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**Images of Double Consciousness in the Film *Green Book***

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Master's Degree in Literature and Civilization**

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## **Dedication**

Our praise and thanks first foremost to Allah, who guided and helped us.

To our dear parents for their endless help and support. This dissertation is dedicated to those who believe and support us throughout this journey.

To every Palestinian, we dedicate this work.

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We hereby declare that all the mistakes and errors of the dissertation are ours; subsequently we take the full responsibility.

## Abstract

This study examines the concept of Double Consciousness (D.C) in *Green Book* film. It mainly aims to investigate how Double Consciousness is depicted in the film *Green Book* by exploring how characters navigate their identities within the racially divided context of the 1960's United States. This study contributes to the societal understanding of the Double Consciousness in creating positive social change and promoting social awareness. This small-scale exploratory qualitative study aims to provide an in-depth analysis of the film *Green Book* through the lens of Double Consciousness. The movie is used as a primary source of data, and cultural/historical analysis is employed to examine the film's relationship with its broader cultural, historical, and theoretical contexts. In addition, a mise-en-scene analysis was employed to enrich the empirical chapter and show how filmmakers arranged compositional elements in the film. The qualitative findings showcase six themes that depicted the concept of Double Consciousness in the film *Green Book*, mainly in how it is depicted throughout the internal struggles of African Americans, and through their interaction with the 'other.' The findings also revealed the challenges faced by marginalised groups within American society in the 1960s and how they navigated their identities. This study adds to our understanding of how films and cinematic representations can be used to depict social realities, highlighting African Americans' inner struggles.

**Keywords:** African Americans, Double Consciousness, *Green Book*, Mise-en-scene.

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# General Introduction

## 1. Background of the study

One of the fundamental concepts in literary works is Double Consciousness; in *The Souls of Black Folk* (1903), W.E.B Du Bois described it as a concept of having two different identities in one dark body. The exploration of Double Consciousness in African American literature is crucial for understanding the nuanced experiences of individuals navigating dual identities, shedding light on societal attitudes towards race, identity, and societal hierarchy. It also highlights the resilience and agency of people facing societal pressure

The rise of African American literature coincided with the disenfranchisement of Black populations in the south. Authors like Frances Harper, Paul Laurence Dunbar, Charles Chesnutt, Pauline Hopkins, and Sutton Griggs emerged during a time when Southern states were implementing laws to exclude Black people from political participation. Despite this, these authors from the North used their writings to advocate for the silenced Black population and push for their inclusion in the nation's political life. It is crucial to recognise that Black elites and workers in industries such as agriculture, lumber, and mining did not always share the same political goals during this period of Jim Crow segregation (Williams, 2017). Racism limited Black writers in the American publishing industry by making them conform to white audiences' expectations. The relationships between white patrons and Black authors also restricted the latter from freely expressing themselves, a phenomenon common in all patron/author relationships, but more impactful when race is involved. White publishers and patrons insisted that Black authors depict their race as "primitive and exotic," leading to significant constraints or distortions in the self-expression. Re-publishing texts authored by Black individuals today liberate them from the restrictive environments in which they were originally created. Placing these texts within the context of a rich African American literary tradition in which these authors were instrumental in forming provides a more accurate



understanding of the cultural significance of their work (Hutchinson, n.d.). African American authors like Richard Wright, Zora Neale Hurston, and Langston Hughes have started to write about Double Consciousness in their literary works as *Native Son* (1940) by Richard Wright. It is about a young black man living in Chicago in the 1930s and portrays the impact of racism, poverty, and injustice faced by Bigger Thomas (Wright, 1940). In her novel, *Their Eyes Were Watching God* (1937), Zora Neale Hurston, celebrates African American culture through themes such as identity, to follow the journey of an African American woman called Janie Crawford.

Cinema plays an important role in both reflecting and shaping societal attitudes towards race and identity. This serves as a mirror, portraying different perspectives that can either challenge or reinforce stereotypes. Through telling stories and depicting divers' experiences, it contributes to the social understanding of race and identity in one way or another. In addition, filmmakers can express themselves by challenging the society to change their social understanding. Cinematic representation of Double Consciousness explores the inner struggles and conflicts faced by characters from marginalised backgrounds, capturing their dual identity. In addition, films represent the internal struggles that characters grapple with, and the cinematic representation emphasises nuanced experiences in order to increase the understanding and awareness among audiences. For example, the 2017 film *Get-Out* discusses the experiences of Black Americans and American society. The movie discusses the themes of cultural appropriation, social classes, and racism. It describes the Double Consciousness of African Americans (Buckingham, 2019). Further, the film *Black Panther* addresses Double Consciousness, as it portrays T'challa as the king of Wakanda and the Black Panther, experiencing dual identity and struggle between two distinct sides (Bruce, 1992). In his 2002 article *Black Skins and White Masks: Comic Books and the Secrets of Race* Marc Singer stated that the theme of dual identities is central to the character of every superhero. Also, *The*

*Hate You Give* explored the themes of identity, activism, and racial injustice. Thus, Starr Carter, a young African American girl, grappled with balancing her identity in her black neighbourhood and her largely white school. Double Consciousness appears in this film, with a clear image (Baker, 2019).

This study continues this line of research by exploring images of double consciousness within the context of the film *Green Book*. To give context to the movie, its narrative follows the journey of characters embarked on a road trip navigating the segregated south in the face of racial prejudices and stereotypes, shedding light on the challenges and complexities of double consciousness. Examining how the character of Dr Shirley suffer from several types of racism and how they feel as people have different identities. This dissertation contributes to conversations on African American literary works, especially students of master literature and civilisation, to enhance their understanding of D.C in the cinematic medium using the film *Green Book* as a case study.

Our research contributes to the societal understanding of double consciousness in order to create positive social change and promote social awareness. Exploring this concept by depicting D. C. in films such as the *Green Book* can encourage academics to examine literary works that represent diverse experiences as well as of the ways in which popular culture shapes and sets social norms and attitudes.

## **2. Statement of the Argument**

For a considerable period, the concept of double consciousness has been a subject of discourse in the works of many African-American authors, such as W.E.B Du Bois, Frantz Fanon, and Toni Morrison. To the best of our knowledge, the majority of these studies and research conducted previously overlook studying the notion of double consciousness in the media, notably in films, as our review demonstrated that the sheer amount of research of D.C

was in written literature. Although double consciousness gained attention at that time, there is still a need for more research to exploring the concept of D.C in films. Thus, this research aims to examine how double consciousness is depicted in the film *Green Book* by analysing the representation and portrayal of this concept in the 2018 film *Green Book*, investigating how characters, narrative, and cinematic techniques contribute to the understanding of this concept within the racially divided context of the 1960s United States.

### **3. Research Questions**

- How does the film *Green Book* portray the concept of double consciousness among its characters within the context of the 1960s US?
- How does the character ‘Dr. Don Shirley’ and ‘Tony Lip’ contribute to the portrayal of double consciousness?
- Which moments or scenes in the film specifically reflect a double consciousness?

### **4. Literature Review**

Many scholars have dealt with the analysis of the term ‘Double consciousness,’ Ashlie Dabbs (2011) is one of them. In her thesis “the invisibility of "second sight": double consciousness in American literature and popular culture” Dabbs analysed the metaphor ‘second sight’ as a signifier of the idea of having double consciousness, that had been described in Du Bois’ *The Souls of Black Folk* (1903). The author stated how she studied the metaphors used to represent different views of double consciousness within the African American experience. Specifically, Dabbs analysed the concept of second sight in Pauline Hopkins’s novel *Of One Blood* (1903) to show how she depicted it as a hereditary trait, shifting the metaphor from a signifier of double consciousness to a signifier of Black identity. Looking eighty years ahead from Du Bois and Hopkins, they delve into how second sight is portrayed in Gene Rodenberry’s well-known show, *Star Trek: The Next Generation* (1987-

1994). This examination shows that Du Bois' metaphors remained significant in popular culture by the end of the twentieth century. The analysis revealed that all three studies view second sight as linked to race; this study also paves the way for exploring this concept in American literature and popular culture in both the twentieth and twenty-first centuries (Dabbs, 2011). In the same vein, Elizabeth Chin published an article entitled Michael Jackson's Panthers Dance: Double Consciousness and the Uncanny Business of Performing While Black. In this article, Chin (2011) shows that Black artists must navigate the complexities of pleasing and challenging white perspectives on their work while performing themselves as black individuals. Rather than conforming to whitewashed ideals, black dream ballets blur lines between reality and dreams. It was influenced by Du Bois' concept of "Double Consciousness," and artists like Jackson and Dunham create dreamscapes that blend with harsh realities, where the search for utopia is unattainable and elusive (Chin, 2011).

Also, Shelley Stigter in her thesis double-voice and double-consciousness in native American literature explored the dynamic between 'double voicing' and 'double consciousness' in the history of Native American Literature. After the colonial contact the idea of 'double voicing' have been diminished in works, giving way to 'Double Consciousness'. However Native American authors began incorporating 'double voicing' back into their writing, along with a bicultural awareness inherited from the era of double consciousness (Stigter, 2005).

One can conclude that the majority of previous explorations of double consciousness were conducted on written literature works, while such in-depth explorations of the concept are limited in works on the Big Screen. Hence, the aims and objectives of this study are based on this gap.

## **5. Aim of the Study**

This research seeks to investigate how double consciousness is depicted in the film *Green Book* via exploring how the characters navigate their identities within the racially divided context of the 1960s United States. Under this general aim, there are other specific objectives as follow: To identify images of double consciousness in the film *Green Book*, to discuss the use of cinematic techniques in depicting social constructs and to provide insights and recommendations for students in literature.

## **6. Significance of the Study**

This research is important because it tackles one of the main themes in African American literature. Double consciousness played a crucial role in identifying the harsh reality of black people, in addition to the struggles they faced in defining their identity. Moreover, this study will help academics and students of literature and civilisation to enrich their understanding of the complexities surrounding race, identity, and dynamics in American society, highlighting the relationship between academic research and culture.

## **7. Research Methodology**

We used the theory of double consciousness to frame our analysis of the *Green Book* film. This is a small-scale exploratory qualitative study that aims to provide an in-depth analysis of the film *Green Book* through the lens of double consciousness. The movie *Green Book* was used as the primary source of data analysis besides secondary sources for the theoretical foundation. Furthermore, we used cultural/historical analysis to examine the film's relationship with its broader cultural, historical, and theoretical contexts. In addition, a mise-en-scene analysis enriches the practical chapter and shows how filmmakers have arranged the compositional elements in the film.

## **8. Structure of the Study**

This dissertation is divided into two chapter. In the first chapter, it is theoretical, including the historical and cultural context of double consciousness in literature by providing a definition for the concept, its origins, and how it has emerged. In addition, William Edward Burghardt Du Bois influenced double consciousness. In addition, this chapter reviews previous empirical literature exploring double consciousness. While in the second chapter the study is practical, the progress will highlight mise-en-scène analysis in which presenting how the filmmakers presented the theme in the scenes, besides the effects that had been created in the scenes and their purpose.

## **CHAPTER ONE**

### **Double Consciousness: Historical Background, Theoretical Framework and Literature**

# **Chapter One Double Consciousness: Historical Background, Theoretical Framework and Literature**

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## **Introduction**

African American literature is a collection of poems, essays, and stories by African writers in American society. It covers the themes of identity, race, oppression, and discrimination. It explores the complicated experiences of Black individuals in a dominant-white society. This literature reflects the struggles of African Americans throughout history. Authors like Zora Neale Hurston, James Baldwin, Richard Wright, Toni Morrison, among many others tackle topic of identity, race, and racial discrimination to explore the experience of Blacks in a racially context, particularly America. The concept of double consciousness is a topic discussed in African American literature, first coined by African American sociologist W.E.B. Du Bois in his seminal work *The Souls of Black Folk* (1903). This chapter aims to provide an overview of double consciousness to shape a social understanding of the concept. First, we begin this chapter by framing the theoretical foundations of double consciousness, and then move to its conceptualisation and historical development. Finally, we concluded the chapter by reviewing available previous empirical studies to highlight the gap in research.

### **1.1.Double Consciousness: Theoretical Foundations**

Double consciousness is a concept introduced by W.E.B. Du Bois, an African American sociologist, in his work *The Souls of Black Folk* (1903). It refers to the experience of having ‘two-ness’ and dual identity in one dark body (Du Bois, 1903). The theoretical foundations of double consciousness include many factors such as race, identity, and social power dynamics. Du Bois states that the issue of race and discrimination create what is called double consciousness or a dual awareness among African Americans in the United States. First, individuals hold authentic self-perception rooted in their personal experiences and cultural identities. Simultaneously negotiating the external perceptions imposed by a dominant, often racially biased, societal culture. Race plays an essential role in shaping double consciousness, as individuals grapple with the impact of racial injustice and systemic inequality. This reflects marginalised groups’ struggle to reconcile their self-perception with societal expectations and stereotypes (Walker, 2019). This concept underscores the pervasive influence of race on one’s sense of self and the complex dynamics involved in navigating society marked by racial hierarchies.

The theoretical foundations of double consciousness are deeply intertwined with the concept of identity. W.E.B Du Bois developed this idea in the context of African American experience. This concept suggests that people from marginalised racial groups navigate a dual identity from different social and cultural backgrounds. These people are confused and lost between their two identities. They negotiate self-perception and awareness of how society perceives them based on race (Rawls, 2000). The shaping of these theoretical foundations involves an exploration of the intricate interplay between personal identity, societal expectations, and the impact of historical and socio-political factors. Scholars have expanded upon Du Bois’s ideas, incorporating intersectionality to account for the complexities of identity formation and acknowledging the intersections of race with other facets such as

gender, class, and sexuality. Essentially, double consciousness serves as a theoretical lens for understanding how societal structures shaped by race influence the construction of individual identities.

## **1.2. Conceptualizing Double Consciousness**

W.E.B. Du Bois presented the concept of Double Consciousness for the first time in the Atlantic Monthly article in late 1897 in his essay “Strivings of the Negro People,” and then he represented it in his seminal work *The Souls of Black Folk* in 1903. Du Bois argues in it that Double Consciousness is the experience of consistently viewing oneself from the perspective of others. It is the feeling and sensation of measuring one’s identity in a world that views with disdain and sympathy that a person may experience a sense of two-ness being both American and Black. Du Bois (1903) explained the concept in his book:

It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder (P.9)

Two-ness refers to the concept of duality within a person’s identity, the idea of involving two distinct parts such as good and bad, or light and dark. This duality gives rise to conflicting thoughts and aspirations, creating a continuous internal struggle within a single individual held together only by their persistent resilience. The domination of White society has created a sensation in Blacks that marginalises and devalues them. Therefore, it is a constant and enduring state of consciousness that remains with an individual throughout their

lives. Hence, this duality emerges from the historical and current encounters with racism, prejudice, and societal norms that influence the mindset of marginalised people.

Double Consciousness refers to two cultural identities, one Black and one white, battling within each African American because of their different social roles in American society. This perspective suggests that different social roles and cultural perspectives can create competing identities and consciousness. Feminist writers have proposed that being “female” adds another layer to this complexity, leading to the idea that the Black female consciousness is tripled and the Black female Hispanic consciousness is quadrupled. This perspective views the community as a cohesive entity, with all identities vying for value within a unified whole (Rawls, 2014). ‘ ‘ By the poverty and ignorance of his people, the Negro minister or doctor was tempted toward quackery and demagoguery; and by the criticism of the other world, toward ideals that made him ashamed of his lowly tasks. The would-be black savant was confronted by the paradox that the knowledge his people needed was a twice-told tale to his white neighbors, while the knowledge which would teach the white world was Greek to his own flesh and blood’’. This quote appears to address the challenges faced by educated African Americans, particularly professionals such as ministers, doctors, and scholars, during a time of racial inequality and segregation in the United States, mentioning that not all African Americans have the opportunity to access to quality education.

The concept is described as a feeling of being aware of oneself but not fully unified in self-consciousness. It is a complex experience of sensing, as there are conflicting thoughts, desires, and ideals. This sensation is not temporary but a continuous state of consciousness. This is attributed to African Americans in American society as a socio-cultural construct rather than a strictly biological characteristic. This two-ness of consciousness is not seen as natural, random, or harmless, but rather as a condition that is imposed and potentially harmful at a psychological level (Pittman, 2024).

### **1.3. Historical Development of Double Consciousness**

W.E.B Du Bois first coined double consciousness in his seminal work *The Souls of Black Folk* (1903), it describes the feeling split between two identities. Throughout history, the concept of double consciousness has been developed and shaped by various factors, including slavery, discrimination, and the struggle for civil rights.

#### **1.3.1. W.E.B Du Bois' Influence on The Concept**

The origins of double consciousness can be traced back to the era of enslavement and colonialism, where enslaved Africans were brought to America by force to experience racism, oppression, and dehumanising conditions as well. This experience led individuals to hide their African identity because they were forced to adopt language customs and religion, Africans were obliged to neglect anything related to their origins to be a part of the American society. All of these struggles led to the development of a double consciousness. W.E.B. Du Bois has a great role in shaping the concept of double consciousness, which refers to the internal conflict experienced by individuals as they navigate their identities within a racially context. Du Bois argued that this duality affected Black American experience and shaped double consciousness. Moreover, Du Bois's exploration of double consciousness has become a framework for future studies to understand the complexities of identity, race, and power dynamics in American society, influencing other scholars and activists to address these issues in contemporary society (Hudecki, 2020). Scholars have drawn upon Du Bois's ideas to investigate how racism and social conditions perpetuate alienation among African Americans.

Dickson and Bruce have delved into the psychological and sociological implications of this concept, exploring the intersection of race and identity. They emphasise the way in which double consciousness influences individuals' behaviours, opportunities, and choices in which systemic inequalities reinforce this duality. Dickson and Bruce highlight the importance of

understanding double consciousness to address systemic racism and enhance social justice and equality (Bruce, 1992). Rather, the paradox of Black patriotism often linked to W. E. B. Du Bois's concept of double consciousness encompasses the complex relationship that black Americans have with their country. Micah E. Johnson builds upon Du Bois' concept of double consciousness via exploring the paradox of black patriotism; he describes the complex relationship between being a patriot and acknowledging the systemic racism faced by Black Americans. Johnson highlight how Black individuals navigate the conflict between their love for their country and the reality of its unequal treatment of minorities. This paradox is rooted in double consciousness, as black Americans grapple with the conflict between being an American and being black (Johnson, 2021).

“Second sight” involves acknowledging double consciousness as articulated by W.E.B Du Bois, which describes the inner conflict experienced by African Americans within a predominantly white society. Acknowledging this concept is a crucial step towards overcoming racial divisions and achieving unity. This journey involves recognising the forces that contribute to the fragmentation of identity, such as social expectations and systemic racism. This process of dissolution covers transcending societal norms and prejudices and fostering a holistic and inclusive sense of life. This ultimately empowers individuals to navigate their identities with authenticity, contributing to greater social equality. Many Black writers like Franz Fanon, Richard Wright, and Paul Gilroy are influenced by Du Bois's thoughts. Franz Fanon is one of the post-colonial writers (1925-1961). In fact, he followed the same path as Du Bois in exploring double consciousness in his analysis of *Black Masks and White Skins* (1952), which portrays his experience as a Black man living in a white society. Although he lived in a different period of time than Du Bois, he used Du Bois's idea of double consciousness as a reference for his works during the colonial period. Even the acclaimed African American author Richard Wright was influenced by Du Bois's concept of

double consciousness. Wright's work often examines the psychological consequences of racism and oppression on Black individuals, the characters portrayed in his novels always grapple with the inner conflict of having "two-ness". Wright's thoughts are close to Du Bois's idea of double consciousness, which describes the feeling of viewing oneself through the eyes of others. *Native Son* and *Black Boy* are the best example provided by Wright in the context of examining double consciousness. Overall, Paul Gilroy, a prominent cultural theorist, also investigated themes of identity, race, and culture, which articulated Du Bois's concept of double consciousness. However, Gilroy may not directly cite Du Bois; his work engages with similar themes and ideas concerning the complexities of black identity in the modern world. Gilroy's book *The Black Atlantic: Modernity and Double Consciousness* highlights Black experiences and struggles with the notion of double consciousness (Hudecki, 2020).

#### **1.4. Film as a Medium of Social Commentary**

This utilisation of films to convey and evaluate societal issues and norms is known as social critique through cinema. Currently, films are a significant way to delve into, analyse, and interact with the intricate social structures of our society, making them a valuable tool for discussing and reflecting on social issues. Hence, filmmakers can address social issues by presenting themes such as discrimination, injustice, corruption, and racism in an emotional manner and have the power to simulate discussion, inspire, change, and prompt reflection within society. Giroux (2001) suggests that popular cinema serves as a type of public education, allowing people to gain insights into the world. Regardless of their quality or artistic value, movies offer commentary on society and impart lessons to audiences (Kidder, 2014)

The most distinct quality of communication is its broad range, encompassing mass media, popular culture, language, individuals, and social behaviour. Despite this diversity,

connections and coherence exist within them. Films have become a standard part of academic institutions worldwide. Interest in studying film grew significantly in academia in the 1960s and the 1970s, especially in the USA, where film departments became more common. This rise in film studies has resulted in challenges to the traditional place held by literature in humanities or arts courses, as communication, media studies, and cultural studies programs have gained traction (Turner, 1999). The book *Film, Politics, and Education* presents the views of eight educators with diverse academic backgrounds who all share the belief in the value of incorporating elements of popular culture, such as film, into teaching strategies. The authors emphasize the unique ability of a film to visually convey knowledge in a way that other forms of communication cannot. They highlight the vast variety and appeal of films as educational tools. In the author's opinion, a film is a versatile tool that can enhance learning in any subject. They are convinced of the film's effectiveness because of its widespread presence in contemporary Western culture and its ability to engage viewers visually and emotionally. With advances in technology, integrating films into education is becoming increasingly accessible and beneficial (Sealy 2008). In "Using Films to Achieve Diversity Goals in Marketing Education" (2019), Chang says that films can effectively convey messages about diversity by evoking emotional responses towards specific diversity groups, influencing attitudes towards diversity, and positively affecting the perception of the brand or company that includes diverse individuals. Understanding the link between attitudes towards diverse personalities and attitudes towards a brand sheds light on why past studies may have had varied results on consumer reactions to companies employing individuals with disabilities. Marketing educators can strategically use films to educate them about diversity, considering these findings for practical applications.

Likewise, we find the women's role in Hollywood films, as Ezzedeen mentioned in Portrayals of women's careers in "Hollywood films: implications for the glass ceiling's



persistence” (2014), scholars have long acknowledged the social and political impact of mass media, with feminist film scholars specifically highlighting how media representations affect women's self-image and societal norms. These portrayals are viewed as embodying larger societal beliefs and values and intentionally perpetuating sexist ideologies. Media imagery is manipulated through techniques such as framing to shape the perception of reality, influencing audience perceptions of gender roles, and appropriate behaviours. Analysing film depictions offers insights into society's attitudes towards women's careers and gender dynamics.

#### **1.4.1 Film as a Reflection of Societal Issues**

Currently, media plays a pivotal role in forming individuals' attitudes and behaviours, and it shapes their way of thinking and their view towards the world. Films are always used to portray societal issues, such as discrimination, racism, violence, inequality, human rights, justice, and politics. Movies make social issues clearer by provoking audiences' attention by raising awareness about relevant themes affecting groups of individuals. Filmmakers used films to address such an interesting message to the audience to make a social change, social activism, and to form a social understanding of what happens in real life (Beker, 2013). As a unique form of art, movies can offer a huge amount of information about different social issues, enhancing people's understanding and perceptions of societal norms and expectations. Social justice movies play an important role in providing individuals with a real image of society and various issues of injustice and inequality, reaching audiences' awareness of racism and portraying how blacks suffer from racial injustice. Social justice movies influence viewers' behaviours, values, and attitudes by depicting scenes that reflect real life. For instance, to put students in the context of patriotism, we can use movies as an effective tool in promoting recognition of history and the past (Simon-Robert & Eagan, 2024).

In the same context, popular cinema portrays and assimilates economic realities through films and movies as cultural products. Hollywood movies are the main works that portray these realities; here, we have an example of two films about bike messengers, *Quicksilver* and *Premium Rush*. *Quicksilver* 1980s, directed by Thomas Michael Donnelly, is a Hollywood movie about bike messengers. It discusses societal issues, such as social class and work, by using its characteristics to perform the new economy. *Premium Rush* is a Hollywood movie directed by David Koepp in 2012. In addition, it represents the same themes as *QuickSilver*. Both films picture social realities and provide viewers with societal issues in which people recognise the real world regardless of their cultural backgrounds. Even though *Quicksilver* and *rush* differ in some respects, they portray the new economy and gain the critics' attention (Kidder, 2014). To a certain extent, commercial movies reflect societal issues and contribute to youth audience. Commercial films earned such great popularity among the masses, enhancing their social understanding and raising awareness about societal issues. Indian commercial films play an essential role in shaping popular Indian consciousness and significantly influence the minds of individuals; they contribute to Indian society by shaping notions of heroism, modernity, courage, duty, and glamour. Modernity is extremely close to Indian commercial cinema; films such as *Rockford*, *Iqbal*, and *Life in A Metro* have ideas of change in the society in which audiences look for. Indian commercial movies portray social issues in an entertaining manner. *Laaga Chunari Mein Daag* is a movie talking about the various risks of prostitution and how this phenomenon destroyed society especially the youth, *Sivaji* as a commercial film deals with the effects of black money in the Indian society, and how things get worse after the growth of this concept. Moreover, *Nayak* speaks about the concept of corruption and how this unethical behaviour contributes to society. All of these movies portrayed societal issues in an entertaining manner to change the individual's perspective (Deepak, 2012). Eventually, *Be with Me* is a 2005 Singaporean film directed by

Eric Khoo, it discusses societal issues through telling real life stories. The movie was inspired by the story of a 61-year-old blind woman called Theresa Chan, who explored themes of death, lesbian relationships, and love. *Be with Me* is an example of films investigating societal issues via cinematic landscapes in order to influence individuals and help them recognise the positive and negative aspects of society (Law et al., 2011).

#### **1.4.2 Cinematic Techniques in Depicting Social Constructs**

Filmmakers employ a range of tools, such as symbols, camera angles, and sound in movies, to represent societal relationships. Objects or colours are frequently employed to express profound meanings of human connections. Cinematic techniques, such as low lighting or fast editing, can suggest notions of authority or chaos. Additionally, elements, such as music and costumes, can indicate established norms and social rankings. By telling stories and developing characters, movies frequently question traditional viewpoints and present different views of society. Ultimately, these film techniques help audiences to examine and understand their surroundings.

The ability of this discourse and ground-breaking works of art to liberate performing arts, film, and media from strict disciplinary boundaries and isolated information sources is seen as having significant potential. Kaneza Schaal points out how traditional scholarly focus tends to limit and stagnate art, discouraging avant-garde artists from engaging with theoretical and political aspects in their work. Instead, she emphasises the importance of resisting pressure to conform and continually explore new artistic territories and processes. It has been proposed that intermodal performance discourse can help the interpretive community appreciate and support these ever-evolving imaginative landscapes without imposing rigid structures, leading to a more nuanced and inclusive response to contemporary art practices (Power, 2021).

Seymour (2011) argues that the film utilises various visual techniques to create a sense of distance and unfamiliarity, such as dim interior lighting, long and wide shots, still compositions, few close-ups, and slow zooms. A key shot in the film features a solitary figure in a hazmat gear engulfed by the environment. This shot was prominently displayed on the DVD cover and represented Carol's position in the movie. A detailed examination of the camera work suggests that Carol's struggle with illness mirrors the viewer's own uncertainty and lack of understanding. The film cleverly traps our knowledge, as seen when Carol's husband remains unseen for the first twenty-two minutes, leading to initial suspicions of his character. However, he was eventually revealed normal and kind-hearted, debunking any earlier doubts.

### **1.4.3 Intersectionality of Film and Social Theory**

Cinema was created in the late nineteenth century to capture real-life moments through moving images. Lumière Brothers initially used this medium to film everyday scenes, known as 'actualities', highlighting the complexities of the world around us. These short films combine elements of technology, reality, staged fiction, and contemporary issues, much like modern documentaries do. Ethnographic filmmaker Robert J. Flaherty later ventured into portraying distant realities in his films, such as *Nanook of the North* (1922) and *Moana* (1926), exploring the 'character' of his subjects amidst the influence of modern society. John Grierson's concept of documentary film as a 'creative treatment of actuality' was inspired by Flaherty's work in capturing these different realities (Canet et al., 2020).

Velázquez et al. (2020) confirmed that stories from popular culture play a significant role in shaping the identity and perceptions of young people, as they provide insights into how different social groups are perceived and what can be expected as members of these groups. When certain groups are underrepresented in the mainstream media, particularly in positive or

heroic roles, they can convey a message of inferiority to those who are excluded. For example, the vast majority of Hollywood films have featured white protagonists, with only rare exceptions, such as the 2018 film *Black Panther*, which predominantly showcases characters of African descent. This lack of diversity in media representation has been extensively studied, revealing the dominance of certain privileged groups such as white, male, cisgender, and heterosexual individuals as protagonists in popular culture. Hence, this study examined how a group of predominantly Black/African American, Hispanic American, and Asian American teenagers responded to the movie *Black Panther*, specifically looking at their level of ethnic identification and connection to the film's protagonist, and how these factors correlated with feelings of empowerment and well-being. This study aimed to capture the perspectives of adolescents, as they actively shape their identities during this developmental stage. By including participants who may identify with the film's hero based on racial similarities or shared experiences as members of historically marginalised groups, the study sought to understand how impactful experiences such as watching an inspiring movie could influence adolescents as they transition into adulthood.

Furthermore, increased attention to the depiction of social groups and injustices in socially conscious entertainment can enhance attitudes towards social justice. Film reviews can help draw viewers' focus on these aspects. Previous research suggests that viewers' expectations, influenced by reviews, can influence their evaluation of a film. When viewers pay attention to a film's socially conscious elements, they are more likely to appreciate the non-stereotypical and humanising portrayals of social groups and their challenges. Exposure to counter-stereotypical examples in media, such as popular celebrities, has been linked to greater support for social justice. Accordingly, viewers who engage with socially relevant elements of a film are likely to have more positive perceptions of social justice than those seeking entertainment value (Khoo & Ash, 2020). For example, in their article “An Analytical

Study of Social Themes in Director Mansore's Kannada Films", J and Kumar (2023) stated that the film "Harivu" depicts how bureaucracy and corruption affect ordinary people, with a farmer protagonist facing difficulties in bringing his son's body home because of red tape and corruption. The movie shows the challenges faced by regular individuals in dealing with systemic barriers and how bureaucrats manipulate rules for personal gain. It harshly criticises the bureaucratic system's self-serving nature.

### **1.5. Previous Empirical Studies**

Many scholars had dealt with the concept of "double consciousness" from various perspectives and during different contexts, Walker is one of them. In her article "Empirical Study of the Application of Double Consciousness among African-American Men" she dealt with how African -American men suffers from the psychological impact of double consciousness such as depression, anxiety, and somatisation and to show the mental conflict caused by double consciousness among African Americans. Walker utilised prior statistical power analysis to determine this study. Questionnaires were used to collect accurate information from participants in order to conduct this research. General Ethnicity Questionnaire (GEQ) was used to measure participants' ethnic and racial backgrounds (language, ancestry, culture, etc.). The Brief Symptom Inventory-18(BSI) was used to measure psychological distress. It contains 18 items divided equally among depression, anxiety, and somatisation. According to the collected qualitative data and the tools mentioned before, based on the participants' experiences, the theory of double consciousness is more complicated than what was stated before by W.E.B. Du bois. Walker delves into how African Americans navigate their identities in racial societies (Walker, 2018).

African American sociologist W.E.B. Du Bois in his seminal work *The Souls of Black Folk* (1903), first describes the concept of double consciousness as the feeling split between two identities. Du Bois explores the experience of African Americans during the navigation of

identity in the prominent white society. In contemporary Black literature, the authors adapted and developed the concept of double consciousness presented by Du Bois and explored the symbolic use of double consciousness within Contemporary Black Literature through characters, narratives, and motifs. Contemporary writes of Black literature highlight and examine the evolution of double consciousness as a narrative tool and trace its significance in depicting black identity and harsh reality. This development reflects African Americans' struggles to negotiate a dual identity within a racial and societal context. In this study, an in-depth analysis was applied to a chosen literary work throughout history to highlight and explore how black writers have dealt with the concept to shed light on the societal challenges experienced by African Americans in American society (2023).

Moore (2005) states that Frantz Fanon followed the same mainstream approach as Du Bois 50 years ago. Fanon, a prominent figure in postcolonial studies, explores double consciousness in his book *Black Skin, White Masks*, sheds light on the psychological impact of colonisation, and discusses how colonialism creates a sense of inferiority among Black individuals. A Fanonian perspective on double consciousness claims that individuals were grappling with the duality; they were confused about whether they were Blacks or Americans. This mental conflict puts individuals under oppression and creates a sense of "otherness", leading to feelings of alienation, inferiority, marginalisation, and isolation. Fanon's interpretation of double consciousness highlights the complexities of being a in a racial context and the circumstances faced by African Americans within identity formation. Even though Du Bois and Fanon were from two different contexts, they have nearly the same thoughts on exploring the concept of double consciousness. Both activists analysed the structures of power and oppression and explored the psychological and social impacts of colonialism on black individuals. Du Bois presented the concept of double consciousness as the internal conflict experienced by blacks as they negotiate their identity within a white

society. Similarly, Fanon investigated the same concept among colonised individuals and emphasised how African Americans struggle between their original identity and that of the coloniser. This historical parallel between Fanon and Du Bois spreads in the psychological and societal challenges of the racial context.

Allen and Bagozzi (2001) examined cohort differences in the structure and outcomes of an African American belief system using different age cohorts. They divided individuals into two groups: older cohorts with traditional attitudes, beliefs, and feelings. By contrast, younger strata are more likely to embrace religious and secular ideologies. This generational gap influences the outcomes of the African American belief system, social and political attitudes, and identity formation within a racial context. The concept of double consciousness was seen through the experience of African Americans within the negotiation of two identities “two-ness” in a white society, African Americans grapple a sense of inferiority and otherness, they seen themselves through the eyes of others. These differences arise because of societal changes, and historical contexts help researchers recognise how belief systems may change over time.

*Gwendolyn Brooks's Annad* explored the themes of double consciousness, modernism, and womanist perspectives. Double consciousness refers to the internal conflict experienced by African Americans, navigating dual identity, their own identity, and the identity imposed upon them. The concept is explored through the protagonist Annie Allen, a Black woman who lives in a racial society. Annie grapples navigating her identity as a Black woman in a white society; the protagonist suffers from racism from both sides, the white society, and the Black community as well. Brooks deals with the concept of double consciousness, investigating the themes of identity, gender, and social expectations (Jimoh, 1998).

Synthesising the evidence discussed in the previous exploration of Double Consciousness, it is clear that there is a gap in research. The concept of double consciousness



has seldom been explored in visual media, particularly cinema. Therefore, there is a need for further study.

## Conclusion

To sum up, double consciousness as a societal issue affects individuals' lives, exploring the matter of having two identities in one dark body, or what is called "two-ness". It began with the African American sociologist W.E.B. Du Bois, for the first time in his work *The Souls of Black Folk* (1903), who contributed to the understanding of the concept. Moreover, he provided a theoretical framework to analyse and investigate literary works based on his theories and analysis. Double consciousness became more prominent, and it was developed by many authors who experienced double consciousness as groups of minorities, especially in American society during that period. The concept of double consciousness is one of the concepts that grew throughout history; by drawing on the harsh experiences of people who belong to marginalised groups, particularly African Americans. It is about the inner conflict between two opposing identities: one from the racial society and the other from the native and original society. In this study, we adopted this concept to frame our analysis of the *Green Book* film. The Film is used for the analysis in this study because of its ability to reflect societal issues, such as discrimination, inequality, racism, human rights, and double consciousness. Filmmakers offer various techniques, such as symbols and camera angles, to depict social constructs. Films have long portrayed societal issues in an entertaining manner, raising social awareness among individuals. In the next chapter, an analysis of the film and answers to the research questions are presented.

## **CHAPTER TWO**

### **Double Consciousness in the Film *Green Book***

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## **Introduction**

In the first chapter, an exploration of the theoretical foundations of double consciousness, as coined by W.E.B. Du Bois was presented, indicating its origins, historical development, and conceptualization. The chapter argued for how double consciousness shaped social awareness, highlighting its connection to recognising the experiences of African Americans. This chapter draws on this argument and presents an analysis of the film *Green Book* using mise-en-scene analysis. The chapter begins by discussing the themes of meeting the ‘other’ and food to clarify how double consciousness is manifested during the interactions between characters, providing answers to the first question of the study. It then presents the themes of Racial Segregation, Clothing and Police violence as the answers to the second question. The final theme is an answer to the last research question: *Isolation*, where the theme showcases the specific moment in the movie where double consciousness is reflected. The chapter concludes with a discussion of the findings.

### **2.1. *Green Book*: Cinematic Analysis**

#### **2.1.1. Overview of the film**

*Green Book* is credited to Peter Farrelly, who is the director and co-writer of it in 2018; it is not just a typical buddy road trip movie, as it also delves into the complexities of race relations in the American South in 1962. Released during the awards season, it provides a message of hope amid our current political divide. In addition, the film is based on a true story. Notably, major studios no longer provide this type of classic filmmaking. It is polished and fast-paced, skimming the surface of intricate emotional and complex topics and occasionally delving deeper to provide a hint of genuine substance. Furthermore, the title is inspired by a book guide that lists places Black people who were allowed to visit during the time of segregation in the Southern United States. In the film, Tony Lip, who is a white man struggling to earn money, has the opportunity to secure a job that would bring significant

financial stability to his family, even though it would mean being away from them for a few months. The job involves driving Dr. Don Shirley, an African American renowned pianist suffering from racism within the American society, on a tour of various cities along the Eastern Seaboard and the South, where he will be performing at concerts and private residences (Lemire, 2018).

The film *Green Book* won the Academy Award for Best Original Screenplay at the Oscars. Accepting the award were Nick Vallelonga, Brian Currie, and Peter Farrelly, the team behind the movie. Vallelonga, who is the son of Tony “Lip” Vallelonga, the inspiration behind the film's story, was among those who accepted the award (Dry, 2019).

### **2.1.2. Narrative Structure and Storyline**

Ning (2020) states that the film *Green Book*, released in 2018, has been widely acclaimed for its exceptional performance, compelling storyline, and skilful direction. The film's success has prompted researchers to delve into its impact by exploring cultural themes and deep-rooted racial tensions. Inspired by true events, the movie portrays an unlikely friendship that blossoms between two men from contrasting backgrounds who find common ground through their journey together. Furthermore, this film explores the conflicts in 1960s America, showcasing the process of change that occurs when different cultures collide. The key cultural components discussed in the film serve as the foundation for the story. Following the traditional three-act structure commonly seen in Hollywood films, the first act ends when Tony is hired, setting up the storyline. The second act delves into the confrontations faced by Tony and Shirley, highlighting their perspectives on their relationships and society. By the end of this act, Tony begins to support Shirley, leading to a more accepting environment. In the final act, Tony and Shirley bond further during the Christmas celebration, symbolising their mutual understanding and personal growth. Throughout the film, each scene plays a

crucial role in guiding the characters to change and deepen their friendships, culminating in a heart-warming dinner scene.

Tony Vallelonga, also known as Tony Lip, is a rugged and friendly Italian-American living in the Bronx. He is devoted to his family and content with familiar surroundings. While working as a bouncer and occasionally gambling at the Copa, he managed to stay on the outskirts of the mob scene. Despite his rough exterior, Tony has a strong sense of morality, as he refuses to engage in dubious activities for easy money. When the opportunity arises for Tony to work as a driver for Dr. Don Shirley, a highly accomplished Black pianist, he sees an opportunity to provide financial security for his family. This job takes him on a tour with Shirley, the complete opposite of Tony in terms of education, sophistication, and race. While Tony holds some prejudiced views about African Americans, his experiences with Shirley are about to challenge and change his beliefs (Lemire, 2018).

Ning (2020) also stated that the prevalent issue of race and racism is a topic that is always under discussion in multicultural societies. The story was set up in the early 1960s in America during the Civil Rights Movement, focusing on the conflict between Black and white individuals. Dr. Shirley, a Black man, faces obstacles that Tony, a white man, may never comprehend, both in his personal life and in the media. In the film's portrayal of modern society, white men are automatically depicted as the upper class, receiving more attention and respect than black men. The movie introduces the concept of stereotypes, highlighting the societal setup in which white people are seen as rule-makers who make life difficult for others. Dr. Shirley's experience of being denied access to a bathroom during a performance exemplifies this power dynamic, as he questions who is truly in control. The film delves into the one-sided stereotypes held by each character towards the other, reflecting the influence of ruling cultures on individuals in society. The prevailing image of power and authority is often associated with wealthy white men. The applied analysis of *Green Book* follows the same

narrative structure that has been used. It uses mise-en-scene analysis to depict and threw attention to the visual element to show the double consciousness of Dr. Shirley. Also, presenting racism, stereotype, and segregation of the white community towards the black people.

### **2.1.3. The *Green Book* Controversy**

Shirley's family was critical of the movie, with Maurice, Shirley's only living brother, expressing in a letter to the media that the *Green Book* is not about his brother, but rather about money, white privilege, assumptions, and Tony Lip. The family blamed Nick Vallelonga and the creative team for not consulting them on the screenplay. Maurice Shirley labelled the movie a "symphony of lies" in an interview with *Shadow and Act*, while his wife Patricia also contradicted Shirley's statement in an interview with TIME, claiming that Shirley and Vallelonga were never friends, but had an employer-employee relationship (Szélpál, 2019). The relationship between Don Shirley and Tony Vallelonga remains somewhat unclear, but a quote from Donald Shirley in a 2011 documentary suggests a strong bond with Vallelonga. Shirley mentioned that he trusted Vallelonga completely and that they were more than just employer and employee, they needed to be friendly with each other. Nick Vallelonga defended the film against family criticism, claiming Shirley asked him not to speak about it before his death, while Farrelly said they tried to reach out to the family before filming. Amidst the controversy, actor Ali, who played Dr. Shirley in the film, apologized for any offence caused, expressing regret that he did not consult the family beforehand. Edwin Shirley also expressed his disappointment with the portrayal of his uncle in the film, stating that Ali's character did not match that of Donald Shirley (Chow, 2019).



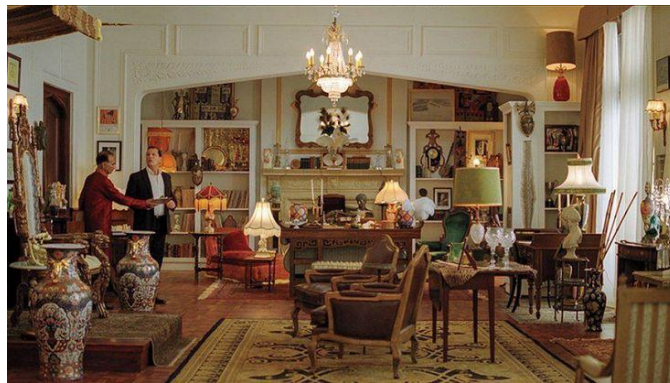
## 2.2. Analysing Themes in the Film

### 2.2.1. Meeting the ‘other’

This theme is presented to highlight the beginning of the relationship between the two men, who are very different in all aspects. Both men distrust each other; Tony believes Dr. Shirley should relax more, while Dr. Shirley sees Tony as rough and unsophisticated. Although they could not contrast with one another much more, they still tried to handle it throughout the journey.

#### Figure 2.1

##### *The Luxurious Apartment*



13:57-14:33

The scene begins with Tony entering Dr. Shirley’s apartment in a medium shot. Then, it shifts to a long shot, giving an overall view of the room, which was a way different from Tony’s perspective of the place. It was an ornate and luxurious room with fine leather chairs and full of cultural pursuits, including paintings, African arts, a black Steinway grand piano, big elephant tusks, and a crystal chandelier; Tony was amazed and confused at the same time. He probably realizes the contrast between what he expected and what the space actually looks like, then the camera changed to a close-up shot indicating Tony’s facial expression of the place with widened eyes full of curiosity from Dr. Shirley’s refined taste in arts.

14:33-15-20

Dr. Shirley: Mr. Vallelonga, sorry to keep you waiting... I'm Dr. Donald Shirley.

Tony: Tony.

Dr. Shirley: Yes, please sit down.

## **Figure 2.2**

### *The Interview Scene*



Tony: Some place you got here, are them horns real?

Dr. Shirley: Elephant tusks, yes.

Tony: What about that... Is that a molar?

Dr. Shirley: A what?

Tony: A molar, a-a shark tooth, or a tiger's maybe

Dr. Shirley: It was a gift.

Tony: I thought, uh...I thought I was going to an office. They said a doctor needed a driver.

Dr. Shirley: That's all they told you?

Tony: Yeah.

Dr. Shirley: Actually, it's a bit more complicated than that.

In this scene, Dr. Shirley enters the room and is clad in an opulent, gold-and-white robe, shakes Tony, and sits on a chair that looks like a throne on the right, showing him from a long shot angle with his fancy background and his position of power. While Tony opts for a more casual look that aligns with his social status, he faces him on the left, showing the social class and race background differentials between them. Furthermore, the scene takes a medium shot between them conveying their conversations, as it begins with Tony expressing his curiosity about the place to Dr. Shirley, who responds to him in a very arrogant way as he above others and telling him that he is a musician and not a doctor.

Then, the conversation takes another way, when they start to talk about their professions, while Dr. Shirley provides insights to Tony, requires more than a driver in the eight-week tour, and asks him if there is a problem in working for him.

### **Figure 2.3**

#### *Grappling with Each Other*



16:19-16:36

Dr. Shirley: Do you foresee any issues in working for a Black man?

Tony: No. . . . No, no, no. It was just the other day; me and the wife had a couple of colored guys over at the house... for-for drinks.

Dr. Shirley: Hmm, I see...You're married.

The camera in this scene shifts to a close-up shot to depict the reactions of the two men. For Tony, he stuttered while responding to Don, as if he was convincing himself, it was okay to work for a Black guy; also hiding his racist thoughts about Black people, he threw the glasses of the two-colored guys in the garbage. Dr. Shirley, on the other hand, doubted Tony's response but said nothing and doubted whether he was the right man for the job because he was married. The conversation continued while each participant kept holding his own biases and societal backgrounds.

In summary, this scene provides insights into characters' backgrounds. The interview reveals the high contrasts between them, and it is seen in their speech while Dr. Shirley is an educated, refined, and cultured person, unlike Tony, who is more casual and has a streetwise manner of speaking. Moreover, as they work through their differences and start building bonds, there may be references to Dr. Shirley's life as a Black man in a mostly white community. This background sheds light on why he may be cautious and, on the obstacles, he encounters. Also, it goes for the same to Tony with his first experience in working as a black man, and the new situation reveals that his racist behavior stems from his questionable morals rather than being a fundamental part of his character. Throughout his journey, his beliefs will be questioned, and his interactions with people of different races will be tested.

29:12/30:23

Dr. Shirley: Tony, the first thing I'd like you to do when we arrive in the city...

Tony: Hmm?

Dr. Shirley: is check the piano where I'm playing, make sure it's Steinway as per my contract. And can you see to it that there's a bottle of Cutty Sark in my room every night?

Tony: Every night? Dr. Shirley nodded yes, well, if you ever need any help with that.

Dr. Shirley: I won't. Ten and two on the wheel, please.

Tony: Hey, Doc. I noticed on the itinerary thing, the last show's on the 23<sup>rd</sup> of December, right?

## **Figure 2.4**

### *Starting a Conversation*



Dr. Shirley: Birmingham, yes. It's a Christmas show.

Tony: So, any way we could, uh, maybe hit the road early next morning so we'd be home in time for Christmas Eve?

Dr. Shirley: We'll see.

Tony: Appreciate it.

Dr. Shirley: Could you put out the cigarette, please?

Tony: Why?

Dr. Shirley: I can't breathe back here

Tony: What you talking about? Smoke's going in my lungs; I'm doing all the work here.

Dr. Shirley: Thank you.

Tony throws the cigarette.

In this scene, the camera shifts between the men in a medium shot to depict their conversation on the road, and it sometimes shifts to close-up shots showing their facial expressions, spatially, Tony when Dr. Shirley told him to put out the cigarette. Moreover, the contrasts between Dr. Shirley and Tony's personalities are highlighted during their journeys. Tony is outgoing, enjoys talking, smoking, and eating a lot. In contrast, Dr. Shirley is quiet, reserved, and prefers polite conversations over jokes and excessive sharing and tend to isolation due to grappling with his identity. They form an unconventional duo, with one being talkative and the other more serious; showing that their contrast goes beyond just race, class, and education level but also includes personality and temperament.

### **2.2.2. Food**

Food plays a pivotal role in culture building and social status within communities, especially the African American community. Food is a multifaceted theme in the context of African Americans, and the relationship between food and double consciousness among African Americans is complex. They assert that food is an important component of their culture. Hence, we identified a significant scene in our analysis that represents this theme and focuses on the reflection of double consciousness, as it relates to societal norms around food for African Americans in the racial context of the 1960s.

**Figure 2.5**

*Tony Enjoy Eating Chicken*



51:30sec

Dr. Shirley: I've never had fried chicken in my life.

51:34sec

Tony Lip: you people love the fried chicken, the grits and the collard greens.

51:44sec

Dr. Shirley: you have a very narrow assessment of me, Tony.

Tony Lip: yeah, right? I'm good.

Dr. Shirley: no. no, you're not good. You're bad. I'm saying. Just because other

Negroes enjoy certain types of music; it doesn't mean I have to. Do we all eat the same

kind of food?

52:00sec

Tony Lip: whoa. Wait a minute. If you said all guineas like pizza and spaghetti and

meatballs, I'm not gonna insulted.

52:05sec

Dr. Shirley: you're missing the point. For you to make the assumption that every Negro...

Tony Lip: Listen, do you want some or not?

Dr. Shirley: No.

### **Figure 2.6**

#### *Difference In Terms of Food*



The scene takes place at the car where the driver Tony Lip and Dr. Shirley goes on a trip to Kentucky. Tony stops at Kentucky fried chicken restaurant to enjoy eating chicken, he asks the doctor if he want to eat, but he said no. The above passage shows the differences between whites and blacks in terms of food. At the scene around 51 min, Tony Lip and the doctor were experiencing a cultural exchange and a conflicting conversation in which each tried to understand and recognise the other's perspective. This scene captured how African Americans faced a cultural clash in a white society, and how conversations could get awkward when a white person commented on their culture, such as food. This part of the film focuses on the complexities and societal challenges faced by African Americans at that time. A combination of medium and close-up shots were used to portray and depict the dialogue between Tony Lip and Dr. Shirley as well as to cover the tensions and dynamics between



them, showing everyone's reaction. Dr. Shirley took the situation seriously, thought Tony was making fun of him, and did not respect his food culture.

Both themes address the first research question and highlight how the main characters depict double consciousness. This was portrayed through Tony's stereotypical attitudes towards Dr Shirley highlighting his perceptions of Dr Shirley as a Black man and through the latter hyper awareness of these perceptions.

### **2.2.3. Racial Segregation**

The movie explores segregation in the southern United States, where clear boundaries have been established to exclude Black people. The *Green Book* in the movie is used to locate places that are accepting Black people. Sometimes, Dr. Shirley is only allowed to perform at a venue, and is not treated as a full guest. Segregation is a blatant display of racism and white dominance, designed to marginalize and show disrespect towards Black individuals in the American South. The following scenes are representations of this theme:

7:31/8:53

Tony: What the hell all you guys doing here?

Johnny: We came over to keep Dolores Company

Anthony: You shouldn't be sleeping in the middle of the day, leaving my daughter here alone with these sacks of coal. Do you understand what I'm saying? (In Italian)

### **Figure 2.7**

*Two-Colored Plumbers at the House*



Tony: I didn't know whom they were going to send. I didn't know they were going to send eggplants (In Italian)

The scene takes place at Tony's house, with a medium shot shift between the characters, where he finds family members watching a baseball game. Tony questions their presence and is informed that two black men are fixing the sink and they want to ensure Dolores' safety. Then, from the kitchen, Tony sees Dolores, giving the repairmen lemonade. Once she walks out, he disposes of glasses in the kitchen, an act of prejudice. In their opinion, it is dangerous to leave a white woman with dark skin people; their words and gestures made a clear act of segregation and racism.

1:04:53 / 1:05:34

The host: Excuse me, Don. Lovely work in there.

Dr. Shirley: Why, thank you.

The host: Uh, are you looking for the commode?

Dr. Shirley: Yes, I...

The host: Yeah, here. Let me help you. It's right out there before that pine.

## **Figure 2.8**

*The Segregation Act*



Dr. Shirley: I'd prefer not to use that.

The host: Well, don't be silly Don. It looks a lot worse from the outside.

Dr. Shirley: And I suppose you'd know from experience.

The host: Well, I've never had any complaints.

Dr. Shirley: Well, I could return to my motel and use the facilities there, but that would take at least a half an hour.

This scene reflects racism and discrimination when Dr. Shirley wanted to use the toilet, but the host told him to use the commode outside. Dr. Shirley refuses to use it, as he assumes that only animals perform this action in the woods. Although Don tells him that he will return to his motel and use the bathroom there, it will take almost half an hour late for the show. However, the host preferred to wait to allow Don to use the commode inside the house.

### **Figure 2.9**

*Discrimination at Birmingham's Restaurant*



1:40:09/1:41:15

The host: Good evening, can I help you?

Dr. Shirley: Um, there. Some friends of mine (going to them ...)

The host: Uh, y-you can't come in here (stopping him)

(Tony stands from his sit going to see what happened)

The host: I understand, but ...

Tony: Hey, what's going on?

Dr. Shirley: This... Gentleman says that I'm not permitted to dine here.

Tony: No, you don't understand, he's playing tonight, he's the main the event, come on.

The host: I-I'm sorry. But it's the policy of the restaurant.

The manager: Everything all right?

Tony: Uh, no, it's not all right. This guy's saying Dr. Shirley can't eat here.

The manager: Uh, well, I apologize, but... These are long-standing traditions, club rules. I'm sure you understand.

Dr. Shirley: No, I do not understand.

George and Oleg watching the conversation with interest.

The manager: I'm sorry.

Tony: Wait a minute. Are you telling me the bozos in his band, and all these people who came here to see him play, they can eat here ( people in the dining room start to notice the conversation) , but the star of the show , the-the parking spot of honor , he can't .

The manager: I'm afraid not.

The story in this scene starts when Dr. Shirley is not allowed to eat at Birmingham's restaurant. This act reveals the double standards in society that appreciate and exploit Black culture for its entertainment and artistic worth but refuses to grant it equal respect and recognition in the world. Dr. Shirley can perform at the club in Birmingham but is confined to a broom closet as a dressing room and is not allowed to eat in the same room where he will perform. This injustice is not only discriminatory, but also highlights a contradictory attitude that values Dr. Shirley's talent while disrespecting his identity as a Black man.

#### **2.2.4. Clothing**

The theme of clothing was among the important themes we dealt with in our examination of the scenes portraying double consciousness in the movie. The utilisation of clothing to convey identity and social status enriches the representation of double consciousness in films. In our analysis, we selected a crucial scene that represents this theme, shedding light on the challenges of double consciousness within the societal norms concerning clothing for African Americans in the 1960s.

#### **Figure 2.10**

*Looking for a Suit*



The scene started when the character of the car driver and guide Tony Lip and Dr. Don Shirley go to the tailor in order to find a suit for the doctor. They then entered the shop. Tony Lip asks the tailor to provide him with a suitable suit, and the last one answers him in a very polite way, selects the best suit, and believes that it is for Tony. So far, everything is normal until the tailor realises that it is for the doctor. In this scene, the camera is at a middle distance from Dr. Shirley to portray the dialogue between characters.

01:12:01sec

The tailor: uh, you're not allowed to try that on.

Dr. Shirley: I beg your pardon.

The tailor: uh, if you'd like to purchase it first, we'd be happy to tailor it to your needs.

### **Figure 2.11**

*The Tailor's Misbehaviour*



The tailor was shocked because he believed the suit was for Tony, yet he was surprised that the doctor was to try it on. This is why he forcefully took it from him and told him that you could not wear it.

Dr. Shirley: I see.

The doctor answers with a good-tempered, during this conversation there was a costumer behind the doctor witnessing what was going on between them for seconds, and Tony was far from this. At this moment, the director used a close-up shot in which the camera was a very short distance away from the doctor, to depict and show the reaction of Dr. Shirley, focusing on the doctor's face, who was a smile and filled the frame to reflect power in this scene, but also his awareness of his black identity and how it is shaping this interaction with the tailor. Eventually, Tony Lip and Dr. Don Shirley left the market without buying anything.

### **Figure 2.12**

*The Doctor's Reaction*



Clothing is one of the themes discussed during the 1960s within American society, depicting double consciousness and how African Americans struggle with racial injustice and how whites expected them to wear. This scene from the whole movie portrayed one of the moments of double consciousness that African Americans experienced during their daily lives

during that period, depicting how blacks were not allowed to wear like whites, even if they were educated and wealthy.

### **2.2.5. Police Violence**

This theme is clearly portrayed in the following scene, which captures a violent encounter with the police, when Tony Lip and Dr. Shirley faced discrimination from police officers on their road trips through the Deep South. This scene was divided into two parts: the first part was out of prison, and the second was in prison. The close-up shot in this scene portrays the facial expressions of the driver, capturing the fear and tension during the encounter.

#### **Figure 2.13**

*Fear and Tension of Tony*



Police Officer: Am I glad to see you. Step out of the car

Tony Lip: What I do

Police Officer: Out of the car. And why are you driving him?

Tony Lip: He's my boss

Police Officer: He can't be out here at night. This is a sundown town.

Tony Lip: What's that?



Police Officer: Get him out of the car and check his I.D.

The scene begins at 1:25:00, when the car is pulled over by the police on a rainy night for no apparent reason, except racism as the scene unfolds. As officers drew near the car, they were unkind and suspicious. Tony tries to deal with the situation by showing his driver's license, during his explanation the officer continues to question him impolitely considering that a white driver should not drive a black man. This moment exemplified Dr. Shirley's awareness of his identity as a Black man in a predominantly white society and the precariousness of his situation despite his professional success.

**Figure 2.14**

*The Conversation between Tony and the Police Officer*



Police officer: How do you say this last name?

Tony: Valelonga.

Police officer: What type of name is that?

Tony: Italian

Police: You are half Negro yourself

After this saying and the harsh encounter between the two sides, Tony assaulted the police officer because he made him angry through his aggressive speech. When Tony

expressed his anger and responded to the officer's racist comment, the situation became more serious. The officers arrested both men and transported them to the local jail. This part of the scene highlights the severe experiences of the journey they were taking through the Deep South.

**Figure 2.15**

*Racial Discrimination Within the Context of 1960s*



The scene conveys a crucial commentary on racial discrimination and the misery of minorities in racial society. It portrays the systemic racism and hostility against immigrants faced by Tony and Dr. Shirley during their travelling in the segregated south in the 1960s.

**2.2.6. Isolation**

The theme isolation was a prominent theme in the movie to represent double consciousness, which was introduced by W.E.B. Du Bois, referring to the inner struggle and the duality of consciousness that marginalized individuals. Moreover, African Americans especially face each other as they navigate between their own self-image and the societal expectations placed upon them. Experiences during the film, where he struggles with the dual awareness and identity as an African American with the societal expectations imposed what Dr. Shirley on him. He is also rejected by his white people, which affects his self-acceptance.

55:36 – 56:07

The man: Hey! Hey, fancy pants. You want to play?

Dr. Shirley: I beg your pardon.

Other man: Come on, brother, we short a man.

Dr. Shirley: Oh, I-I'd rather not.

### **Figure 2.16**

*Alienation from your Community*



The man: What, you too high and mighty? (Said it in a sarcastic way)

Other man: No, no, let him alone, let him alone. He just afraid of getting that butler uniform a little dusty. (In a sarcastic way too)

Dr. Shirley: Mm. I'm just, um... I'm on my way to meet a friend.

The man: Yeah, well, thanks for nothing.

(Dr. Shirley leaves ...)

In this scene, Dr. Shirley stays in a Blacks-only motel. He sat outside at night, when two men asked him to play with them, but he refused. His rejection offends them, and he informs them that he must leave to see a friend as an excuse to escape the situation. Here, Dr. Shirley

felt that he did not belong to the men of his kind; he was educated, an artist, a ‘virtuoso’ as he was described throughout the film, which prevented him from playing with them as they thought. Hence, isolation was a right escape.

A second scene that poignantly represented Dr. Shirley’s isolation due to double consciousness was his heated conversation with Tony after they were released from arrest.

**Figure 2.17**

*Dr. Shirley Expressing Double Consciousness*



1:32:22-1:33:18

Dr. Shirley: Pull over!

Tony: What?

Dr. Shirley: Pull over.

Tony:” I ain’t pulling over “

Dr. Shirley: Stop the car, Tony! (Yelling with hitting the car’s chair)

(Tony stops the car)

Tony: What? (Turned to him, while Dr. Shirley steps out of the car in the rain)

Tony: What are doing? Doc. (Tony steps out of the car too and following him), Doc, what the hell are you doing? (Dr. Shirley keeps walking, while Tony following him and grabs his arm)  
Get back in the car (Dr. Shirley turns, his face drenched)

Dr. Shirley: Yes, I live in a castle, Tony! Alone. And rich white people pay me to play piano for them, because it makes them feel cultured. But as soon as I step off that stage, I go right back to being another nigger to them ... Because, that is their true culture. And I suffer that slight alone, because I'm not accepted by my own people, cause I'm not like them either. So , if I'm not black enough and I'm not white enough and if I'm not man enough , then tell me , Tony , what am I ?

This scene shows what happened after Dr. Shirley and Dr. Tony were released from prison. In the car, Dr. Shirley feels embarrassed and humiliated for asking help from Robert Kennedy, unlike Tony who is thrilled by what happened. Moreover, Dr. Shirley lectures Tony for hitting the policeman and for being called a racial slur, something he has experienced throughout his life. This leads Tony angry and start yelling at Dr. Shirley telling him that he does not know anything about being black, and for his ignorance about Little Richard. Tony keeps telling him about his difficult life that he had to work hard and live in the same house that his entire family has always lived in. He contrasts his struggles with Dr. Shirley's comfortable lifestyle: he lives in the streets while the other sits on a throne, stating that his life is Blacker than Dr. Shirley's life. Furthermore, Dr. Shirley tells Tony to stop the car, and he leaves it while walking in the rain.

Dr. Shirley in this scene is caught between the number of cultures, identities, and personalities because of the racial discrimination he has been exposed to. He is not accepted by his own people or white people; he does not belong to any of them. Here, Dr. Shirley grapples with the challenge of acknowledging his own black identities while also dealing with the societal pressures and biases imposed on him by white people. He must balance his talent

and intelligence by confronting racial preconceptions and generalizations directed at him by the people around him.

The findings provide insights into how Double Consciousness manifests through the film *Green Book*. The film showcases Shirley's personal challenges in the midst of the Civil Rights Movement, illustrating racial tensions of the time and the common experience of the concept. Dr. Shirley experiences a double consciousness as he grapples by balancing his cultivated, learned image with the prejudices imposed on him by society due to his race. He felt twoness, judging from both white individuals and his own community. Despite his talent and refined manners, he is still alienated from both communities, and this alienation is a clear manifestation of double consciousness. Theoretically, this aligns with Du Bois's explanation of the inner struggle of African Americans, as they try to balance their own identity with the expectations and views of a prevailing white culture. This leads to a feeling of being caught between two identities, being both American and African, yet not completely embraced as either one. The previous studies discussed in the first chapter align with Don Shirley's experiences of identity conflict, alienation, cultural adaptation, psychological consequences, and possibility of empathy. Hence, the findings of the current study contribute to the portrayal of African Americans' struggles in a segregated society, reminiscent of Du Bois's original theories and previous studies.

## **Conclusion**

In exploring the concept of double consciousness within the context of the film *Green Book*, it becomes obvious that the movie serves as an effective reflection of the challenges and inner struggles of minorities in American society. The internal struggles of individuals navigating dual identities in a racial society are portrayed in Dr. Shirley's character. Rather than these internal conflicts, the film depicted themes of police violence, meeting the 'other,' and clothing to enhance our understanding of the concept of double consciousness and how much of it is also seen in interactions with others. The movie explored these themes and enriched audiences' awareness of the double consciousness concept. In conclusion, the film *Green Book* is considered a reflective mirror of what was happening in American society in the context of the 1960s, and it clearly shows what minorities, especially African Americans, suffer from.

## General Conclusion

This dissertation examined the concept of Double Consciousness and its portrayal in the film *Green Book*. In this regard, this study aimed to analyse how double consciousness was depicted in the film *Green Book* and to evaluate the cinematic techniques used to portray social constructs. To achieve this, a small-scale qualitative study was conducted. The primary data source was *the Green Book* film, which was supported by secondary sources for theoretical underpinning. Cultural and historical analyses were employed to explore how the film relates to its wider cultural, historical, and theoretical background. Thereafter, a mise-en-scene analysis was utilized to enhance the practical section, illustrating how the filmmakers strategically arranged elements within the film.

This study revealed that the concept of double consciousness was depicted through the character of Dr. Shirley, an African American pianist in the 1960s, a time of intense racial conflict, and the battle for civil rights, a theme mirrored in the film which highlights the societal divisions and personal challenges faced by African Americans at that time, especially in the racially discriminated American South. Double Consciousness, as coined by W.E.B. Du Bois, played a crucial role in explaining Shirley's inner and outer conflicts. In the same vein, cinema played a substantial part in both reflecting and influencing societal views on race and identity. They act as mirrors, showcasing diverse perspectives that can challenge or perpetuate stereotypes. Films contribute to shaping social perceptions of race and identity by narrating stories and showing various life experiences. Filmmakers have the power to provoke change by questioning societal norms. Through the portrayal of double consciousness in characters, as in *the Green Book*, Dr. Shirley embodies the challenges of balancing two different identities in a society divided by race. Further, the existence of Tony Lip besides him through the journey made the concept appears in a clear way on Dr. Shirley; Tony's character



portrayed as a mirror to him, making him releases this duality. Movies delve into the inner conflicts of marginalized individuals, portraying their dual identities. Additionally, films depict the internal battle that characters face, highlighting complex experiences to enhance audience awareness and understanding.

This study was not without limitations, one of which was the lack of sources, particularly in the mise-en-scene analysis of the literature. There was an absence of findings on the film, due to Shirley's family's rejection of it to be on screens, so most critics and analysts showed solidarity with Shirley's family. The family blamed the creative team for not consulting them on the screen because they made a big modification of the true story.

By providing insights and recommendations for literature students, this study delved into a key theme of African American literature. Understanding this concept is essential for recognizing the challenges faced by black individuals in defining their identity. This study not only enhances the understanding of race, identity, and societal dynamics in American culture but also bridges the gap between academic research and cultural awareness among scholars and students in the field of literature. This dissertation aimed to assist literature students and researchers in exploring and investigating the concept of double consciousness in cinema and films of racial discrimination, in particular, the film *Green Book* which portrayed this concept in a perfect manner. In addition, we recommend that other researchers use mise-en-scene analysis in film studies. This is helpful in depicting the understanding of visual elements and how they contribute to the themes, narratives, and symbols of literature in movies.



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## ملخص

تتناول هذه الدراسة مسألة الوعي المزدوج في فيلم الكتاب الأخضر. يهدف هذا البحث الى استكشاف كيفية تصوير الوعي المزدوج في فيلم الكتاب الأخضر من خلال استكشاف كيفية تنقل الشخصيات في هوياتهم في سياق الانقسام العنصري في الولايات المتحدة في الستينيات من القرن الماضي. تساهم هذه الدراسة في فهم المجتمع للوعي المزدوج من أجل إحداث تغيير اجتماعي إيجابي وتعزيز الوعي الاجتماعي. نستخدم نظرية الوعي المزدوج لتأطير تحليلنا لفيلم الكتاب الأخضر، كما تم اعتماد دراسة نوعية استكشافية صغيرة الحجم تهدف الى تقديم تحليل معمق لفيلم الكتاب الأخضر من خلال عدسة الوعي المزدوج. ايضا يتم استخدام الفيلم كمصدر أساسي للبيانات. علاوة على ذلك، استخدمت الدراسة التحليل الثقافي/ التاريخي من اجل فحص علاقة الفيلم بسياقاته الثقافية والتاريخية والنظرية الاوسع. بالإضافة الى تحليل المشهد لإثراء الفصل العملي وإظهار كيفية ترتيب صناعات الفيلم للعناصر التركيبية في الفيلم. كشفت النتائج النوعية عن ستة موضوعات تصور مفهوم الوعي المزدوج في فيلم الكتاب الأخضر، بشكل رئيسي في كيفية تصويره عبر الصراعات الداخلية للأمريكيين الأفارقة، ومن خلال تفاعلهم مع "الأخر". كما كشفت النتائج عن التحديات التي تواجهها الفئات المهمشة داخل المجتمع الأمريكي في ستينيات القرن الماضي وكيفية بناءهم لهوياتهم. تساهم هذه الدراسة في تعميق فهمنا لكيفية استخدام الأفلام والتمثيلات السينمائية لتصوير الوقائع الاجتماعية، مع تسليط الضوء على الصراعات الداخلية التي يعيشها الامريكيون من أصل افريقي.

**الكلمات المفتاحية:** الأمريكيون الأفارقة، الوعي المزدوج، الكتاب الأخضر، تحليل المشهد.