towards black activists.</p> <p>The use of the term "Black bitch" is derogatory and offensive, aiming to demean and insult a person based on their race and gender. It reflects disrespect and dehumanizes individuals. The statement has the threatening tone of demanding the removal of the Black Panthers from Colorado Springs under threat of imprisonment. This indicates the use of authority and power to intimidate and force compliance, which shows a hostile and oppressive approach. The dialogue shows a bias against the Black Panther Association, which may be driven by racial prejudice or a desire to suppress their activities. It signals an attempt to exercise control and intimidate individuals associated with the Black Panther movement, reflecting systemic racial bias and discriminatory practices. The dialogue depicts a combination of racial prejudice, disrespect and intimidation directed towards black individuals affiliated with the Black Panther Association. It reflects a hostile and oppressive attitude towards black activism and demonstrates the use of authority to suppress and control black individuals involved in political or social movements.</p> <p>The dialogue reflects a strong sense of Contempt. Contempt involves a deep feeling of disrespect or disdain for a person or group. In this context, the derogatory language ("Black bitch") and threatening tone show a dismissive and disrespectful attitude towards black individuals associated with the Black Panther Party. This attitude shows a lack of respect for the person's identity and aims to intimidate and impose authority over them, showing a contemptuous disregard for their affiliation and activism. This dialogue can also be categorized as Individual Racism. Individual racism refers to a particular individual's personal prejudice, bias or discriminatory actions against others based on race. Landers, the police officer, exemplified individual racism through his use of derogatory language and discriminatory demands against black women associated with the Black Panther Party. His actions reflect personal bias and discriminatory behavior. VALID</p>
21	Voicemail : "Please leave a message.	00:28:38,1	21/blackkklandsma	In this scene, this voicemail message reflects the rampant racism and white


	<p>And God bless white America”</p> 	<p>55</p>	<p>n/cul/contempt/00:28:38,155/V</p>	<p>supremacist attitudes prevalent at that time. While not specifically attributing the quote to any particular character, this voicemail captures the broader societal sentiments about white supremacy and racial bias in America at that time.</p> <p>The phrase "God bless white America" is a statement that, on its own, appears to express a blessing or plea for divine favor specifically on white America. However, it is important to understand the context and intent behind this phrase. It can be interpreted as a racial statement, indicating a desire for divine blessings exclusively for the white American population. It can imply a belief in the superiority or special significance of the white demographic.</p> <p>Depending on the context, this statement can also carry political or ideological implications. It can reflect support for a particular ideology or political movement that prioritizes or advocates for the interests of white Americans over other racial groups. The meaning of this phrase can vary greatly based on the tone, context and intent of the speaker. It can be used with genuine goodwill towards a certain demographic, or it can have undertones of racial bias, exclusion, or privilege. While the phrase "God bless white America" may seem benign on the surface, it is crucial to consider its context and implications in a society that has a history of racial tension and inequality. Depending on the intent and context, this phrase could be perceived as a statement of goodwill towards a particular demographic or as a statement that promotes racial bias or exclusion.</p> <p>It can be interpreted as aligning with elements of Cultural Racism if it is perceived as promoting or favoring one racial group over another in the context of American culture. It can imply a belief in the superiority or special significance of the white population in American culture, potentially perpetuating racial hierarchies or biases in society.</p> <p>The appropriate category for the content of the voicemail, which expresses white supremacist sentiments and racial bias, could also fall under the category of Contempt. While the term is spoken implicitly, the phrase "God bless white America" suggests a sense of superiority or privilege attributed to the white</p>
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				population, which suggests a dismissive or derogatory attitude towards other racial groups by singling out a particular race for favor or blessing. This reflects a broader societal attitude that is contemptuous of individuals of different racial backgrounds. VALID
22	<p>Ron : “Since you asked, I hate niggers. I hate Jews.”</p> <p>KKK members: “Huh?”</p> 	00:29:44,4 11	22/blackklansman/ind/loathing/00:29:44,411/R	<p>This scene involves Ron Stallworth, played by John David Washington, who is an African-American cop who infiltrates the Ku Klux Klan (KKK) undercover. This moment occurs during a conversation between Ron Stallworth (posing as a white supremacist sympathizer) and a KKK member. Ron, while trying to gain the trust of the Klan members, used racially charged language, saying, "Since you asked, I hate niggers. I hate Jews". This scene is part of Ron's attempt to gain credibility within the Klan as he goes undercover, highlighting the disturbing ideology and racial bias perpetuated by white supremacist groups such as the KKK.</p> <p>The dialogue contains highly offensive and hateful language directed at black people and Jewish individuals. The phrases "I hate niggers" and "I hate Jews" express deep-seated hatred and prejudice against blacks and individual Jews. These statements convey a strong sense of bigotry, discrimination and hostility towards these racial and religious groups.</p> <p>The use of the word "hate" indicates a deep and deliberate hatred, which expresses a lack of tolerance or acceptance of individuals based solely on their racial or religious identity. The "Huh?" responses that follow such statements indicate shock, disbelief, or confusion at such blatant expressions of hatred and prejudice. This may indicate a lack of expectation of such a bigoted statement. Overall, the dialogues show extreme intolerance, prejudice and hatred towards certain racial and religious groups. The language used is highly offensive and discriminatory, reflecting deep bigotry and hostility towards black people and Jews.</p> <p>This dialogue can be categorized as Individual Racism, where Ron, as an individual, expresses discriminatory and biased opinions about certain racial groups. In this specific interaction between Ron Stallworth and a KKK member, the expression of hateful views towards African Americans and Jews</p>

				<p>is a direct reflection of Ron's personal beliefs, conveyed to an individual within the KKK. This form of racism is rooted in Ron's personal beliefs and prejudices, and is not part of a broader systemic problem or an equal interpersonal exchange. Ron's statement reflects his personal bias and is directed at a specific group based on their race, which illustrates one person's discriminatory attitude towards another. The use of derogatory language ("I hate niggers. I hate Jews.") is a strategy used in his undercover operation, aimed at building relationships with Klan members. Although this scene primarily displays Ron's strategy to infiltrate the Clan and does not reflect his personal beliefs, it illustrates a form of interpersonal racism in the context of his undercover operation.</p> <p>The scene could also fall into the Loathing category. The loathing aspect arises from the satirical or ironic use of racial hatred. Ron, as an African-American, mimics and mirrors the Klan's language and attitudes towards minorities. The use of such language is a strategic tool to navigate racial prejudice within the Klan, rather than an expression of genuine personal hatred. It reflects a form of resentment towards the Klan's beliefs and actions, which is demonstrated by using their own rhetoric for investigative purposes. VALID</p>
23	Ron : "Spics and Micks. Dagos and Chinks. But my mouth to God's ears, I really hate those nigger rats"	00:29:49,2 83	23/blackkklan sman/ind/loathing/0:2 9:49,283/R	<p>This dialog is delivered by Ron Stallworth, played by John David Washington. Ron, an African-American cop, goes undercover and engages with members of a white supremacist group, using racially charged language to gain their trust and infiltrate their organization. Ron quotes, "Spics and Micks. Dagos and Chinks. But my mouth to God's ears, I really hate those nigger rats" illustrates Ron's strategy of using extreme and hateful language to appear sympathetic to the racist views of the group he infiltrated.</p> <p>The dialogue contains highly derogatory and hateful language directed at various racial and ethnic groups, demonstrating deep-seated prejudice and bigotry. The use of offensive terms such as "Spics", "Micks", "Dagos", "Chinks", and "rat niggers" is extremely disrespectful and demeaning. These terms are racial slurs directed at Hispanics, Irish, Italians, Chinese and blacks. The phrase "I really hate those nigger rats" expresses a deep hatred for black</p>

				<p>people. It shows a deep level of racial hatred and contempt for individuals based solely on their race. The dialogue reflects a discriminatory and prejudiced point of view that includes various racial and ethnic groups. It shows a general disdain and hostility towards various minority communities.</p> <p>The dialog shows elements of Individual Racism. Individual racism refers to personal beliefs, attitudes and behaviors that demonstrate prejudice, discrimination or hostility towards others based on their race or ethnicity. In this case, the dialog displays individual expressions of extreme racial prejudice and bigotry towards various racial and ethnic groups, indicating a deeply held bias and hostility towards these communities.</p> <p>This scene can be categorized as Loathing. The term "Loathing" refers to an intense feeling of dislike or disgust towards someone or something. In this case, Ron's statement reflects his disdain for various ethnic groups, including black people, as he uses extreme and hateful language to infiltrate a white supremacist group. The statement highlights the negative emotions and prejudices that Ron has towards these groups, which shows his hatred towards them. VALID</p>
24	Ron : “My sister, Pamela, she was just recently accosted by one of those black coons.”	00:30:01,1 29	24/blackkklan sman/int/contem pt/0:30:01,129/R	<p>This line is spoken by Ron Stallworth, played by John David Washington. Ron, an African-American cop, is involved in an undercover operation to infiltrate the white supremacist group, Ku Klux Klan. Ron speaks to Klan members as part of his undercover work. He uses racially charged language to maintain his cover and gain credibility within the group. The quote, "My sister, Pamela, she was just accosted by one of those black guys," is a made-up story designed to align with the racist views of the Klan members Ron is trying to infiltrate. Ron uses this language to appear sympathetic to the Klan's racist beliefs and to reinforce the idea that he shares their views. This is part of his strategy to deceive the Klan members and gather information about their activities.</p> <p>The dialogue contains derogatory and racially offensive language targeting black people, describing an incident involving a derogatory term. The term "black coon" is a highly offensive racial slur that is demeaning and disrespectful towards black people. It is a racially charged term that has</p>

				<p>historically been used to demean and insult individuals of African descent. The dialogue suggests that the speaker's sister, Pamela, is confronted or encountered by black people, most likely in a negative or unpleasant way. The use of derogatory terms further emphasizes the biased and disrespectful nature of the description.</p> <p>This dialog fit into Interpersonal Racism because of the specific interaction between Ron Stallworth, the undercover cop, and the members of the white supremacist group he is trying to infiltrate. This is a case of using language and speech that mimics racist attitudes and beliefs to gain the trust of an individual or group with ulterior motives, rather than reflecting personal racism or institutional/systemic racism.</p> <p>It can also be seen as Contempt. The term "Contempt" refers to the feeling that someone or something is beneath consideration, worthless, or deserving of scorn. In this case, Ron's statement reflects his contempt for black people, as he uses racially charged language to maintain his cover and gain credibility within the white supremacist group he infiltrates. The statement highlights the negative emotions and prejudices Ron has towards black people, which shows his contempt for them. VALID</p>
25	<p>Ron : “Every time I think about that black baboon putting his filthy black hands on her pure-as white-driven-snow body... I mean pure, Walter. She's a saint. She's an angel. It makes me want to puke.”</p>	00:30:09,703	25/blackkklanisman/int/contempt/0:30:09,703/R	<p>In this scene, Ron engages in a conversation with another character, Walter, who is part of the Ku Klux Klan, as part of Ron's cover within the Klan. Ron uses racially charged language and expresses hateful sentiments about an imagined scenario involving a black man and a white woman. He made up this story, describing a disturbing and racist narrative of a black man attacking a white woman, using inflammatory language and racist stereotypes to further ingratiate himself with Klan members and maintain his undercover role.</p> <p>This dialogue contains highly offensive and racist language, depicting a highly prejudiced and discriminatory attitude towards black people. The phrase "black baboon" is a highly derogatory and demeaning term used to insult and demean black people, comparing them to animals in a racially charged and offensive manner. The dialog expresses a highly biased and discriminatory perspective by describing black individuals in a highly negative and derogatory manner. It</p>

				<p>demonstrates a belief in the superiority of white individuals ("pure-as-white-driven-snow body") and reinforces harmful racial stereotypes. The statement demonstrates a disturbing combination of racial prejudice and sexualization, framing a narrative that implies contamination or defilement due to perceived racial differences between the individuals involved. The dialogue displays a highly prejudiced and racially biased point of view, using language that is offensive and dehumanizing while perpetuating harmful stereotypes about black individuals. This underscores the insulting and highly disrespectful attitude towards black people, portraying them in an insulting and demeaning manner solely based on their racial identity.</p> <p>This is more in line with Interpersonal Racism because of the specific interactions between Ron Stallworth, the undercover police officer, and individuals within the Ku Klux Klan. This is a case of using language and narrative that mimics racist attitudes and beliefs to gain the trust of an individual or group with ulterior motives. This scene can also be categorized as a manifestation of Contempt, as Ron's use of racially charged language and expression of hateful sentiments are part of his undercover work to infiltrate the Klan and not a reflection of his personal beliefs. He uses his skills as an undercover officer to gain the trust of Klan members by using racially charged language and expressing hateful sentiments towards minority groups, including black people, to maintain his cover and gather intelligence. VALID</p>
26	<p>Felix : "You for the white race, Ron?"</p> <p>Flip : "Oh, hell yeah. Been having trouble lately with these local niggers."</p> <p>Felix : "Ah, since the Civil War, it's always trouble with niggers."</p>	00:37:36,8 83	26/blackklansmn/int/contempt/00:37:36,883/F, F	<p>The scene involves a conversation between Flip Zimmerman, played by Adam Driver, and Felix, a Ku Klux Klan member. Flip, an undercover detective working alongside Ron Stallworth (played by John David Washington), also infiltrates the Klan to gather intelligence. In this exchange, Flip, who is Jewish, uses Ron Stallworth's identity to launch their undercover operation. He uses racially charged language and pretends to agree with the Klan's racist ideology to maintain his cover. When asked by Felix if he supported the white race, Flip, posing as Ron Stallworth, replied, "Oh, of course. I've been having trouble with these local niggers lately," echoing the hateful language and demeanor of the</p>





Klan members.

This dialogue is deeply troubling and perpetuates racial prejudice and bias. The question "you for the white race, Ron?" suggests a question about the character's partiality or support for white racial supremacy. The answer "Oh, hell yeah" indicates a strong affirmation of this belief, aligning the character with white supremacist ideology. The ensuing discussion uses highly derogatory language ("local nigger") to refer to black people. The conversation implies ongoing difficulties or conflicts with black people and dismisses these issues by generalizing them throughout history ("since the Civil War, there's always been trouble with niggers"). This perpetuates harmful racial stereotypes and reinforces discriminatory views towards black people. The dialogue normalizes racism by presenting derogatory views and racial bias as commonplace or acceptable. This shows that racial prejudice against black people has persisted over time without addressing the underlying issue of systemic racism. Overall, these dialogues reflect deeply ingrained racial prejudices, promote white supremacist ideologies, and use offensive language to generalize and dehumanize Black people. It is important to recognize and challenge harmful rhetoric that perpetuates discrimination and racial divisions.

This dialog fits into the category of Interpersonal Racism in the context of undercover operations. Interpersonal Racism involves discriminatory behavior, language, or attitudes between individuals based on race. In this scenario, Flip Zimmerman, posing as Ron Stallworth, engages in a conversation with Felix, a Ku Klux Klan member, using racially charged language to blend in and be accepted within the Klan. It is important to note that while Flip's use of racist language is strategic and part of the undercover operation, it is indicative of interpersonal racism, reflecting simulated agreement with racist beliefs to establish trust in a particular social interaction, rather than reflecting Flip's personal beliefs or broader systemic racism within the institution or culture.

The scene also features Contempt when Flip poses as an imposter to infiltrate the Ku Klux Klan. By adopting the identity of Ron Stallworth, he uses racially charged language and expresses his approval of the Klan's racist beliefs. This

				<p>behavior was not a genuine reflection of his feelings; rather, it was a strategy to gain the Klan's trust and gather information. His imitation of the Klan's hateful rhetoric shows a deliberate attempt to appear aligned with their prejudiced views, displaying a form of contempt by pretending to share their dismissive attitude towards African Americans. VALID</p>
27	<p>Walter : “You know, I’ve had my own share of run-ins with niggers. Matter of fact, it’s what led me to the Organization.”</p> 	00:39:41,272	27/blackkklan sman/ind/loathing/00:39:41,272/W	<p>This dialogue is spoken by Walter, a character involved with the Ku Klux Klan. This scene involves a conversation in which Walter discusses his motivations for joining the Klan with another character. Walter's statement, "You know, I've had my own share of run-ins with niggers. Matter of fact, it's what led me to the Organization," reveals his racist beliefs and personal experiences that he perceives as justification for his involvement with the Klan. This suggests that negative encounters or conflicts with African Americans influenced his decision to join the Klan, emphasizing the deeply embedded racial biases and prejudices that motivate individuals to participate in hate groups.</p> <p>The use of the racial slur "nigger" is highly insulting and offensive. It shows a deep-seated bias or hostility towards black people. The implication that negative interactions with black individuals affect a character's affiliation with an organization suggests the potential for racial prejudice. It implies that a character's negative encounters with black individuals play a role in their decision to join a group or organization. This suggests a worrying connection between personal biases and the potential for alignment with organizations that may have racial biases or perpetuate discriminatory ideologies.</p> <p>Overall, this dialogue reflects a worrying connection between personal negative experiences with black individuals and the character's relationship with an organization, potentially linked to racial bias or prejudice. This underscores the influence of personal biases in shaping one's affiliations and perspectives, highlighting the complexity and consequences of such associations.</p> <p>The dialogue falls under the realm of Individual Racism. Individual Racism involves personal beliefs, attitudes, and actions that express prejudice,</p>

				<p>discrimination, or hostility towards others based on their race or ethnicity. In this dialogue, the use of derogatory language and the implication that negative interactions with black individuals lead to involvement with certain organizations demonstrates one's personal bias and potential alignment with racially biased ideologies. This dialog also illustrates a form of Loathing, as the language used is derogatory ("nigger"). Walter's dialog reflects a deep contempt and hostility towards African Americans. His statements imply a negative personal history with black individuals, attributing these encounters as the driving force behind his involvement with the Ku Klux Klan. The use of offensive language and expressions of hostility towards certain racial groups is in line with the characteristic of hate, which denotes intense hatred or disgust directed towards others based on their race VALID</p>
28	<p>Walter : “Hell, it's all you see on TV anymore. Niggers selling soap. Niggers selling toothpaste. Niggers selling automobiles. Everywhere you look, it's niggers, niggers, niggers.”</p> 	00:40:03,964	28/blackkklan sman/cul/loathing/00:40:03,964/W	<p>This quote is spoken by the character Walter in the movie "BlacKkKlansman." The scene involves a conversation in which Walter expresses his racist and bigoted views, discussing social change or media representations with other characters. Walter's statements reflect his deep racial prejudice and hostility. He complains about what he perceives as the increased representation of African-Americans in the media and commercial advertising. The use of derogatory language and the repeated use of the word "nigger" underscores extreme racism and intolerance.</p> <p>The dialog expresses an extremely racist and demeaning viewpoint towards black individuals and their representation in the media. The use of the racial slur "nigger" demonstrates a highly offensive and dehumanizing attitude towards black people. The speaker's language perpetuates harmful stereotypes and dehumanizes people based solely on their race. The dialogue criticizes the overrepresentation of black individuals in advertisements and media. The speaker expresses frustration and disdain towards the visibility of black people in advertisements for various products, showing an attitude of resentment towards their presence in mainstream media. The repetition of racial slurs and the negative tone used throughout the dialogue demonstrates a strong hostility and bias towards black people. This highlights the belief that the visibility of</p>

				<p>Black people in advertisements is excessive or undesirable, reflecting deep-seated racial prejudice.</p> <p>The dialogue can be categorized as Cultural Racism. Cultural racism involves attributing certain behaviors, habits, or cultural characteristics to certain racial groups and using this attribution to justify discrimination or perpetuate bias. In this context, the dialog reflects a Cultural Racism on the portrayal of black individuals in the media. The speaker expresses frustration and contempt for what they perceive as the excessive presence of black people in advertisements and media. This attitude signals a belief that the visibility of Black individuals in these spaces is unwelcome or intrusive, reflecting an underlying cultural bias and reinforcing negative stereotypes about Black individuals in media representations.</p> <p>The dialogue can also be categorized as Loathing. Walter's repeated use of the word "nigger" as a racial slur and his complaints about the increasing representation of African-Americans in media and advertisements show deep-seated hatred and hostility. His language is highly offensive and reflects a dehumanizing attitude towards black individuals. The expression of extreme racial prejudice, contempt and frustration towards the visibility of black people in mainstream media is in line with the characteristics of hatred, which shows strong resentment and aversion directed towards others based on their race.</p> <p>VALID</p>
29	<p>Walter : “Hey, all you get now is how we gotta cater to them. Now, watch your mouth. Yeah. Don't say this. Don't say that. Be nice. Hell, they ain't even colored no more.”</p> <p>Ivanhoe : “Negroes. Blacks.”</p>	00:40:28,5 56	29/blackkklanstman/ind/contempt/00:40:28,556/W	<p>In this scene, Walter expresses his frustration with society's expectation to pay more attention to and respect racial minorities. He voices his frustration with what he perceives as excessive efforts to accommodate or cater to minority groups, especially African Americans. Ivanhoe's correction, which replaces the derogatory terms used by Walter with "Negro" and "Black", can be seen as an attempt to steer the conversation towards more acceptable and less offensive language while still acknowledging racial identity.</p> <p>This dialog reflects a discussion about changing language and attitudes towards racial groups, particularly black individuals. The conversation begins with frustration over the perceived pressure to change language and behavior with</p>




black individuals in mind. There is a sense of resentment or resistance to what language is acceptable or not when referring to or interacting with black people. The dialogue then comments on the evolution of terms used to refer to Black individuals, indicating a transition from older and potentially more derogatory terms such as "colored" to "Negroes" or "Black". This transition suggests a recognition of changing societal norms around the use of race-related language.


These conversations imply resistance or frustration with societal expectations of political correctness and sensitivity to racial groups. The speakers seem to be expressing their dissatisfaction with being told what language is appropriate to use when referring to black individuals. Overall, the dialog captures a discussion of evolving language and attitudes regarding black individuals, highlighting resistance to social change in language and shifts in terms used to refer to this racial group. It also illustrates a lack of willingness or understanding of the importance of respectful language in addressing racial issues.

The dialogue shows an element of Contempt. Contempt involves strong feelings of disrespect or disdain towards a person or group. In this context, the dialogue reflects a dismissive and disrespectful attitude towards black people, which is expressed through the discussion of changes in language and attitudes towards them. The tone of voice shows a lack of respect or appreciation for this group, reflecting a dismissive attitude towards accommodating social changes in language or race-related behavior.

The quote is also in line with the category of Individual Racism. Individual Racism pertains to a particular individual's personal prejudice, bias, or discriminatory actions against others based on race. In this scenario, Walter expresses his personal frustration and resistance to social change regarding language and behavior towards racial minorities. His sentiments reflect personal bias and resistance to adapting to more inclusive language and behavior. Ivanhoe's correction to use less offensive terms can be seen as an attempt to steer the conversation towards more acceptable language, which

				may indicate different viewpoints within the same category of individual racism, aiming for more respectful language choices. VALID
30	<p>Walter : “Afro-Americans now.”</p> <p>Flip: “Yeah, fuck it. Just call them fucking niggers. Make it fucking simple.”</p> 	00:40:40,2 34	30/blackkklan sman/ind/loathing/0:4 0:40,234/ W, F	<p>These interactions reflect the challenges and complexities faced by Flip as an undercover detective. He navigates a delicate balance between maintaining his cover within the Ku Klux Klan, engaging with racist individuals, and grappling with his personal beliefs and discomfort with the racist language and attitudes he encounters during his undercover work. This scene highlights the tensions and difficulties inherent to his role and underscores the complexity of navigating discussions about race and language in the context of undercover operations within hate groups. In this exchange, Walter uses the term "Afro-American," perhaps trying to use a more respectful or politically correct term when referring to African-Americans. However, Flip responded sarcastically, expressing his frustration and indifference to the complexities of racial language. His response, “Yeah, fuck it. Just call them fucking niggers. Make it fucking simple”. rejected Walter's attempt at political correctness and suggested using the highly offensive term "nigger" instead.</p> <p>The dialog depicts a dismissive and derogatory attitude towards the terminology used to describe black individuals. The exchange begins with a reference to the term "Afro-American" as a contemporary and more respectful way to refer to black individuals. The conversation turns insulting, showing that instead of using a newer and more acceptable term, the speaker suggests reverting to the highly offensive and demeaning term "nigger". This suggestion shows a dismissive and disrespectful attitude towards black people, ignoring the importance of polite language. This dialogue reflects a lack of sensitivity and understanding of the impact of language on marginalized groups. The suggestion to use derogatory terms shows a disregard for the importance of respectful and non-offensive language when referring to racial or ethnic communities.</p> <p>This dialogue is primarily concerned with Individual Racism. Individual Racism involves personal beliefs, attitudes and actions that express prejudice, discrimination or hostility towards others based on their race or ethnicity. In</p>

				<p>this dialog, the discussion revolves around the use of derogatory and offensive language ("fucking nigger") to refer to black people. This conversation illustrates a dismissive and insulting attitude, which reflects the personal bias and lack of sensitivity of the individuals involved in the dialogue. It is the choice of individuals to use offensive language when referring to racial groups, which shows personal prejudice and disrespect towards black individuals.</p> <p>This can also be categorized as Loathing. The term "Loathing" refers to a feeling of intense dislike or disgust towards someone or something. In this case, Walter and Flip's use of highly offensive language and racist stereotypes reflect their contempt for minority groups, including African Americans. This scene highlights the negative emotions and prejudices that Walter and Flip have towards these groups, showing their hatred towards them. This scene also underscores the challenges and complexities faced by Flip as an undercover detective. He navigates a delicate balance between maintaining his cover within the Ku Klux Klan, engaging with racist individuals, and grappling with his personal beliefs and discomfort with the racist language and attitudes he encounters during his undercover work. VALID</p>
31	<p>Flip : “So, what kind of stuff you guys do?”</p> <p>Ivanhoe : “What kind of stuff we do? We, uh... uh, cross burnings and marches and stuff so people don't fuck with us.”</p>	00:40:55,982	31/blackklansman/ins/contempt/00:40:55,982/F, I	<p>In this scene, Flip Zimmerman, played by Adam Driver, is having a conversation with Ivanhoe, a member of the Ku Klux Klan. Flip, an undercover detective working with Ron Stallworth, is trying to gather information about the Klan's activities and intentions. When Flip asks Ivanhoe about their group's activities, Ivanhoe candidly mentions their actions, including cross burning and marches. He points out that these activities are done to intimidate and deter others from disrupting the Klan's agenda.</p> <p>This dialogue shows an exchange about the activities of a hate group or racially motivated organization. The response shows the activities carried out by the group, which include disturbing practices such as "cross burning" and "marching". These actions are associated with hate groups that have historically been known to use intimidation tactics and racial violence. "Cross burning" has become a symbol of intimidation and white supremacy used by hate groups to instill fear among racial or religious minorities. "Marches" in</p>

				<p>this context most likely refer to organized demonstrations promoting racist ideologies or protesting for diversity and civil rights.</p> <p>The response was defensive and lacked transparency, perhaps indicating a reluctance to divulge details about their group's activities. This reflects the secretive nature surrounding the organization's actions, perhaps due to their controversial or illegal nature. Overall, the dialog suggests involvement in hate-driven activities related to intimidation and racial supremacy. This illustrates the secretive nature and implies involvement in actions aimed at instilling fear or maintaining control over a particular racial or ethnic group, aligning with the practices of hate groups known for promoting racial animosity and division.</p> <p>This dialogue can be categorized as Institutional Racism. Institutional Racism refers to discriminatory practices, beliefs or ideologies embedded in social institutions such as the Ku Klux Klan, which perpetuate systemic discrimination against certain racial or ethnic groups. The Klan's organized actions, such as cross burnings and marches, are institutionalized efforts to instill fear, maintain power, and promote their white supremacist agenda, which affects the wider community beyond individual interactions.</p> <p>The dialogue can also be categorized as Contempt. Ivanhoe's casual and matter-of-fact descriptions of the Clan's activities, including the cross burning and marches aimed at intimidation, reflect a deep contempt and disrespect for those outside the Clan. The nonchalant manner in which he discusses these actions suggests a sense of superiority and an intention to intimidate or assert dominance over others, aligning with the characteristics of contempt for those perceived as different or opposed to Clan ideology. VALID</p>
32	<p>Flip: "I'm tired of niggers fucking with me."</p> <p>Walter: "Well, then you come to the right place. Nobody fucks with us."</p>	00:41:04,1 24	32/blackkklan sman/int/contem pt/0:41:04,124/F, W	<p>In this scene Flip Zimmerman, the character played by Adam Driver, engages in a conversation with Walter, a member of the Ku Klux Klan. Flip, an undercover detective working alongside Ron Stallworth, poses as a new member of the Klan to gather intelligence. When Flip expresses his frustration, saying, "I'm tired of niggers messing with me," Walter responds by pointing out that the Klan is the right place for him, implying that within the Klan, they</p>




do not allow anyone to "mess" with them, aligning with their ideology of supremacy and exclusion.

This dialogue reflects a disturbing conversation centered on racial animosity and seeking refuge within a group associated with racial aggression. The speaker expresses frustration and anger towards black people by using a highly offensive and demeaning term ("nigger"). This language indicates a deep-seated hatred or hostility towards people of this racial group. The response suggests that the group in question is known for its ability to intimidate or protect individuals from being targeted or "messed with" by black individuals. This implies that the group offers a sense of security or power over those they perceive as a threat.

This dialogue perpetuates racial divisions and animosities. It implies that the group may engage in or advocate for actions that promote racial intimidation or violence, fostering an environment of racial tension and aggression. Overall, the conversation signifies someone seeking solace or refuge in a group known for racial hostility and aggression towards black individuals. This reflects a deeply troubling attitude of racial antagonism and a desire to associate with a group that fosters division and intimidation based on race.


The dialog is more indicative of Interpersonal Racism. Interpersonal racism involves the expression of racial prejudice or discrimination between individuals. In this exchange, the individual expresses antagonistic and discriminatory attitudes towards the black individual, using offensive language and showing hostility based on racial identity. This is a direct interaction that perpetuates racial bias and hostility between individuals.

This can be categorized as Contempt. The term "Contempt" refers to the feeling that someone or something is beneath consideration, worthless, or deserving of scorn. In this case, Walter's response reflects his contempt for Flip's frustration and his belief in the exclusivity and superiority of the Clan. This scene highlights the negative emotions and prejudices that Walter has towards Flip and the Clan members, showing his contempt for them. **VALID**


33	<p>Ivanhoe: “Oh, nonviolent like that nigger, that dead nigger, Martin Luther Coon.”</p> 	00:41:41,9 54	33/blackkkklansman/ind/contempt/00:41:41,954/I	<p>In this scene, Ivanhoe, a Ku Klux Klan member, makes demeaning and racist comments about Martin Luther King Jr. by using a racial slur ("Martin Luther Coon") while referring to the non-violent approach advocated by King during the civil rights movement. This scene reflects the racism and hatred deeply embedded within the Klan towards prominent figures of the civil rights movement.</p> <p>This dialogue is highly offensive and insulting, using racial slurs to denigrate a prominent figure and undermining the principle of nonviolence. The use of the racial slur "Coon" to refer to Martin Luther King Jr, a respected civil rights leader, is disrespectful and demeaning. It reflects a demeaning and racially prejudiced point of view towards black people. The reference to Martin Luther King Jr. as a "dead nigger" and the speaker's mention of "non-violence" aims to denigrate King's philosophy of peaceful protest and civil rights activism. This shows a lack of respect for his contributions and mocks his principles.</p> <p>The dialogue demonstrates deep-seated racial animosity and a lack of respect for a figure revered for advocating non-violent resistance and equality. It perpetuates racial slurs and trivializes the importance of nonviolent activism. Overall, the dialogue shows contempt and disrespect for Martin Luther King Jr. by using racial slurs to denigrate his legacy and the nonviolent principles he stood for in the civil rights movement.</p> <p>The dialog mostly reflects a sense of Contempt. Contempt involves strong feelings of disrespect or disdain for a person or group. In this context, the dialogue uses derogatory language ("nigger" and "coon") to express disrespect and disdain for Martin Luther King Jr, a respected civil rights leader. This shows a lack of respect or appreciation for King's legacy and principles, based solely on racial identity, which is closer to being derogatory.</p> <p>The dialogue can also be categorized as Individual Racism because it refers to the prejudice, bias, or discriminatory actions of certain individuals against others based on race. In this case, Ivanhoe's derogatory and racist comments about Martin Luther King Jr. reflect his personal racial bias and bigotry.</p>
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				VALID
34	<p>Felix: " You're not a Jew, right? Jews killed Christ.</p> <p>Flip: "Are you trying to offend me?"</p> <p>Felix: "Protocol.</p> <p>Flip: "Course I'm no stinkin' kike."</p>	00:42:40,488	34/blackkklanisman/int/contempt/0:42:40,488/F, F	<p>In this scene, Felix, a Ku Klux Klan member, engages in a conversation with Flip Zimmerman, a detective posing as a Jew. Felix's comment about Jews killing Christ is an anti-Semitic trope, a historically false and inflammatory accusation against Jews. Felix's comments reflect the anti-Semitic beliefs that are deeply embedded in the Ku Klux Klan and other hate groups. He tried to provoke and offend Flip by referring to this historical lie, suggesting that it was part of the Klan's "protocol" to incite and insult based on racial or religious identity. Flip, posing as a Klan member, responds defensively, denying his Jewish heritage by using an offensive term ("stinkin' kike") often used as an insult against Jews.</p> <p>The dialogue is highly offensive and full of insulting language and religious prejudice. The use of offensive slurs such as "kike" reflects a condescending and disrespectful attitude towards individual Jews. These insults have historically demeaned and dehumanized Jews, expressing contempt and prejudice. The initial comment about Jews being responsible for Christ's murder perpetuates anti-Semitic tropes, referencing historical accusations that have fueled anti-Jewish sentiment and violence for centuries. It perpetuates harmful stereotypes that have been used to justify discrimination and persecution of Jews. The dialogue appears to involve deliberately offensive statements aimed at provoking or offending someone based on their religious identity. This is highly disrespectful and intended to incite. Overall, the dialogue demonstrates religious prejudice and insulting language, aimed at inciting offense or discomfort based on an individual's religious identity. This reflects a disrespectful and insulting attitude towards Jewish individuals and their religious beliefs.</p> <p>This dialog represents Interpersonal Racism. Felix's anti-Semitic comments and Flip's defensive response reflect their personal attitudes and behaviors in this interaction. Interpersonal Racism involves discriminatory behavior or language between individuals based on race or religion. Felix's deliberate attempt to provoke and offend Flip based on his Jewish identity, and Flip's</p>



				<p>defensive reaction, demonstrate the interpersonal nature of the racism depicted in this scene.</p> <p>This can be categorized as Contempt. The term "Contempt" refers to the feeling that a person or thing is beneath consideration, worthless, or deserving of scorn. In this case, Felix and Flip's use of inflammatory and insulting language reflects their contempt for each other, which shows their contempt for each other. This scene highlights the negative emotions and prejudices that Felix and Flip have towards each other, reflecting their contempt for each other. VALID</p>
35	<p>Walter : “All right, look, we gotta ask it, is all, but... he's not a Jew, all right? Satisfied?”</p> <p>Ivanhoe : “Sm... smells kosher to me.”</p> 	00:42:52,4 33	35/blackkklansman/ind/contempt/00:42:52,433/W, I	<p>In this scene, Felix and Ivanhoe, members of the Ku Klux Klan, are discussing Flip Zimmerman's background. Flip, a detective posing as a Jew, infiltrated the Klan as part of an investigation. Walter's comment, "he's not Jewish, okay? Satisfied?" suggests that there may be suspicions or questions regarding Flip's religious background within the Klan. Walter seems to want to reassure or confirm to Ivanhoe that Flip is not a Jew, perhaps to assuage concerns or suspicions. Ivanhoe's response, "smells kosher to me," employs anti-Semitic stereotypes, using the word "kosher" in a derogatory sense, implying that there may be something Jewish or suspicious about Flip despite Walter's statement.</p> <p>This dialog seems to contain offensive and discriminatory insinuations about a person's religious or ethnic background, specifically regarding the Jewish religion. The conversation implies a discussion or questioning of a person's religious identity, specifically whether or not they are Jewish. This indicates a focus on a person's religious background as a point of inquiry or concern. The phrase "smells kosher to me" is often used in everyday language but in this context, it is used in a derogatory way, indicating skepticism or suspicion about the person's legitimacy or authenticity. It is important to note that "kosher" refers to food prepared in accordance with Jewish food laws, but the use of the phrase here seems to carry a disrespectful connotation.</p> <p>The dialogue has an invasive and insensitive tone, as if the characters are probing into someone's personal religious identity in a disrespectful or mocking manner. This exchange seems to insinuate that there is doubt or</p>

				<p>skepticism about one's religious identity, using derogatory language and insensitivity regarding Judaism and Jewish cultural practices. This shows a disrespectful and potentially discriminatory attitude towards someone based on perceived religious or ethnic background.</p> <p>This dialogue can be categorized as Individual Racism as it refers to the prejudice, bias, or discriminatory actions of certain individuals towards others based on race or, in this case, religion. Walter's attempt to deny Flip's Jewish background and Ivanhoe's use of anti-Semitic stereotypes ("smells kosher to me") reflect their personal attitudes and behaviors in this interaction.</p> <p>The dialogue also leans towards Contempt. Contempt involves strong feelings of disrespect or disparagement towards a person or group. In this context, the conversation shows a disrespectful and dismissive attitude regarding a person's religious or ethnic background, specifically targeting the Jewish religion. The use of phrases such as "smells kosher to me" in an insulting context shows a lack of respect or appreciation, along with a derogatory attitude towards the person's religious identity. VALID</p>
36	<p>Connie : “Oh, oh, oh! I read something in "The Gazette that this nigger named Ture held a rally and that some college nigger girl...”</p>	<p>00:49:45,4 12</p>	<p>36/blackkklanstman/ind/contempt/00:49:45,412/C</p>	<p>In this scene, Connie refers to an article she read in "The Gazette" about a demonstration organized by Stokely Carmichael (also known as Kwame Ture), a prominent civil rights activist, and his involvement with a female student. Connie's use of a racial slur ("nigger") when discussing the article demonstrates the racially derogatory language prevalent in such conversations.</p> <p>The dialogue contains offensive and derogatory language when discussing events involving Kwame Ture, a prominent figure in the Civil Rights Movement. The use of the racial slur "nigger" is highly offensive and demeaning. Its use to refer to Kwame Ture and a student demonstrates a disrespectful and demeaning attitude towards black individuals. The dialogue disparagingly refers to Kwame Ture as a "nigger named Ture," showing disrespect by using a racial slur rather than acknowledging his name or accomplishments. The description of a student with the same offensive term further demonstrates a lack of respect for individuals of African descent.</p>

				<p>The conversation refers to an article in "The Gazette" reporting an incident involving Kwame Ture and a student. The use of racial slurs to describe these individuals shows a lack of sensitivity or respect in the way information is conveyed. Overall, the dialog reflects a disrespectful and demeaning tone towards Kwame Ture and a student based on their racial identity. It shows a dismissive and offensive attitude towards black individuals, using offensive language to describe and discuss them.</p> <p>The dialogue mainly reflects Contempt. Contempt involves strong feelings of disrespect or disdain towards a person or group. In this context, the use of derogatory language such as "nigger" shows a dismissive and disrespectful attitude towards individuals of African descent. The condescending tone of the conversation and the choice of words used show a lack of respect or appreciation for these individuals, which is closer to a derogatory attitude.</p> <p>The dialog also reflects elements of individual racism, as Connie expresses racially biased views and uses derogatory language based on her personal beliefs or perspectives. This shows how individuals perpetuate and express racist attitudes in their interactions and discussions. VALID</p>
37	<p>Connie : "...from the Baboon Student Union was attacking our police. I mean, this girl is dangerous. She's like that Commie, Angela Davis.</p> <p>And I just... I think we should shut her mouth."</p>	00:49:51,853	37/blackkklanstman/ind/contempt/00:49:51,853/C	<p>In this scene, Connie is discussing a female student affiliated with the "Baboon Student Union" and described as a threat because of her activism. She compares this girl's actions to the danger perceived by Angela Davis, a prominent civil rights activist and member of the Communist Party.</p> <p>This dialogue reflects a condescending and prejudiced attitude towards a black woman associated with the student union, drawing similarities to Angela Davis, a prominent civil rights activist. The reference to the "Baboon Student Union" uses a racially derogatory term, equating student organizations with baboons, which is extremely disrespectful and demeaning. It reflects a prejudiced and offensive attitude towards black individuals. The mention of Angela Davis, a respected activist known for her civil rights work and involvement in the Communist Party, draws parallels between the individuals mentioned and Davis. This comparison suggests fear or concern about the</p>





influence or activism of the person in question.


Connie suggests silencing or shutting down the person, indicating a desire to stifle their voice or activism. This reflects a desire to limit freedom of speech and expression, especially if it goes against the speaker's beliefs or ideology. Overall, the dialogue shows a condescending and prejudiced point of view, using offensive language and drawing negative associations to denigrate a black woman involved in activism. It shows a dismissive and intolerant attitude towards her and her potential influence, indicating a desire to suppress her activism and opinions.

This dialog falls under the category of Individual Racism, which highlights a person's discriminatory attitudes and actions towards others based on race. In this dialog, Connie expresses her personal prejudice and condescending attitude towards a particular black woman associated with the "Baboon Student Union". She uses racially derogatory language by referring to the student union in a demeaning way, which directly targets the individual involved. In addition, Connie made a derogatory comparison between this woman and Angela Davis, a prominent civil rights activist, implying a negative relationship and trivializing their activism. This behavior reflects Connie's individual biases and discriminatory views towards certain individuals, demonstrating her personal prejudices rather than reflecting broader systemic issues within an institution or society as a whole.


This dialogue can also be categorized as an expression of Contempt for several reasons. Referring to individuals or student unions by using terms like "Baboon" dehumanizes them by likening them to animals. This dehumanization is a common tactic in derogatory expressions, aiming to belittle or reduce the value of the targeted group. The use of racially charged language is a form of insult, as it shows a strong negative bias towards a particular racial or ethnic group. By using such language, the speaker shows disrespect or disparagement based on racial prejudice. Insults often involve a deep disrespect or disdain for a person or group. In this case, the use of derogatory terms shows a lack of respect or appreciation for individuals

				<p>associated with the student union, implying that they are inferior or unworthy. The choice of language reflects an intention to belittle or undermine the legitimacy and significance of student unions by associating them with derogatory terms, indicating a contemptuous attitude towards their activities or goals. VALID</p>
38	<p>Felix : “Here's my favorite. 12-gauge. I call this the Jew Killer.”</p> 	00:51:05,259	38/blackkklan sman/ind/contempt/00:51:05,259/F	<p>In this scene, Felix, a Ku Klux Klan member, displays a rifle, which he calls the "Jew Killer", indicating his cruel and hateful intentions towards the Jewish people. Felix's statement and the name he gives to the rifle are highly inflammatory and deeply rooted in anti-Semitic sentiments.</p> <p>The dialogue contains extremely disturbing and threatening statements, which indicate violent intent and prejudice against Jewish individuals. Calling a gun a "Jew Killer" is highly offensive and threatening. It conveys an extremely disturbing and violent intent, suggesting a weapon specifically designed to harm or target Jewish people. The statement carries a deeply hateful and discriminatory message, promoting violence and expressing a dangerous level of hostility towards individuals of Jewish descent. The statement perpetuates harmful stereotypes of violence directed at certain ethnic or religious groups.</p> <p>The use of such terms perpetuates long-standing anti-Semitic sentiments, in line with a long history of violence and discrimination against Jewish individuals. It is an dehumanizing and alarming statement that fosters fear and prejudice. Overall, the dialog conveys a very disturbing message of violence and hatred towards individual Jews, using explicitly derogatory and threatening references to firearms. It embodies a very dangerous and discriminatory attitude, promoting violence and hostility based on religious identity.</p> <p>The dialogue mainly reflects Contempt. Contempt involves strong feelings of disrespect or disdain towards a person or group. In this context, the use of the phrase "Jew Killer" shows a very disrespectful and demeaning attitude towards Jewish individuals. The statement signifies a lack of respect for the sanctity of life and embodies a derogatory attitude towards a particular ethnic or religious group, encouraging violence and expressing hostility based on religious</p>

				<p>identity.</p> <p>This statement can also be categorized as Individual Racism as it refers to the prejudice, bias or discriminatory actions of a particular individual towards another person based on race or, in this case, religion. Felix's statement and the name he gave the rifle show his personal bigotry and hostility towards Jews.</p> <p>VALID</p>
39	<p>Felix : “They'll say I'm a real friendly guy. Thing is, I'm only friendly to my friends. Not Jew friendly. Damn sure not nigger friendly.</p> 	00:52:30,061	39/blackkklan sman/ind/contempt/00:52:30,061/F	<p>In this scene, Felix, a Ku Klux Klan member, explicitly expresses his prejudiced and discriminatory views towards Jews and black individuals. Felix's statements reveal his deep bigotry and hostility towards Jews and black people. He explicitly states that he is unfriendly towards Jews and black people, which indicates discriminatory attitudes and exclusivism based on racial or ethnic identity.</p> <p>This dialog shows clear and deliberate discrimination against Jews and Blacks. The speaker explicitly states their unfriendliness towards Jewish and Black individuals. This shows a deliberate choice to harbour negative feelings or hostility towards certain racial or ethnic groups. The statement "Not Jew friendly. Damn sure not nigger friendly" shows a deliberate and prejudiced attitude. It signals a conscious decision to discriminate against people based solely on their racial or ethnic background.</p> <p>The dialogue strongly promotes exclusion and intolerance. By explicitly stating a lack of hospitality towards these groups, it perpetuates an atmosphere of discrimination and hostility. Overall, it communicates an attitude of discrimination and exclusivism, deliberately not showing hospitality or acceptance towards Jews and blacks. It signals a prejudiced viewpoint that promotes discrimination based on racial or ethnic identity.</p> <p>This dialogue mainly represents Individual Racism. Individual Racism refers to personal prejudicial beliefs or discriminatory actions held by individuals against others based on their race or ethnicity. In this conversation, the speaker expresses personal discriminatory attitudes towards Jewish and Black individuals, indicating a deliberate choice to be unfriendly towards certain</p>

				<p>racial or ethnic groups. This reflects the speaker's personal prejudices and discriminatory beliefs, rather than systemic or institutionalized discrimination. This dialogue also can be categorized as Contempt, as it refers to a feeling of disdain or lack of respect for others based on feelings of inferiority or worthlessness. Felix's statements explicitly show a contemptuous attitude towards Jews and blacks, indicating a deep-seated belief in their inferiority or worthlessness based solely on their racial or ethnic identity. His statements show a dismissive and derogatory view of these groups, reflecting a sense of superiority and denial of their dignity or worth. This is in line with the characteristics of abusive behavior, where one group or individual has a highly negative and disrespectful view of others whom they consider inferior or unworthy. VALID</p>
40	<p>Flip : “Cause I'd say the Holocaust is one of the most beautiful things I've ever seen. It just makes sense to me. You have a whole race of leeches that you have to get rid of.”</p> 	00:53:08,983	40/blackkklansman/ind/loathing/00:53:08,983/F	<p>In this scene, Flip, the undercover detective, is being interrogated by Felix, a Ku Klux Klan member, in a lie detector test room. The conversation turns dark and disturbing as Flip attempts to maintain his cover by echoing extreme racist sentiments to align himself with the Klan's ideology.</p> <p>The dialogue contained deeply disturbing and hateful sentiments, glorifying the Holocaust and promoting genocidal beliefs. The statement refers to the Holocaust, a tragic event in which millions of Jews and other marginalized groups were systematically exterminated by the Nazi regime, as "one of the most beautiful things" the speaker has ever seen. It is a terrible glorification of an atrocity that resulted in unimaginable suffering and loss of life. Referring to an entire racial or ethnic group as "a whole race of leeches that you have to get rid of." is a clear expression of genocidal ideology. It dehumanizes entire groups of people, comparing them to parasites and advocating their extermination.</p> <p>It embodies a deep-seated hatred and dehumanization of certain racial or ethnic groups. It perpetuates dangerous and repugnant beliefs that justify the mass murder and extermination of individuals based solely on their racial or ethnic identity. Overall, it expresses deeply hateful and genocidal beliefs, glorifies a historical tragedy and advocates for the extermination of an entire racial or</p>

				<p>ethnic group. It embodies a disturbing and dangerous level of hatred, dehumanization, and justification of genocide.</p> <p>The dialog exemplifies Individual Racism. Individual Racism refers to personal beliefs, attitudes or actions that encourage prejudice, discrimination or hatred towards others based on their race or ethnicity. In this case, the speaker expresses extremely hateful and genocidal beliefs, glorifying the Holocaust and advocating for the extermination of an entire racial or ethnic group. This reflects personal ideology and individual prejudice rather than systemic or institutionalized discrimination.</p> <p>This dialogue can also be categorized as Loathing, as mentioned earlier, characterized by a deep-rooted dislike, contempt, or hatred for someone, a group, or something. In this scene, Flip's statements show a strong contempt for human life and human degradation, especially the Jewish people who suffered during the Holocaust. This sentiment is an extreme example of hatred and highlights the destructive nature of hate speech and extremist ideologies. The dialogue highlighted the dangers of extremist ideologies and the harm they can cause to individuals and society as a whole. It also underlines the importance of combating hate speech and hate crimes, as they can lead to violence and discrimination against marginalized groups. VALID</p>
41	Felix : “I hear you Jews do something funny with your dicks. Some weird Jew shit. Is your dick circumstanced?”	00:53:36,0 77	41/blackkklanman/int/contempt/00:53:36,077/F	<p>In this scene, Felix, a Ku Klux Klan member, engages in a conversation with Flip, who is posing as a white supremacist. Felix's dialog is highly offensive and anti-Semitic. He perpetuates stereotypes about Jewish men and their circumcision practices, uses derogatory language and expresses his curiosity about personal aspects of Flip's identity.</p> <p>The dialogue contains offensive statements about the Jewish religious practice of circumcision. The speaker asks a very personal and intrusive question about a religious practice commonly associated with Jewish males - circumcision. This question is disrespectful and inappropriate as it delves into a personal aspect of a person's religious or cultural practice. The use of phrases like "weird Jew shit" and disrespectful questions about circumcision portray a condescending and mocking attitude towards Jewish religious customs. The</p>

				<p>language used is offensive and belittling.</p> <p>The dialog shows a lack of cultural sensitivity and understanding of religious practices. It shows a disrespectful and uncaring approach to an important aspect of Jewish tradition, reducing it to a matter of ridicule or curiosity. Overall, this dialog reflects a disrespectful and condescending attitude towards Jewish religious customs, showing insensitivity and ignorance of their practices. It is offensive and inappropriate in its approach to sensitive aspects of cultural and religious identity.</p> <p>The interaction between Felix and Flip demonstrates Interpersonal Racism as it involves discriminatory behavior and offensive comments directed from one individual to another. Felix's derogatory and offensive comments about Jewish customs and circumcision are targeted specifically at Flip, based on Felix's assumption that Flip is Jewish. This kind of racism is interpersonal because it occurs between two people in direct interaction, and is not a generalized bias. It is personal, focused on Flip as an individual, and rooted in discriminatory attitudes about his perceived cultural or religious background.</p> <p>The dialogue can also be categorized as an Contempt category. Contempt involves a feeling of disdain or lack of respect for another person based on feelings of inferiority or worthlessness. Felix's comments regarding the Jewish practice of circumcision are not only insulting and offensive, but also demonstrate a dismissive attitude towards Jews, reflecting deep-seated prejudice and disrespect based on religious identity. VALID</p>
42	<p>Flip : “You're trying to see my big Jew dick, you fucking faggot.”</p> <p>Felix : ” Who you calling a fucking faggot, Jew faggot?”</p>	00:53:44,4 85	42/blackkklanman/int/contempt/00:53:44,485/F, F	<p>In this scene, Flip, a detective posing as a white supremacist, engages in an intense confrontation with Felix, a Ku Klux Klan member, during an investigation. The conversation turns confrontational and insulting, with both characters using offensive and derogatory language towards each other. Flip, in an effort to maintain his cover, responds to Felix's offensive questions by using insulting language himself, aimed at Felix's identity as a Klan member and using offensive terms relating to sexuality and ethnicity.</p> <p>This dialog involves the use of highly offensive and derogatory language,</p>





targeting Jewish individuals and the LGBTQ+ community. This conversation contains highly offensive language with the use of the term "faggot" directed at Jewish and LGBTQ+ identities. These slurs are highly offensive, homophobic, and anti-Semitic, aiming to insult and demean individuals based on their sexual orientation and religious background. The dialogue escalated with insulting and hostile language between the speakers, using offensive terms aimed at denigrating Jewish and LGBTQ+ identities. The use of such derogatory language reflected attempts to trivialize and offend deeply personal aspects of identity.


The dialogue exemplifies intergroup discrimination, incorporating derogatory language that targets multiple marginalized identities simultaneously - Jewish and LGBTQ+ individuals - demonstrating a lack of respect and understanding towards both groups. Overall, the dialogue involves the use of slurs and derogatory language targeting Jewish individuals and the LGBTQ+ community, indicating a hostile and discriminatory exchange full of disrespect and derogatory language towards marginalized groups.

This dialogue is closer to Contempt due to the expression of extreme disrespect, contempt, and hostility towards specific groups, namely Jewish individuals and the LGBTQ+ community. The use of insulting and offensive language reflects a deep level of disrespect and disregard for the identities of these groups. The tone and language used in the dialogue show a strong sense of belittlement and disrespect, indicating a derogatory sentiment towards these marginalized groups. This dialogue is closer to Contempt due to the expression of extreme disrespect, contempt, and hostility towards certain groups, namely Jewish individuals and the LGBTQ+ community. The use of insulting and offensive language reflects a deep level of disrespect and disregard for the identities of these groups. The tone and language used in the dialogue show a strong sense of belittlement and disrespect, indicating a derogatory sentiment towards these marginalized groups.


The dialogue also falls under the category of Interpersonal Racism because it involves interactions between individuals that perpetuate or reflect racist

				<p>attitudes, beliefs or behaviors. In this scene, Flip and Felix exchange offensive and derogatory language targeting each other's identities, which demonstrates a direct form of interpersonal racism through verbal hostility and derogatory comments. VALID</p>
43	<p>Connie : “There's a black lawn jockey on our green lawn!”</p> 	00:54:15,2 16	43/blackkklansman/cul/contempt/00:54:15,216/C	<p>In this scene, Connie expresses her shock and anger at finding a black lawn jockey in their yard. Lawn jockeys are racially insensitive and historically controversial lawn ornaments that usually depict black people in submissive poses.</p> <p>The phrase "black lawn jockeys on our green lawns" historically refers to a derogatory and racially charged symbol. Lawn jockeys are small statues or ornaments often placed on lawns, which historically depict caricatures of black people in submissive poses, sometimes holding lanterns or harnesses. The phrase can carry pejorative and racially insensitive connotations, implying a sense of discomfort or anger about the presence of black people on a property. It is reminiscent of a time when these yard ornaments were used as racially stereotypical decorations, representing a demeaning caricature of black people and reinforcing racial hierarchy. By using this phrase, speakers may be expressing shock, disapproval, or disdain for seeing black people in places or contexts that they believe do not conform to their expectations or societal norms. The phrase itself, however, embodies racial insensitivity and a derogatory historical context.</p> <p>This dialogue is closer to an Contempt as it expresses contempt or scorn for a racial group. The use of the term "black lawn jockey" has historically carried derogatory and racially charged connotations, implying disgust or discomfort with the presence of black people. This choice of language reflects a derogatory attitude towards black individuals, showing disrespect or disdain. This dialog also shows elements of Cultural Racism. Cultural Racism involves the perpetuation or normalization of racial stereotypes, symbols, or practices in people's culture. In this scene, references to black lawn jockeys, racially insensitive and historically controversial lawn ornaments depicting black people in submissive poses, highlight the presence of culturally ingrained racial</p>

				<p>insensitivity or ignorance. The use or display of such racially charged symbols reflects a broader cultural context that tolerates or even promotes racially insensitive imagery or practices. This scene signifies the existence of cultural elements that perpetuate racial stereotypes or symbols without necessarily focusing on the actions of specific individuals or institutions. VALID</p>
44	<p>Flip : “Yeah, keep driving, you black spear chucker, piece of shit nigger!”</p> 	00:54:32,066	44/blackkkkklanman/int/contemp/00:54:32,066/F	<p>In this scene, after Ron Stallworth, an undercover detective, breaks the window of Felix Kendrickson's house to prevent his cover being blown, he flees in a car. When pursued, Flip Zimmerman, another detective posing as a Jew, disguises himself as a white supremacist to help Ron escape from Klan members and police.</p> <p>This dialogue contains highly offensive and racially charged language, targeting an individual with highly derogatory terms. The use of phrases such as "black spear" and "piece of shit nigger" are highly offensive and racially insulting. "Spear chucker" is a derogatory term historically used to insult black people, implying primitive and offensive stereotypes. "Nigger" is a highly offensive racial slur, which has a long history of dehumanizing black people.</p> <p>It is intended to insult, demean, and humiliate targeted individuals based on their race. They reflect a deep level of racial prejudice, disrespect and hostility. The language used is not only insulting but also hateful, showing an extreme level of contempt and disdain for individuals based solely on their race. Overall, this dialogue is highly offensive, demonstrating blatant racism through the use of degrading language and racial slurs intended to demean and dehumanize the targeted individuals based on their race.</p> <p>The dialog is an example of Interpersonal Racism due to the use of insulting language and racial slurs directed at an individual. Interpersonal Racism involves discriminatory actions, attitudes or behaviors between individuals based on racial bias. In this case, derogatory and racially charged insults, such as "black spear" and "piece of shit nigger", were directed at a specific person, indicating a clear act of racism on an individual level. The scene where Flip uses highly offensive and racially charged language can be categorized as Contempt. The term "Contempt" refers to a feeling that</p>

				<p>someone or something is unworthy of consideration, worthless, or deserving of scorn. In this case, Flip's use of the term contempt reflects his disdain for the individuals he targets, showing his contempt for them. This scene also highlights the tension and difficulty inherent in Flip's role as an undercover detective. He navigates a delicate balance between maintaining his cover within the Ku Klux Klan, engaging with racist individuals, and grappling with his personal beliefs and discomfort with the racist language and attitudes he encounters during his undercover work. VALID</p>
45	<p>Flip : “Few years ago, he shot and killed a black kid.”</p> <p>Ron : “Jesus.”</p> <p>Flip : ”He said he had a gun, but... he wasn't that type.”</p> 	00:59:22,5 56	45/blackkklan sman/ind/con tempt/0:59:22,556/F, L	<p>This conversation takes place between Ron Stallworth (played by John David Washington), the undercover detective, and Flip Zimmerman (played by Adam Driver), who is also undercover. The scene is about a conversation about a previous incident involving a police officer. Flip shares information with Ron about a few years ago when a police officer shot and killed a black teenager. The officer claimed that the teenager had a gun, but according to Flip, the teenager was not someone who was inclined to violence or crime.</p> <p>This dialog discusses a past incident where someone shot and killed a black child. This dialog highlights a tragic event where someone, who may be the subject of the discussion, fatally shot and killed a black child. The circumstances mentioned suggest ambiguity or doubt about the child being threatening, as the child was "not that type," implying that they may not have been armed or threatening. The mention of the victim's race, combined with the doubt surrounding the justification of the shooting, suggests the possibility of racial bias or injustice in the incident. The dialogue implies that despite the shooter's claim that the victim had a weapon, there is a sense of skepticism or disbelief, which hints at the possibility of wrongful killing or racial profiling.</p> <p>The response "Jesus" indicates shock or dismay at the severity of the situation, which may reflect the speaker's disbelief or horror at the tragic outcome involving the shooting of a black child. This dialogue highlights a disturbing incident involving the shooting and death of a black child, where there is a sense of skepticism regarding the circumstances that led to the shooting, which may imply racial bias or incorrect assumptions.</p>

				<p>The dialogue hints at the potential for Individual Racism. Individual Racism involves individual beliefs, attitudes or actions that result in discrimination or prejudice based on race. In this dialog, the discussion revolves around the actions of an individual who shot and killed a black child. The doubts expressed regarding the circumstances of the shooting suggest the possibility of individual bias or discrimination, which may be rooted in racial assumptions or prejudice. This case does not explicitly address broader systemic issues, but rather delves into specific incidents that may involve racial bias on an individual level.</p> <p>The scene where Flip and Ron discuss a previous incident involving a police officer can be categorized as Contempt. The term "Contempt" refers to a feeling that someone or something is unworthy of consideration, worthless, or deserving of scorn. In this case, the conversation between Flip and Ron reflects their contempt for the police officer's actions, which shows contempt for him.</p> <p>VALID</p>
46	<p>Ivanhoe : “Hey, Ron. I want to see what you can do with my .45.</p> <p>Flip : “All right.</p> <p>Felix : “Yeah, maybe you'll get that nigger next time.”</p>	01:00:35,5 56	46/blackkkklansman/ind/contempt/1:00:35,556/I, K	<p>At this moment, Ivanhoe, one of the Klan members, gave Ron his .45 pistol, as if challenging him to demonstrate his proficiency with firearms. Flip, another undercover detective present at the meeting, responds to Ivanhoe's request in the affirmative, seemingly to maintain Ron's cover and avoid suspicion.</p> <p>This dialog shows a disturbing and racially charged conversation. The initial statement about wanting to see what can be done with a .45 firearm is alarming. However, the subsequent comment, "maybe you'll get that nigger next time," is deeply troubling. It implies that the firearm could be used to harm or target black people in the future, expresses a callous disregard for human life and indicates a willingness to use violence against individuals based on their race.</p> <p>The use of the racial slur "nigger" in conjunction with discussions about the use of firearms demonstrates a deep-seated racist and violent sentiment. It shows disregard for the humanity of black individuals and implies a willingness to use lethal force against them. The dialogue demonstrates a disturbing scenario where firearms are discussed in a context that implies</p>

				<p>potential harm or violence specifically targeted at black individuals, reflecting racial hostility and a casual attitude towards violence.</p> <p>The dialogue falls into the category of Individual Racism. In this dialog, Ivanhoe's racist comments specifically target racial groups, indicating an expression of prejudice and hostility towards black people. His use of the racial slur "nigger" in conjunction with a discussion about the use of firearms implies a callous disregard for the lives of black people and a desire to use violence against them. This expression of racism is directed towards an entire racial group rather than focusing on personal interactions, falling under the category of Individual Racism due to the discriminatory attitudes and beliefs expressed towards black individuals as a group.</p> <p>The scene also can be categorized as a Contempt. The term "Contempt" refers to the feeling that someone or something is beneath consideration, worthless, or deserving of scorn. In this case, Felix's use of derogatory terms reflects his contempt for African-American people. This scene also highlights the tension and difficulty inherent in Flip's role as an undercover detective. They navigate a delicate balance between maintaining their cover within the Ku Klux Klan, engaging with racist individuals, and grappling with personal convictions and discomfort with the racist language and attitudes they encounter during their undercover work. VALID</p>
47	<p>Patrice : “Pam Grier is doing her thing, but in real life, it's just pigs killing black folks.”</p> <p>Ron : “What if there was a cop trying to change that?”</p> <p>Patrice : “From inside?”</p> <p>Ron : “Yes, from inside.”</p> <p>Patrice : “You can't change things from the inside. It's a racist system.”</p>	01:03:15,4 22	47/blackkklan sman/str/contem pt/01:03:15,422/P, R	<p>The scene features a conversation between Ron Stallworth, an African-American detective working undercover to infiltrate the Ku Klux Klan, and Patrice, a student activist involved in the civil rights movement. The dialog revolves around the idea of making changes in the system. Ron suggested the possibility of a cop trying to bring about change from within law enforcement. He proposed the idea of someone working as a law enforcement officer to challenge racial injustice and prejudice in the system.</p> <p>The dialogue involves a discussion of the real-life challenges faced by Black individuals due to police violence and systemic racism, contemplating potential changes in the system. The statement "Pam Grier does her job, but in real life, it's just pigs killing black people" most likely refers to Pam Grier, an actress</p>




known for her roles in films depicting strong black women. This contrasts the cinematic representation of empowerment with the grim reality of police brutality against black people.


The conversation shifted to the idea of a police officer trying to effect change from within the system. There were doubts about the effectiveness of this approach, as one person asserted, "You can't change something from the inside," highlighting the deeply entrenched racist system. The dialogue ended by emphasizing the perception that the system is inherently racist, indicating a belief that systemic racism is deeply embedded and difficult to change, even from within. The dialogue reflects a critical perspective on the issue of rampant police violence against black individuals, skepticism about the effectiveness of reform efforts from within the system, and a broader critique of systemic racism.

The dialogue primarily focused on Structural Racism. It delved into systemic issues within institutions, particularly law enforcement, highlighting the broader social problem of police violence against Black individuals. The conversation touched on the challenge of making changes from within systems that are perceived as racist. The reference to "pigs killing black people" reflects a structural problem-the systemic and disproportionate use of violence by law enforcement against black people.


This can also be categorized as Contempt. The term "Contempt" refers to the feeling that someone or something is beneath consideration, worthless, or deserving of scorn. In this case, Patrice's statement reflects her contempt for the idea that change can come from within the racist system, which shows her contempt for the system, and also highlights the tensions and difficulties inherent to Ron and Patrice's roles as activists. They balance between advocating for change, interacting with racist individuals, and grappling with personal convictions and discomfort with the racist language and attitudes they encounter during their work. This scene underscores the complexity of navigating discussions about race and language in the context of activism and social change. **VALID**

<p>48</p>	<p>Felix : “So, you don't know that nigger?”</p> <p>Flip : “Oh, that's that nigger I keep in the woodpile.”</p> 	<p>01:06:06,8 27</p>	<p>48/blackkkklansman/int/contemp/01:06:06,827/F, F</p>	<p>In this scene, Felix, a Ku Klux Klan member, is talking to Flip Zimmerman, an undercover detective, at a Klan meeting or gathering. In this racially charged conversation, Felix uses a derogatory term, "nigger", referring to individuals he may dislike or consider enemies. Flip, who poses as a white supremacist to maintain his cover, responds with the equally offensive comment, "that's the nigger I keep in the woodpile."</p> <p>The dialogue contains highly offensive and racially charged language, using derogatory terms and racially insensitive phrases. The use of the racial slur "nigger" is highly offensive and racially insulting. It is a term historically used to demean and dehumanize black people. Referring to someone as "the nigger I keep in the woodpile" is a highly offensive phrase with historical context. The phrase "stashed in the woodpile" is an old derogatory term used to describe someone's secret or hidden identity, often in a negative or deceptive way. It derives from a derogatory expression used in the past to refer to a person of African descent whose racial identity was hidden or kept secret. The dialogue dehumanizes and reduces the person being talked about to an object or a secret, using highly racist language to describe them. Overall, the dialogue is highly offensive and carries a strong racial undertone, using insulting language and expressing sentiments that are extremely disrespectful and dehumanizing to someone who is black.</p> <p>The dialog seems to represent Interpersonal Racism due to the use of explicitly racially derogatory language and expressions directed at individuals or groups. Interpersonal Racism includes discriminatory actions, attitudes or behaviors between individuals based on racial bias. In this case, the dialog contains offensive and demeaning language directed at a specific individual, reflecting personal interactions that reflect racial hostility and prejudice.</p> <p>This dialogue can also be categorized as Contempt. In this conversation, both characters show contemptuous behavior by using racially derogatory language. Their conversation reflects a dismissive and disrespectful attitude towards individuals of a particular race. The use of the racial slur "nigger" by both characters highlights the deep contempt and lack of respect for people of that</p>
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				<p>racial background. Additionally, the phrase "that's the nigger I keep in the woodpile" used by Flip further emphasizes the derogatory nature of the conversation. The phrase itself is highly offensive and insulting, showing a dismissive and demeaning attitude towards individuals based on their race. It is a demeaning and degrading statement that underscores the derogatory mindset of the characters involved. It's worth pointing out that Flip was only doing undercover police work to infiltrate the Klan and posed as a white person who hates black people. VALID</p>
49	<p>Felix : “And you know what? That loudmouth Black Student Union bitch that's been in the papers complaining about the police... she was there.”</p> 	01:06:19,974	49/blackklansman/ind/contempt/01:06:19,974/F	<p>This dialog occurs in a scene involving Felix, a Ku Klux Klan member, who is discussing a recent event or protest with other Klan members. He mentions a vocal member of the Black Student Union, calling him a "loudmouth" who has been published in the newspaper complaining about the police.</p> <p>This dialogue refers to certain individuals associated with the Black Student Union (BSU) who have been vocal in the media or public space, most likely advocating or complaining about police actions or policies. The use of the term "loudmouth" can carry a pejorative connotation, suggesting that the person from the Black Student Union is outspoken or vocal, particularly on issues relating to police behavior or racial justice. The phrase "complaining about the police" implies that the person has publicly criticized or raised concerns about law enforcement actions or practices, perhaps related to issues such as racial profiling, police brutality, or systemic bias. The dialogue seems to indicate a dismissive or disparaging attitude towards someone associated with the Black Student Union who has publicly advocated for change or criticized law enforcement practices.</p> <p>This dialog can fall into the category of Individual Racism. In this context, the conversation shows a personal bias against someone, specifically someone associated with the Black Student Union. Felix's use of derogatory language such as "big mouth" to refer to the person indicates a personal disdain or contempt for someone who is outspoken about issues related to police and racial justice. It is a direct attack on an individual rather than a broader group or systemic issue, indicating one's discriminatory attitude towards others based</p>

				<p>on their activism and public stance.</p> <p>This dialog can also be categorized as Loathing. Use of derogatory language: The term "loudmouth" is used as an insult to describe a member of the Black Student Union, and the use of the word "bitch" further emphasizes the derogatory nature of the statement. Expresses strong disapproval: The statement expresses strong disapproval of the Black Student Union member's actions and her complaints about the police, which is in line with the definition of hate as an intense feeling of loathing or disgust towards someone or something. Threatening tone: The statement implies a desire to harm or silence the Black Student Union member, which is evidenced by the use of the phrase "who needs to be silenced". This threatening tone further emphasizes the hatred and contempt felt towards the individual. The combination of these factors shows strong disgust, extreme hatred, and strong disgust towards the person, fitting the definition of hate as an intense feeling of loathing or disgust towards someone or something. VALID</p>
50	<p>Flip : "That fucking cunt?"</p> <p>Felix : "Like to close those monkey lips permanently."</p> 	01:06:27,8 74	50/blackkklanisma n/int/loathing/01:0 6:27,874/F	<p>This dialog depicts a conversation between Flip Zimmerman, an undercover detective, and Felix, a Ku Klux Klan member. In this tense and racially charged scene, the characters use highly derogatory and offensive language. Flip, most likely maintaining his cover, responds with offensive language about a person, using derogatory terms. Felix, in turn, responds with threatening and racially charged comments, expressing a desire to silence the person by referring to their lips in an insulting and demeaning way.</p> <p>The dialogue contains highly offensive and insulting language directed at a person, using highly derogatory terms. The use of derogatory terms such as "cunt" and "monkey lips" is extremely disrespectful and demeaning. These words are meant to insult and demean the person in question. The statement "Want to shut those monkey lips permanently" shows a rude and threatening intent, indicating a desire to silence or permanently harm the individual. The language used dehumanizes the person by using a highly offensive and racially charged term ("monkey lips"), which reflects deep disrespect and contempt. The dialog is highly offensive and aggressive, containing insulting language</p>

				<p>and a threatening tone towards the individual.</p> <p>The dialogue can be categorized as Interpersonal Racism because it involves discriminatory behavior, actions, or attitudes between individuals or groups in person or face-to-face. In this context, the conversation between Flip and Felix demonstrates a form of racism that occurs between individuals, characterized by the use of derogatory language and threats targeted at a specific person based on their racial identity or affiliation. This interaction illustrates a clear example of interpersonal racism due to its direct and personal nature, showing a discriminatory and hostile attitude towards an individual.</p> <p>The scene can also be categorized as Loathing due to the use of highly demeaning and dehumanizing language, the threatening tone, and the strong hatred and disgust expressed towards the individual. The statement "Wanted to permanently close that monkey's lips" reflects deep disgust, extreme hatred and strong disgust towards the person, which is in line with the definition of hate as an intense feeling of loathing or disgust towards someone or something. The use of racially charged and dehumanizing language further emphasizes the contempt and hatred felt towards the individual, making the scene a clear example of hate. VALID</p>
51	Ivanhoe : “Ron Stallworth, you enter... you entertain me. Entertain me a lot more than that one-eyed nigger, Sammy Davis Jr”.	01:06:48,102	51/blackkklanisman/int/contempt/01:06:48,102/I	<p>In this scene, Ivanhoe, a Ku Klux Klan member, speaks to Flip Zimmerman posing as Ron Stallworth on their infiltration mission. Ivanhoe's statement is derogatory and racially charged, comparing Ron Stallworth to Sammy Davis Jr, an accomplished African-American entertainer and member of the Rat Pack. The comment was intended as a form of praise or sarcasm, somehow more entertaining or funny than Sammy Davis Jr. who was a well-respected entertainer.</p> <p>The dialogue is condescending and insulting, comparing Ron Stallworth to Sammy Davis Jr. in a way that is disrespectful towards Davis Jr. while suggesting some level of approval or amusement towards Stallworth. The statement insults Sammy Davis Jr. who is an accomplished entertainer, by referring to him as a "one-eyed nigger". This language is extremely disrespectful and demeaning, reducing Davis Jr. to his physical attributes and</p>

				<p>race. The comparison implies that Ron Stallworth entertains the speaker more than Sammy Davis Jr. but it is important to note that the compliment is at the expense of Davis Jr. This indicates a biased preference or respect for Stallworth over Davis Jr. in a demeaning way. The use of racially charged language ("nigger") highlights the racial insensitivity and disrespect towards Davis Jr. when trying to praise Stallworth. The dialogue attempts to praise Stallworth but does so in a very disrespectful and racially insensitive way towards Sammy Davis Jr. by using derogatory terms to compare the two individuals.</p> <p>This dialogue leans more towards Contempt because it expresses contempt and disrespect for someone. The use of demeaning and disrespectful language shows a strong sense of indifference and disdain towards the person in question. The derogatory terms used in the dialogue show a profound lack of respect and convey a hostile attitude towards the individual mentioned.</p> <p>The dialogue can also be categorized as Interpersonal Racism as it includes discriminatory behavior, actions or attitudes between individuals or groups in private or face-to-face. In this context, Ivanhoe's derogatory comparisons and demeaning comments towards Flip are a form of racism that occurs directly between individuals. It demonstrates discriminatory attitudes and disrespectful behavior targeted at a specific person based on their racial identity or affiliation. VALID</p>
52	<p>Ivanhoe : “Oh, yeah, it is. It's great. It's a... real bonfire. You can see it from miles away, you know? Good visibility, as Walter would say. Freaks out the Jew media, and it... well, it keeps niggers on their nigger toes.”</p>	01:10:44,505	52/blackkklanstman/ind/contempt/01:10:44,505/I	<p>In this scene, Ivanhoe expresses satisfaction and pride in the visual impact and symbolism of the flaming cross. He calls it a "real bonfire" with high visibility, indicating that it stands out and is visible from a distance. He states that the sight of the burning cross disrupts the Jewish-controlled media and aims to intimidate or control African Americans, using derogatory language ("keeps niggers on their nigger toes.") to convey the desired effect on the black community.</p> <p>The dialogue contains highly insulting and offensive language and refers to highly racist and inflammatory actions. The mention of a "bonfire" suggests a symbolic or literal representation of an event, possibly implying something to</p>





do with racial intimidation or a symbol of hatred that can be seen from a distance, which may be intended to provoke fear or intimidation. The use of the term "Jew media" is anti-Semitic, perpetuating stereotypes about Jewish influence in the media. Additionally, the use of the word "nigger" is derogatory and highly offensive, referring disrespectfully to black individuals.


The phrase "keeps niggers on their nigger toes." implies a deliberate attempt to keep black people in a state of fear or alarm through intimidation or threats, which reinforces racist power dynamics. This dialog expresses racist sentiments, uses derogatory language and suggests actions intended to intimidate or create fear based on racial prejudice.

The dialogue illustrates the elements of Individual Racism. This involves the expression of racial prejudice and derogatory language by an individual, promoting racial hatred and using offensive terms against specific racial groups. It does not directly involve wider systemic or institutional issues, but rather reflects personal prejudices and discriminatory beliefs held by the speaker.

The dialogue can also be categorized as Contempt. Ivanhoe's statements reveal a deep contempt and disdain for minority groups, specifically targeting Jewish and African-American communities. In this dialog, Ivanhoe expressed his pride and satisfaction at the visual impact of the flaming cross, a symbol historically associated with the Ku Klux Klan and racial intimidation. He called it a "real bonfire" with high visibility, indicating that it is impactful and visible from a distance. His statement, "Freaks out the Jew media, and it... well, it keeps niggers on their nigger toes," underscores Ivanhoe's contemptuous attitude. He aims to annoy or intimidate by mentioning the effect it has on media controlled by Jewish individuals. In addition, the use of derogatory language towards African Americans ("niggers on their nigger toes") reveals a deep contempt and disrespect for the black community, indicating an intention to make them intimidated or uncomfortable. This dialogue is a manifestation of the contempt for the Jewish and African-American communities, indicating contempt, hostility, and intent to intimidate or control these groups through symbolic acts


				of hatred. VALID
53	<p>Ivanhoe : “Dallas, that's, uh... that's where they killed that nigger lover, Kennedy.”</p>  <p>- that nigger lover, Kennedy. - [LAUGHTER]</p>	01:17:36,7 17	53/blackkklanisma n/cul/contempt/01: 17:36,717/I	<p>This dialogue features Ivanhoe, a Ku Klux Klan member, referring to the assassination of President John F. Kennedy in Dallas. In this scene, Ivanhoe refers to Kennedy as a "nigger lover", using a derogatory term to suggest that Kennedy was sympathetic to African Americans and the civil rights struggle. This dialogue full of racism and hatred reflects the Klan's distorted views on race and their disdain for anyone perceived as supporting racial equality or integration.</p> <p>This dialogue refers to the assassination of President John F. Kennedy in Dallas, Texas, in 1963. The line "that's where they killed that nigger lover, Kennedy" reflects a demeaning and disrespectful viewpoint towards President Kennedy. The term "nigger lover" is a highly offensive and derogatory racial slur directed at individuals who show support or sympathy for black people. In this context, the term was used in a disrespectful way towards Kennedy. The mention of Kennedy's assassination is historically accurate, but the addition of the derogatory term illustrates the speaker's disdain or disapproval of Kennedy's perceived stance in favor of civil rights or racial equality.</p> <p>The statement reflects the speaker's biased and disrespectful perspective, which may indicate opposition to Kennedy's policies or actions related to civil rights, leading to the use of derogatory terms to describe him. The dialogue shows a disrespectful and demeaning attitude towards President Kennedy, using offensive language to express disapproval or belittle his stance on racial issues.</p> <p>The statement contains an element of Individual Racism due to the use of a derogatory term ("nigger lover") directed at President Kennedy, which shows contempt or hatred towards him for his support of African Americans. This shows one's prejudiced view of Kennedy and his policies on racial equality. In addition, the comment reflects cultural aspects by associating the historical event of Kennedy's assassination with Dallas and using it as a reference point for this racial slur. This touches on the cultural perceptions of Dallas that are associated with this event and aligns them with racial bias. Therefore, the statement is a blend of individual racism, which is evident from the derogatory</p>


				<p>language towards Kennedy, and cultural racism, as it refers to a historical event to express racial hatred.</p> <p>This dialogue also leans towards Contempt due to its disrespectful and demeaning nature towards President Kennedy. The use of the derogatory term "nigger lover" shows contempt and disrespect for Kennedy based on the speaker's perception of his stance on civil rights or racial equality. VALID</p>
54	<p>Connie : “Do you ever have second thoughts?”</p> <p>Felix : “About what?”</p> <p>Connie : ”Killing 'em.”</p> <p>Felix : “Never think twice about killing niggers.” Connie : “You won't be able to take it back, though.”</p> <p>Felix : “They're the first of many niggers that must die, honey bun.”</p>  <p>- Never think twice about killing niggers. You won't be able to take it back, though.</p>	01:21:05,26	54/blackkklanisman/ind/contempt/01:21:05,226/C, F	<p>This dialogue involves a conversation between Felix and Connie, who is a member of the Ku Klux Klan. In this scene, Felix expresses his unapologetic and extremely racist views to Connie. He blatantly states that he never hesitates or thinks twice about killing African-Americans, using highly derogatory terms. His language is hateful and reinforces his belief in violence and the extermination of African Americans. This conversation highlights the extreme racism and violent ideology prevalent among Klan members at the time.</p> <p>The dialogue contains highly derogatory and racially charged language, discussing violence and the killing of black people in a callous and inhumane manner. The dialogue refers to the act of killing black people without remorse or hesitation, indicating a deeply disturbing and violent attitude towards people of African descent. The use of the term "nigger" in a context that normalizes and justifies their killing is inhumane and underscores a lack of empathy or respect for human life.</p> <p>The phrase "you can't take it back" implies a lack of concern or remorse for the irreversible consequences of taking a life, further emphasizing the callousness of the speaker's attitude. This dialogue demonstrates a disturbing and dehumanizing perspective that normalizes violence against black people, which shows a lack of empathy or respect for human life based on racial prejudice.</p> <p>This dialogue focuses on Contempt because of the degrading and dehumanizing language directed specifically at certain racial groups. The use of derogatory terms and casual discussion of killing individuals based on their race reflects a lack of respect and dehumanization of the group. The dialogue openly discusses the act of killing individuals of a particular racial background</p>

				<p>without remorse or empathy, emphasizing a dismissive and derogatory view of their lives. The indifference to the loss of life and the callous manner in which violence against this group is discussed signals a lack of empathy or consideration for these individuals. The dialogue featured targeted humiliation of certain racial groups through dehumanizing language and discussions of violence, highlighting deep-seated prejudice and disregard for their humanity.</p> <p>This dialogue can also be categorized as Individual Racism as it illustrates Felix's explicit racism and his willingness to commit acts of violence against African Americans. Individual Racism refers to personal discriminatory beliefs, attitudes or actions exhibited by an individual or a small group of individuals. In this context, Felix's statements reflect his personal racial prejudice and belief in the justification of violent acts against African Americans. His views and attitudes are specific to him as an individual.</p> <p>VALID</p>
55	<p>Felix : “It's just so beautiful. We're cleansing this country of a backwards race of chimpanzees.”</p> 	01:21:24,7 78	55/blackklansman/ind/contempt/01:21:24,778/C, F	<p>The dialogue features Felix, a Ku Klux Klan member, expressing his deeply racist views. In this scene, Felix uses highly derogatory language to describe African-Americans, referring to them as a "backward race of chimpanzees". His statements are filled with hateful and dehumanizing language, reflecting his belief in the superiority of the white race and the Klan's ideology of racial supremacy.</p> <p>The dialogue contains highly derogatory and demeaning language targeting specific racial groups. It expresses deeply racist and genocidal sentiments, portraying the systematic elimination or extermination of a particular race as a positive and beautiful act. Referring to a racial group as a "backward race of chimpanzees" dehumanizes and reduces them to animals, stripping them of their humanity. The phrase "cleanse this country" shows a terrible intention to eliminate an entire racial group, implying a mindset of genocide or ethnic cleansing. The dialogue embodies a supremacist ideology, viewing one race as inferior and justifying their extermination, showing extreme racial prejudice and hatred. At its core, it is a disturbing articulation of racial supremacy, advocating for the elimination of certain racial groups based on deeply hateful</p>

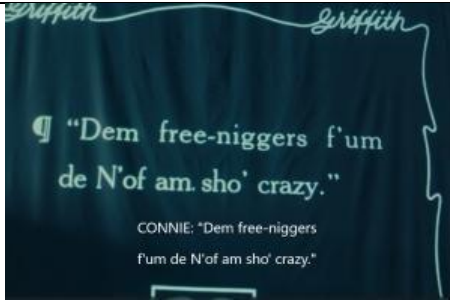
				<p>and dehumanizing beliefs.</p> <p>The dialogue signifies a form of Individual Racism. It reflects the beliefs and attitudes of a person who expresses highly prejudiced and hateful views towards a particular racial group. This is not an institutional or structural ideology, but rather an expression of extreme personal racism, reflecting deeply ingrained discriminatory beliefs.</p> <p>This statement can also be categorized as Contempt, as Felix's statement is very demeaning and hateful towards African Americans. Contempt refers to a feeling of superiority and disdain for others who are considered inferior. The insulting and demeaning language used by Felix towards African-Americans shows a deep sense of contempt and disrespect towards this racial group, reflecting a condescending attitude and belief in racial superiority. His words express not only dislike or hatred, but also a sense of belittling and demeaning an entire group of people based on their race. VALID</p>
56	Felix : “First the spooks. Then the kikes. Free at last, free at last. Thank God Almighty, free of them niggers at last.”	01:21:32,0 53	56/blackkklan sman/ind/contempt/01: 21:32,053/ F	<p>In this dialog, Felix, a Ku Klux Klan member, expresses his racist and bigoted views. In this scene, Felix uses highly derogatory language to express his desire to cleanse society of various racial and ethnic groups. He uses offensive insults ("spooks" for African Americans and "kikes" for Jews) while celebrating the idea of being free of these groups, which shows his belief in racial and ethnic superiority.</p> <p>This dialogue is highly offensive and contains derogatory language directed at African-Americans ("niggers"), Jews ("kikes"), and possibly other racial or ethnic groups ("spooks"). It is a hateful and racist expression that is extremely demeaning and disrespectful. The phrase "Free at last, Free at last. Thank God Almighty, free of niggers at last" distorts and misuses the famous words of Martin Luther King Jr. spoken in his "I Have a Dream" speech. The original quote is about freedom, equality and justice for all people, regardless of race or background. Here, the quote is twisted into a racist proclamation that celebrates the absence or elimination of certain racial groups. This dialogue is rife with racism, promoting separation and exclusion based on race and religion. It is deeply disrespectful and demeaning, emphasizing a hateful perspective that</p>

				<p>seeks to exclude and denigrate marginalized groups.</p> <p>The dialogue reflects a strong sense of Contempt. It is filled with insulting and demeaning language directed at specific racial and ethnic groups, expressing a profound lack of respect and contempt for these groups. This is not just a general dislike, but also an intense and scornful attitude characterized by deep disrespect and hostility.</p> <p>This dialogue can also fall under the category of Individual Racism because Felix's statements, which are very insulting and ostracize different racial and ethnic groups, are more in line with Individual Racism. Individual racism refers to personal discriminatory beliefs, attitudes or actions exhibited by an individual or a small group of individuals. In this context, Felix's statements reflect his personal racial prejudice and belief in the superiority of his own racial and ethnic group. His expressions of contempt and desire to exclude certain racial and ethnic groups are more specific to his personal beliefs rather than representing broader forms of institutional or structural racism. VALID</p>
57	<p>Felix : ” Miss Black Student Union Bitch is bringing in some old coon to speak. Place should be packed.”</p>	01:29:00,968	57/blackkklanstman/ind/contempt/01:29:00,968/F	<p>This dialogue features Felix, a Ku Klux Klan member, making derogatory comments about the Black Student Union and the speakers they invited. In this scene, Felix uses offensive and disrespectful language to refer to the speakers invited by the Black Student Union. He uses racially charged terms ("Miss Black Student Union Bitch" and "old coon") to express his contempt and disrespect for the African-American community and their activities, specifically targeting the Black Student Union event. This dialog is extremely insulting and disrespectful. This dialogue contains derogatory language ("coon," "itch") intended to demean and belittle individuals associated with the Black Student Union and the speaker they plan to host. Speakers showed contempt and disdain for the Black Student Union's efforts, using derogatory terms to refer to their members and the guest speakers they invited. The use of such derogatory language demonstrates a lack of respect, an intent to ridicule, and a deep prejudice or bias against the individuals and organizations being discussed.</p> <p>This dialogue strongly represents Individual Racism because of Felix's highly</p>

				<p>derogatory statements about the Black Student Union and their speakers. Individual Racism refers to personal discriminatory beliefs, attitudes, or actions exhibited by an individual or a small group of individuals. In this context, Felix's statements reflect his personal racial prejudice and his disrespectful attitude towards the African-American community. His derogatory language and disparagement of Black Student Union activities are specific to his personal beliefs and do not represent a broader form of institutional or structural racism.</p> <p>The dialog is also closer to Contempt. Contempt refers to a feeling of superiority and disdain for others who are considered inferior. Felix's derogatory language and disrespectful attitude towards the Black Student Union and their activities show a sense of disdain and disrespect for this group, reflecting a condescending attitude and belief in racial superiority. His words express not only dislike or hatred, but also a sense of belittling and demeaning a group of people based on their race or affiliation. VALID</p>
58	<p>Felix : “So, Brother Walker, nothing but rubble.”</p> <p>Walker : “And barbecued niggers.”</p> 	01:29:07,3 41	58/blackkklansman/ind/contempt/01:29:00,968/F, W	<p>In this scene, Felix, a Ku Klux Klan member, is talking to another member named Walker. The conversation revolves around their bigoted attitudes and hatred towards African Americans. Felix's statement, "So, Brother Walker, nothing but rubble" indicates an affirmation or agreement about destroying or demolishing something. Walker's response, "And barbecued niggers," adds to this horribly racist conversation, indicating violent and racist sentiments towards African Americans.</p> <p>The dialogue contains demeaning and dehumanizing language, referring to individuals of certain racial groups in a very disrespectful and insulting way. The use of the term "barbecued niggers" is not only racially charged but also highly offensive and demeaning, reducing human life to a crude and dismissive phrase. It shows a blatant disregard for the value of these individuals' lives and perpetuates racial discrimination through indifference and lack of empathy. This kind of language reinforces harmful stereotypes and contributes to the marginalization and dehumanization of people based solely on their race.</p> <p>The dialogue displays Individual Racism, depicting certain individuals</p>

				<p>expressing highly prejudiced sentiments towards African Americans. The use of racially derogatory language such as "roasted nigger" reflects extreme racism and dehumanization. These individuals demonstrate a condescending attitude towards African-Americans, showing their personal racist beliefs and lack of respect for the dignity and humanity of others based solely on their race.</p> <p>The dialogue also falls under the category of Contempt. The demeaning and dehumanizing language used to refer to individuals of a particular race reflects a deep disrespect and disdain for that group. This demeaning attitude is evident in the disrespectful language used, which shows a lack of respect for the humanity and dignity of individuals based solely on their racial identity.</p> <p>VALID</p>
59	<p>Turner : “Today... you'd call him mentally retarded. They claimed Jesse... raped and murdered a white woman by the name of Lucy Fryer. They put Jesse on trial, and he was convicted by an all-white jury after they deliberated for only four minutes.”</p>  <p>and he was convicted by an all-white jury after they deliberated for only four minutes.</p>	01:33:45,386	59/blackkklanstman/ins/contempt/01:33:45,386/T	<p>In this scene, Jerome Turner recounts a racial incident he experienced in the past in front of the Black Student Union. Jerome Turner is a historical figure and civil rights activist known for his efforts to advocate for social justice and equality, especially in the context of racial inequality. However, it is important to note that without further context or specific historical references, it may be difficult to pinpoint the individual named Jerome Turner in relation to civil rights activism. There may be various activists or figures throughout history with that name who have contributed to the struggle for social justice. The dialogue refers to a historical event involving a man named Jesse Washington. Jesse Washington was an African-American man who in 1916 was accused of the assault and murder of Lucy Fryer, a white woman, in Waco, Texas. After his arrest, Washington was tried quickly and unfairly by an all-white jury. The trial lasted only a few minutes, and despite little evidence and questionable legal process, he was convicted.</p> <p>The dialogue appears to refer to a historical event involving an individual named Jesse who was accused of raping and murdering a white woman named Lucy Fryer. The language used in the dialogue reflects the outdated and pejorative term, "mentally retarded", which was previously used to describe individuals with intellectual disabilities but is now considered inappropriate</p>

				<p>and disrespectful. The dialog implies that Jesse, who may have a mental disability, was accused, tried and convicted of a serious crime by an all-white jury. Deliberations lasting only four minutes suggest a lack of thorough examination or consideration of evidence, raising concerns about the fairness and honesty of the trial. This situation underscores historical injustices, racial bias, and systemic issues in the legal system, especially regarding how individuals from marginalized groups have been unfairly treated and prosecuted in the past.</p> <p>The dialogue seemed to touch on Institutional Racism, highlighting flaws and prejudices within the legal system. The mention of an all-white jury and the swiftness of deliberations leading to a guilty verdict despite the gravity of the charges suggests systemic racial bias within the institutions of the justice system. This scenario reflects a historical pattern of institutionalized racism where decisions and outcomes are influenced by racial prejudices embedded in the fabric of society.</p> <p>This dialog also falls under the category of Contempt. Contempt refers to a feeling of disgust or lack of respect towards something or someone that is considered inferior or wrong. In this context, the dialogue emphasizes contempt for the unjust legal system and societal prejudices that led to the wrongful conviction of Jesse Washington. This shows a deep disregard and disrespect for the racial injustices prevalent in the justice system of the time.</p> <p>VALID</p>
60	<p>Connie : "Dem free-niggers f'um de N'of am sho' crazy."</p> <p>Connie : "Oh, look at that little pickaninny."</p>	01:40:58,987	60/blackkklansman/cul/contempt/01:40:58,987/C	<p>From the context, it appears that Connie is making derogatory statements about black individuals. The term "free nigger" likely refers to African Americans who are no longer enslaved but are still subjected to discrimination and racism. This reflects the racist mindset prevalent in certain periods of history where racial slurs were used to demean and dehumanize black people. Additionally, "pickaninny" is a highly offensive term used historically to refer to black children, often describing them in derogatory and demeaning ways. This perpetuates harmful and dehumanizing stereotypes of black children, reflecting the racial prejudice of the speaker. The scene, based on the dialog, depicts racial prejudice and discrimination. It reflects the pervasive racism in</p>



society, where derogatory terms are used to demean and dehumanize black people, perpetuating harmful stereotypes and attitudes.

The scene can be categorized as Cultural Racism as it exemplifies the perpetuation and normalization of racial prejudice and discrimination within the cultural context of the setting. Cultural Racism involves societal beliefs, norms and practices that reinforce and perpetuate racial prejudices and stereotypes. In this scene, the use of derogatory language such as "free nigger" and "pickaninny" by Connie's character reflects the cultural acceptance or normalization of such offensive terms within the depicted society. The terms used have historical value and have been deeply embedded in cultural attitudes that perpetuate racial discrimination and disrespect towards black people.

This scene can also be categorized as a depiction of a form of Contempt due to the dismissive, insulting, and demeaning attitude shown by Connie's character to black individuals. The use of racially offensive language such as "free nigger" and "pickaninny" reflects a deep disrespect, scorn and disregard for individuals of African descent. "Contempt" usually refers to a feeling of disrespect, disdain, or scorn directed towards someone or something. In this context, Connie's choice of language and derogatory comments reveal a clear contemptuous attitude towards black individuals. These words carry historical weight and are deeply rooted in racial prejudice and discrimination. Connie's use of derogatory language illustrates a blatant disregard for the dignity and humanity of black people, indicating a profound lack of respect and empathy. The scene exemplifies a form of derogatory behavior towards a specific racial group, perpetuating harmful stereotypes and contributing to a culture of racial disrespect and discrimination. **VALID**