

As relações entre horror e racismo no filme *Corra!*

The relation between horror and racism in the movie “Get Out”

Ana Maria Acker¹

Deivison Moacir Cezar de Campos²

Resumo: O artigo discute como o filme *Corra!* de Jordan Peele, apresenta experiências sensíveis do horror e do racismo nas sociedades contemporâneas. O conceito de horror é entendido a partir de Eugene Thacker (2011 e 2015), para quem a fruição com o gênero se dá no ato de pensar sobre um mundo impensável, não humano e desconhecido. Considerado o outro na sociedade Ocidental, a condição de ser negro, categoria criada durante o processo de escravização e colonização para a desumanização dos africanos (GILROY, 2007), atende a essa definição do gênero. O ser negro causa horror em quem ignora a condição humana, ao mesmo tempo que é afetado em sua humanidade pelo racismo. O texto promove o encontro de duas pesquisas que investigam as características das possíveis experiências estéticas do horror na contemporaneidade: pensando o fenômeno para além do medo (ACKER, 2018) com a que propõe uma crítica ao racismo estrutural a partir do midiático (CAMPOS, 2018).

Palavras-chave: horror; racismo; experiência estética.

Abstract: This article discusses how the movie “Get Out”, directed by Jordan Peele, introduces sensitive experiences about horror and racism in contemporary societies. The concept of horror is understood through Eugene Thacker, for whom the genre fruition occurs by the act of thinking in an unthinkable world, non-human and unknown. Considered as the other in the Western society, the condition

- 1 Universidade Luterana do Brasil (ULBRA). Canoas, RS, Brasil.
<https://orcid.org/0000-0003-0689-7587>. E-mail: ana_acker@yahoo.com.br
- 2 Universidade Luterana do Brasil (ULBRA). Canoas, RS, Brasil.
<https://orcid.org/0000-0001-9928-9825>. E-mail: deivisondecampos@gmail.com

of being black, category created during the slavery and colonization process for the dehumanization of Africans (GILROY, 2007), answers this genre definition. The act of being black provokes horror in whom ignores the human condition, at the same time its affected in their humanity by the racism. This essay promotes the encounter between two researches that investigate the characteristics of aesthetics experiences of horror in contemporaneity: thinking the phenomenon beyond fear (ACKER, 2018) with that one proposes a criticism to structural racism in the media (CAMPOS, 2018).

Keywords: *horror; racism; aesthetics experience. Introduction*

Horror is a genre that circles around diverse niches of mass culture: movies, TV shows and series, games, literature, internet videos, among others. In the audiovisual world, it is a phenomenon that was adapted to new consumption media (CONRICH, 2010) facing the crisis of movie theatres. In the last decade, the production of found footage of horror was intensified, movies simulating documentaries and created with different supports. These productions deepen the discussions about the relationship between technology and horror (ACKER, 2017), although these tensions already occurred in the genre for a long time. Facing a variety of styles and propositions, the critic has been highlighting certain works that, in addition to having expressive numbers in the box office, raised a debate in festivals and awards – *Get out* is one of them. *Get out*, by Jordan Peele, Oscar winner as Best Original Screenplay, in 2018. *We do not get in the debate about the attempt of categorization of recent movies, since in the trajectory of the genre it is common the moments of title growth and the repercussion around them* (HUTCHINGS, 2004).

First movie directed by Peele, *Get out* caused a controversy especially due to the approach on racism in the American society. Ashlee Blackwell highlights that the movie approaches the horror that non-white people feel “in spaces that suggest their colors and cultures to be politely softened in the best of cases, and invalidated in the worst case scenario” (BLACKWELL, 2019, p. 124). However, this is not the only possible reading. The production focuses on, at least, two ways for horror, through the conflicts of the lead character Chris (Daniel Kaluuya), who will meet his girlfriend’s Rose (Allison Williams) parents in a weekend and ends up fighting to save his own life.

In this text, the concept of horror is understood through Eugene Thacker (2011 and 2015) to whom the fruition of the genre happens in the fact of confronting an unthinkable, non-human and unknown world. Considered the other in western society, being black, category created during the process of slavery and colonization for dehumanizing African people (GILROY, 2007) attends this definition of the genre. Being black produces horror in those who ignore the human condition, at

the same time it is affected in their humanity by racism. In the North American horror cinema, the black person is built by the emphasis of difference "marking black people and their culture as the Other" (COLEMAN, 2019, p. 38). Because of that, it is necessary to identify how does Peele is located within this tradition.

The article promotes, therefore, the meeting of two researches that investigate the characteristics of possible aesthetic experiences of horror in contemporaneity: thinking about the phenomenon beyond fear (ACKER, 2018) with the one that proposes a criticism to structural racism through media (CAMPOS, 2018). Such effort is built through the methodology of creating video essays for the analysis of Peele's production.

Notes on being black in American horror movies

Robin R. Means Coleman builds two classifications to think about the relation of horror movies and black people in the United States: horror movies "with black people" and "black horror movies". The first group refers to the productions that include black characters without problematizing social and cultural issues related to race, unlike the second group, which proposes to think about context where black people are inserted into the North American society and how they are treated through difference (COLEMAN, 2019). The researcher presents different productions in different periods of movie history, confirming the perception that these two groups remain despite the transformation in both of them. Analyzing each one of these processes escapes the goals proposed for this article, therefore, we quote examples that helped crystalize certain characteristics of horror and its connection to racism.

Even though it is not a horror movie, *The Birth of a Nation* (1915), by D. W. Griffith, helped shape the narrative and aesthetic of classic cinema. Even so, the technical appreciation does not minimize the problems the story brings when telling a story of two families during the Civil War. The racist group Ku Klux Klan appears to judge and sentence black people. In fact, the persecuted characters in the movie are played by white actors with blackface painting (COLEMAN, 2019). One of the

characters in the story is accused of an attempt of rape against a white girl, as Coleman highlights. “The movie was made at a time where a mere look of a black man towards a white woman (“rape gaze”) resulted in lynching (COLEMAN, 2019, p. 68). This distrust about the relationship between a black man and a white woman is brought back by Peele in *Get Out*, as we will approach in this text.

The idea of the Other as practically a monster is brought back in many movies – in *King Kong* (1932), for instance, natives are shown as fanatic savages. The lack of control in rituals appears mainly, in productions representing Haitian voodoo. However, this practice is associated by the cinema to the zombie, and, according to Coleman, there’s a consistent reason for that. “It was Haiti’s impact on whiteness that generated horror” (COLEMAN, 2019, 108), because the Caribbean country abolished slavery in 1794 after the Haitian Revolution, led by Toussaint L’Ouverture, a leader that practiced voodoo. Soon, voodoo started being represented in movies as something bad, a way of stigmatizing the Haitian country that defied the colonizer (COLEMAN, 2019).

The zombie monster was used numberless times to think about human relationships with difference, social status and gender, according to what we can identify in the classic by George Romero *Night of the living dead* (1968). *During a zombie attack, a black man*, Ben (Duane Jones), takes initiative and organizes the defense of a group of people in an abandoned house, however, the lead character has a tragic ending: he is murdered by the town cops that deemed him as a zombie threat. Romero said, numberless times, that he didn’t choose Jones for the role because of his race, but the debate is in the movie, encouraging many sequels, making Romero’s work an example of “black horror movie”, as Coleman comments:

[...] Ben’s presentation was innovative, different and important, only for the novelty of his encounter and treatment by white people. There wasn’t any desire for a white woman or submission or hesitation. Still, *Night* was a pessimistic movie in every level. *Night became a fictional reminder of Norman Mailer’s assertive in his 1957 essay “White Negro*, where he

affirms that: “Any negro that wishes to live needs to live with danger from his very first day, and no experience can be casual to him, no negro can walk in a street with the certainty that no kind of violence will attack him in his walk [...]”. (COLEMAN, 2019, p. 201)

The construction of the character Ben opened a path in the market for other productions. The 1960’s and the 1970’s were important for the horror genre as whole and Blaxploitation also had an interest in fear narratives:

The economic conditions in which black movies were made coined the term “blaxploitation” – a merger between the words black and exploitation – used to defined black movies at the time, horror or otherwise. Blaxploitation describes an era of releases of black movies that were frequently inspired by the Black Power ideology while presenting themes like empowerment, self-sufficiency (not always obtained by legal means) and awareness. (COLEMAN, 2019, p. 207)

In this period, titles like *Blacula* (1972), *Blackenstein* (1973), *Abby* (1974), *Dr. Black, Mr. Hyde* (1976), among others. However, this process of representation did not become continuous in the industry, because in the next decade – 1980’s – conservatism advanced in Hollywood and in horror movies, bringing slashers to the North American suburbs. “These white monsters had the particular goal to punish the ones closer to him: White rural/suburban families. White parents were judged for not taking care of their children [...]” (COLEMAN, 2019, p. 249). Black characters went through a process of invisibility or they are in the movies only to be victims of these monsters, having their bodies sacrificed in benefit of white people, as occurred with the cook Dick Hallorann (Scatman Crothers) in *The Shining* (1980) (COLEMAN, 2019).

Get out! Is inserted, therefore, in the context of the relationship between racism and horror, fundamentally due to the problematization of the constant fear felt by black people in a society where others see them as the Other, the threat, in addition to the exploitation of their bodies. We can establish, then, connections between these forms of fear and horror with the theories by Eugene Thacker.

Readings of contemporary horror

Thacker (2011 and 2015) argues that the fruition with horror is given in the act of facing an unthinkable, non-human and unknown world. According to the north American author, “facing this idea is facing an absolute limit to our capacity of properly understanding the world” (THACKER, 2011, 1, our translation). Aesthetic experiences with a post-human, cosmic horror and the absence of stable categories of thought to deal with these phenomena are the focus of Tacker’s trilogy *Horror of Philosophy*.

Maybe genres like horror are interesting not because we can create ingenious interpretative models for them, but because they lead us to question some of our most basic suppositions about the process of knowledge production, or about the arrogance of living in a world centered in humanity as we currently live in (THACKER, 2015, 11).

According to this discussion, horror overcomes fear to problematize the battle with the unknown and the awareness of a world without us, as well as the limits of thought (2011). The world for us is the exterior and how we relate to it; while the world in itself simply exists regardless of our existence. In turn, the world without us is the battle with the unknown and non-human, an element that is very explored in horror. “As H. P. Lovecraft knowingly said: “The most ancient and strongest emotion in our existence is fear, and the most ancient and strongest type of fear is the fear of the unknown””. (THACKER, 2011, 9) The North American writer is frequently quoted in books as fundamental for the understanding of the phenomenon:

And us, as human beings, certainly have a collection of ways to relate with the non-human, either through science, technology, politics or religion. But the non-human remains, by definition, a limit: it designates both what we relate and what remains inaccessible to us. That limit is the unknown, and the unknown, as the horror genre reminds us, is, a lot of times, a source of fear or horror.

Lovecraft's universes destabilize these limits between the world we live in and the one that is unknown to us. Such experiences with horror are not new, however, we identify an expansion of narratives that explore sensations that are not always linked to fear or disgust. We perceive a preponderance of vertigo, discomfort, inconveniences that lack outlined and clear characteristics. The audience experiences a swampy narrative terrain, although it not always easy to decode it. The confrontation with the "unthinkable" suggested by Thacker acquire, therefore, a constancy.

Methodologic path

The investigation of the aspects of aesthetic experience with horror in the cinema and the relationships of these with cultural and social phenomena demand methodologic procedures that seek to problematize the hermeneutic tradition: Human Sciences (GUMBRECHT, 2010). Thus, we intend to perform video essays as a support for the film analysis. It is recurring the argument that instruments are built throughout research and that necessity is deepened by the reflections around the sensitive dimension of experience. "[...] Cinema has means of proposing certain aesthetic ideas due to their machinelike processes. It is precisely the relationship of these apparatuses with human creations that strengthen the fruition of the viewer with images in a screen" (ACKER, 2014, p. 5). Therefore, the perception of limitations in a text in description and interpretation of audiovisual is fundamental in researches that face these challenges.

Video essays were expanded in the last few years with the transformations of increasingly accessible technological tools. According to Catherine Grant (2013), video essay is a performative practice of film studies. "They use techniques of reframing, remix, applied in movies and excerpts of moving images" (GRANT, 2013). Through this perspective, we produced two videos, *Get out! And the horrors of the sunken place* and *Get out! and the horrors of racism*, which help the analytical study in the crossing of two readings proposed in the film.

Get out! And the horrors of the sunken place

In his trip, the character Chris goes through the first tense moment: he hits a deer in the road and the animal doesn't instantly die. The approximation of the man to the animal (Figura 1) foreshadows a childhood trauma, which the viewer will only know late on.

Image 1 - The accident with the animal leads Chris to the memory of a trauma.



Source: Reproduction of the video essay Get out! And the horrors of the sunken place.

It is precisely in the hypnosis performed by his mother-in-law Missy (Catherine Keener) that we know the dimension of horror that inhabits the memory of the lead character: Chris's mother was hit by a car and died while he was at home watching TV. Missy accuses him of not doing anything and the pain is unbearable for the man, who tries not to remember. At this point of the dialogue, the shot slowly closes in the character's face, which marks the distress and the attempt of escaping the images and actions of the past (Image 2).

Image 2 - Hypnosis activates memories Chris wants to avoid.



Source: Reproduction of the video essay Get Out! And the horrors of the sunken place

When commenting about the aspects of Lovecraft’s work, Thacker argues that “Horror did not come from what you saw, but what you couldn’t see, and beyond that, what you couldn’t penetrate, what you couldn’t think about” (THACKER, 2015, p. 13) This is Chris’s attitude towards his mother’s death, a pain so deep that escapes thought (Image 2). Ashlee Blackwell (2019) argues that Chris’s despair expands because the evil that surrounds him attacks precisely the loss of family stability, his references in the world:

Because once black people get out of the safety of their homes, families and communities and go to a world filled with racial microaggressions and prejudicial behavior, there is a real and conscious anguish in relation to the loss of identity and extinction. This anguish was incorporated into our DNA through generational trauma (BLACKWELL, 2019, p. 14).

When entering the sunken place ordered by Missy, the character loses all and any stability of thought or actions and falls into an abyss that expands his childhood memories. The rhythm of the image is slower, and the sound works with the ambiance of daydream and fluidity. In the

video essay, we emphasized that through collage and fusion of images of the deer that died by hitting in the beginning of the movie: Chris as defenseless as the agonizing animal in the side of the road (Image 3) motionless in front of Missy, the man struggle in despair in the perpetual void in which they send him.

Image 3 – Fusion of Chris’s image with the deer of the beginning of the movie.



Source: Reproduction video essay Get out! And the horrors of the sunken place.

The sunken place imposes a condition of total impotence – as a viewer, the character sees the exterior world as a screen in which it is impossible to interfere. In a certain way, this scene brings back Thacker’s philosophical discussion of the experience of a world without us, indifferent to Chris’s experience as a human being with life and history. This environment is where he will start existing after giving up his body for the macabre experience of Rose’s family – sunken into the unknown, in a type of perpetual nothingness.

When he’s captured, Chris is informed of the procedures by the man that will receive his brain, Jim Hudson (Stephen Root): the first step was the hypnosis, the second step was the mental preparation for the transplantation of the most important organ of the human body; and the third step is the surgery. After the change, the young man won’t die, but he will live watching what the body is doing without having any control over it, a lifeless existence. In this sequence highlighted in the video

essay, we highlight the construction of a dialogue between Chris and Jim. The shots and reverse shots refer to his childhood trauma again, because the environment helps activate in the lead character the moment where he knew of his mother's death (Images 2 and 4). As the conversation advances, the family's prisoner understands what will happen and has flashes of the people he found and behaved strangely, because they were already submitted to the experience (Image 4).

Image 4 – Chris is informed of what will happen after the surgery.



Source: Reproduction of the video essay Get out! And the horrors of the sunken place.

According to Thacker, a life without being is something common in horror traditions:

“The infamous question ‘What is life? Seem to be always hidden by the question ‘What is being?’ And even if the whole idea of Life without Being may seem absurd for philosophy... however, as we say, it isn’t for horror (THACKER, 2011, 132).

The permanence in the sunken place is precisely the existence of a life without being and Chris will become something similar to a zombie,

horror monster reconfigured different times for the approach of social and political issues in cinema, according to what we discussed in this text. The essence of the man will go to Jim, who wants his talent as a photographer, the eye. The final image of the video essay highlights a fusion between both faces, because, even if in a limited manner, Chris will remain alive, which in the presented circumstances is more frightening than being dead.

The exposure of racism through the horror experience in *Get Out!*

The movie *Get Out!* Makes direct reference to the structural principles of Western racialism and the contradictions that arrived in contemporary days. In the movie, the relationship between the Western white logos and the Black African American body, built by racist theories, is updated. Because of that, at the same time black youth are hunted like deer, direct reference to the eugenic perspective of the black infrahumanity, their bodies, re-signified by sports and by the advertisement as superhuman (GILROY, 2007), are fetichized.

The historic association of blackness with infra humanity, brutality, crime, laziness, excessive and threatening fertility, among others, between undisturbable. But the apparition of a rich visual culture that allows blackness to be beautiful, also feeds a fundamental lack of trust in the power of the body of keeping in place the borders of a racial difference. (GILROY, 2007, p. 42)

The perspective adopted by the screenplay becomes very complex, because it is about a black man, Peele, narrating how white people fetichize black bodies. To solve this dissociation between who is telling and what is told, the author uses satire to approach the subject. However, some critics, mainly Universal Studio, considered the production a comedy, including the category for the Golden Globe nomination. The author refrains that classification, because he considers that “the theme of the movie is not funny (...) I think the problem here is that the movie

subverts the idea of every genre. Call it whatever you want, but the movie is an expression of my own experience, of the experiences of a lot of black people and minorities" (COVRE, 2017).

The unknown world, a brand in some horror movies, is built on different perspectives. The most visible is the possibility of performing a brain transplant. The notion of a double in a body is no strange to the afro-diasporic and African culture, however, that possibility is linked to the Sacred (ANGRAS, 2008). The other unknown world is the possibility of de-racialized relationships. To build the universe of the movie, the screenwriter and director adopts the perspective that white people make an effort to understand black universe and individuals. He projects his imagination into white bodies to show how they think the black body.

The beginning of the work make three mentions to the different forms racism is manifested in history and in everyday relationships. In the first scene, there is a kidnapping of a black man that is walking in a suburban street in the United States – a direct allusion to the hunt for enslaved people in Africa during the colonial period. He is attacked by a masked man, put on a trunk of a vehicle and disappears (Image 5).

Each family member fills a very clear role in the hunting, emptying and transplant of black bodies. In the action of the brothers, Jeremy (Caleb Landry Jones) uses violence and Rose uses seduction to hunt. The mother Missy appears to be a conciliatory and organizing member of the family, however, her real role is to empty this body. The father, Dean (Bradley Whitford), playful and interested in the black culture, has the job of filling that emptied body through a brain transplant.

The dear head exposed in the family house alludes to the valorization of hunting and the use of a carcass as a prize (Image 5). Chris and the animal are put in the same place in two moments of narrative breach. The accident, in which the character remembers the childhood trauma explored for his capture; and when he reacts to the condition of submission to which he was imposed.

Image 5 – Hunt to black bodies.



Source: Reproduction of the video essay *Get out! And the horrors of racism*.

In the scene where Chris and Rose pack their bags for the trip, they have a discussion about the acceptance of her family of their interracial relationship (Image 6). The young man is concerned about how he is going to be received by the girlfriend's family. According to Fanon (2008, p. 75), "Historically, we know that the black man accused of having slept with a white woman would be castrated", on the other hand, it has a relation with dominion of the oppressor. In the United States, interracial couples remain a taboo, because they break the separatist multicultural logic of the north American society – unlike Brazil, for example, where interracial relationships were normalized as a form of social whitening. As we already discussed, this aspect of racism is in classic movies such as *The Birth of a Nation* and *King Kong*. The debate is in the movie, especially in the perspective of objectification of the black body attending the desire of the character – her relationship with the people she captures is only sexual, according to the demand of white people for transplant.

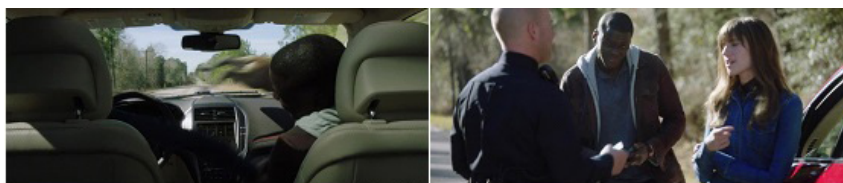
Image 6 – The invitation to visit Rose’s parents provokes a debate on interracial couples in the United States.



Source: Video essay Get Out! And the horrors of Racism

The third sequence, already in the trip to Rose’s parent’s house, shows a police approach. In addition to the accident with the deer having awoken Chris’s memory about the accident that caused his mother’s death, it also points towards another act of everyday racism; The policeman asks information about the accident to the woman, but he asks for the black man’s documents, even though he wasn’t driving the car. The girlfriend reacts with anger, which provokes a tension with the policeman (Image 7). The scene makes reference to the elevated number of deaths, the imprisonment and violence against black people, which had caused protests, often violent, throughout the north American territory.

Image 7 - Rose confronts the policeman after he asked for Chris’s documents even though he wasn’t driving.



Source Video essay Get out! And the horrors of racism.

These three excerpts insert production in the debate on racism in a teleological way are the highlights of the second video essay: The first sequence has a direct relationship to slavery and maintenance of the infra human condition of black people; the second sequence reflects

on how this imaginary was consolidated in the form of structural racism and their consequences in personal relationships; and, lastly, how these stereotypes – infra-humanity, sexualization and marginality – are socially controlled. In conjunction, the excerpts analyzed produce another narrative layer that exposes the historic condition of black people in the United States but deals with a common background in every African diaspora.

The omnipresence of the deer is another element to be observed. The animal appears in the trip and causes the accident – Chris watches him agonize, bringing back, as referred, to the memory of his mother accident where she suffered the whole night before dying (Image 1). In a connection with the racist perspective of Black infra humanity, this aspect reappears in a dialogue from Dean Armitage, the father, when he says: “I don’t like deer. They mate like rats. I don’t like them”.

The presence of the animal arrives again when the lead character is already arrested in the basement, being prepared for the transplant surgery. It is the head of a deer exposed as a trophy. In that moment, both are hunts and kept as present trophies, but relegated to absence. Ironically, the father will be killed by both of them. Another relationship between hunting and black people are established with the head exposed in the basement wall and the set of photographs of black men that Rose keeps in a wall above her bed.

The family contact with black people refers to a theme that has increasingly more attention of the movements, which is the valorization of black culture without the presence of black people, after all, as Rose says, “they are very white”. Nowadays, that can be seen in the arrival of rock to the musical market, for example. In the Brazilian culture, such fact has been happening in music and more traditional manifestation, such as capoeira, religion and carnival. In the movie, black bodies are desired since the mind, or the existence that inhabits that body, is not there.

The specific uses of the black body (SANSONE, 2007) acquired their own brands, distinguishing them, equally, from most cultural identities.

The body techniques refer, according to Mauss (1974, p. 211), on how individuals, mediated by culture, use their bodies. Therefore, it proposes the social nature of techniques, mainly, by being learned through imitation, putting prestige to the individual that “makes the act ordered, authorized and proven” (p. 215). The body is transformed into an instrument and the technique is a traditional and effective act, because it depends on tradition to have a transmission. Appropriating this instrument is the desire of white people in the movie.

The body, therefore, is in the center of every discussion about the place of the black person in contemporary societies proposed by Peele. In the first encounter with Jeremy, he questions Chris about sports, such as MMA, and says that “with his posture and genetic map, if he really trained, he would be a beast”. In a similar way, the housekeeper Walter (Marcus Henderson) spends his days on physical activities, such as cutting grass and wood, and at night he runs at the garden (Image 8).

Image 8 – Fetishism and the desire for the black body.



Fonte: Reprodução ensaio audiovisual *Corra! e os horrores do racismo*.

Running makes a direct reference to racial issues. In addition to the well-known prevalence of black people in athleticism In a research performed during the 1940's by Fanon (2008), in which white interviewees would comment randomly a set of up to 40 proposed words. When referring to “black”, the word was related to “biologic, sex, strong, sportsman, powerful, boxer, Joe Louis, Jesse Owens, Senegalese soldiers, wild, animal, devil, sin. The expression Senegalese infantry evokes the qualifiers: terrible, bloody, solid, strong”. (FANON, 2008, p. 144).

That perspective, however, is prior. According to Gilroy (2007, p. 41), the “biologic cycle”, according to Fanon’s terms reflecting on the iconic stardom of Joe Louis and Jesse Owens, begins with a mythical image of the Black man: incredibly agile and athletic (GILROY, 2007, p. 41). That admiration makes them renounce “the most modern techniques of organization of the relationship between body and soul in the joyful reduction of the black body to its natural superiority, physical, biochemically programmed” (p. 305).

The cult to the visitor’s body appears in a direct form during the event promoted by the family. Chris is presented to many of the couples that want him for transplant, each one with their own interests. One of the couples, the Gordons, are interested if the man plays golf, referring that they know Tiger Woods – black golfer champion. The couple Nelson and Lisa is interested if black sexuality is really better; while the Dray’s understand that the whites were already privileged before, but now “black is in”.

The comments are linked to known racist stereotypes: athletic body, sexualized and, finally, a body gifted with quality: the desire for inhabiting it goes through its acquisition, just like in the slavery period. The auction is performed as if it were a family Bingo session. However, no one speaks and the one who offers more will receive the subject as object. In Chris’s case, the winner wanted his eyes. The photographer, initially pacific and submissive to his girlfriend’s desires, needs to change into the beast, referred by Jeremy in the family gathering.

The character Rod (Lil Rel Howery), Chris’s friend, builds another narrative layer, making criticism and a counterpoint to the story, creating a point of view around the black perspective. Rod perceives what is happening even without really knowing what it is about. In one of his first apparitions, he reminds his friend about one of his rules: “Don’t go to a white girl’s parents house” He is the image that makes the unknown world believable. When the photographer tells he became the center of attention at the party and that he was hypnotized, Rod warns him: “They

could make you do any type of shit. Bark like a dog, fly around like a pigeon. I don't know if you know, white people love to have sex slaves”.

Despite making a sexual reading of the consequences of the trance, Rod understands something weird is happening. “I'm just connecting the dots. I'm accepting what you're telling me. I think the mother set everybody up in a trance and is fucking with everybody”. He accepts the weird aspect of the story so much that he goes to the police. The unbelievable world, which to him is real, becomes a joke to the interlocutors. The character is Peele's alter ego, warning about the dangers of trusting white people you don't know in the context of structural racism where we live. This layer, even though it isn't the most apparent narrative layer in the movie, is the one who carries the director's proposition, because it shows the horror in racial relationships in contemporary societies.

The closure of the story, with Chris being saved by Rod, makes a nod to the ending of *Night of the living dead* (1968), by George Romero. In the 1960's classic, the black character, the only survivor of the zombie attack, ends up assassinated by the police. Rose, in agony, tries to use the racist mechanism of accusing the boyfriend when she sees the police coming. However, the car approaching is his friend's car. Peele signals, thus, that things are a little different for African American people now in comparison to 50 years ago. The reference to the character Ben is an homage to the legacy of this movie and what it represents for “Black horror cinema”.

Final Considerations

The aesthetic experiences proposed by the movie *Get Out* are in the different narrative layers presented by the movie. Using marks of the horror genre, the director Jordan Peele raises questions that affect the everyday life of black people in the United States, but in a general way in contemporary societies. With that, the movie gains depth and, from a proposal of allocation, produces recognition for afro Americans – even in a supposed unbelievable context.

Eugene Thacker's theories are an important theoretical reference for the understanding and sensible analysis of a genre that increasingly raises reflections around the unknown and tensions multiple forms of strangeness, and discomfort. The movie *Get Out!* Offers, through these narrative layers, different readings.

This text presents, therefore, two moments of observation that are complementary. The first exposes the connection of the work with aspects of the unknown and the unthinkable, through Thacker (2011 and 2015). In the second one, there is further development around the racial context that Peele's work problematizes. Such discussions show the place of horror in contemporary cinema and how gender has been reinventing itself throughout the years, despite the market mishaps and technologic transformations. Therefore, the need for research around the aesthetic is expanded and shows how much cinema studies need to face genres in all their complexity. A movie like *Get out!* Exaggerates the need for analysis on social, cultural and political implications of horror and the way this genre contributes for the reflection and the combat to racism in today's society.

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About the authors

Ana Maria Acker – PhD in Communication and Information at Universidade Federal do Rio Grande do Sul – UFRGS and Master’s degree at the same institution. Professor in the Journalism course at Universidade Luterana do Brasil

– ULBRA. She has a Bachelor's degree in Social Communication – Journalism and she is a specialist in Cinema at Universidade do Rio do Sinos - Unisinos. In the current article, the author approached the theoretical aspects of horror in the contemporary context, especially through Eugene Thacker and Robin Coleman. The conception of the first video essay of analysis (Get out! And the horrors of the sunken place) and the respective text were also made by her.

Deivison Moacir Cezar de Campos – Professor at the Post-Graduation Program in Education at Universidade Luterana do Brasil – ULBRA. PhD in Communication Sciences at Universidade do Vale do Rio dos Sinos – Unisinos. In the current article, the author discussed the ethno-racial theories through what he observed in Peele's film. Authors like Fanon, Gilroy and Coleman were the base for the analysis and construction by the researcher of the second video essay (Get out! And the horrors of racism).

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