

CHAPTER VI

CONCLUSION AND SUGGESTION

A. Conclusion

This study examined two research problems: how the dominant White American culture constructs and maintains subcultural identities in the movie *Green Book* (2018), and how identity is negotiated by the "Other" toward the dominant culture. Through qualitative document research and purposive sampling, twenty-two data were identified and analyzed using Homi K. Bhabha's postcolonial framework particularly the concepts of mimicry, hybridity, and ambivalence. Regarding the first research problem, the findings confirm that the dominant White American culture in *Green Book* (2018) actively constructs and maintains subcultural identities through three identifiable phenomena. First, structural racial exclusion evidenced across four data (40%) operates through the systemic organization of public life around White spatial privilege, as illustrated by the existence of The Negro Motorist Green Book, the institutional dining refusal at the Birmingham hotel, the legal enforcement of a sundown town ordinance, and the spatial regulation of bodily access at the North Carolina plantation. Second, symbolic dehumanization evidenced across three data (30%) reduces the Black subject from a multidimensional individual to a fixed racial type through dehumanizing language, racial stereotyping, and the cumulative existential erasure articulated in Shirley's Mississippi rain monologue. Third, interpersonal racial

taxonomy evidenced across three data (30%) reproduces dominant racial categorizations through every day social assumption, as demonstrated in the "your people" exchange, the communal rejection at the Louisville motel, and the visual estrangement of the North Carolina roadside gaze. Together, these three phenomena confirm that otherness in the movie is not incidental or individually enacted but structurally produced and maintained across institutional, symbolic, and interpersonal registers simultaneously.

Regarding the second research problem, the findings confirm that identity is negotiated through three interrelated strategies across twelve instances. First, adaptation evidenced across three instances (25%) operates through the sustained, structurally coerced adoption of dominant cultural standards, theorized through Bhabha's concept of mimicry. Shirley's redirected career trajectory, his embodied formal persona, and the structural ceiling revealed at Birmingham collectively demonstrate that mimicry enables access without dissolving the dominant culture's maintained otherness. Second, resistance evidenced across five instances (41.7%), including Tony Vallelonga's parallel trajectory takes the form of principled, dignified refusals of dehumanizing arrangements, and theorized through Bhabha's concept of ambivalence. The outhouse refusal, the institutional phone call, the Birmingham walkout, and the contrast between Tony's reactive and Shirley's principled resistance collectively confirm that resistance in conditions of structural inequality is always ambivalent never a clean act, always negotiated with the dominant culture's own instruments. Third, preservation evidenced across four instances (33.3%), including Tony's subcultural self-assertion enacts the recovery

and assertion of subcultural identity in the Third Space, theorized through Bhabha's concepts of hybridity and the Third Space. The Orange Bird blues performance, the fried chicken scene, the letter-writing exchange, and Tony's unapologetic self-definition collectively confirm that preservation is not a return to a fixed cultural origin but the production of something genuinely new a hybrid cultural expression that belongs wholly to neither the dominant nor the subcultural world.

The overall conclusion of this study is that *Green Book* (2018) functions not merely as a representation of racial dynamics but as a detailed site in which the dominant culture's production of otherness and the subcultural subject's negotiation of that otherness can be systematically identified, classified, and analyzed. The racial treatment classification applied across all twenty-two data uniformly negative across the ten Section A data, and ranging from negative constrained adaptation to positive resistance and preservation across the twelve Section B data confirms that the dominant culture's construction and maintenance of otherness is the structural condition that renders negotiation both necessary and possible. Bhabha's framework of mimicry, hybridity, and ambivalence provides the most precise theoretical tools for illuminating this integrated, simultaneous process demonstrating that identity in conditions of dominant cultural otherness is always what it is in the specific moment of its negotiation.

B. Suggestion

Based on the research findings and conclusions presented above, the following suggestions are offered to relevant parties:

1. For Future Researchers

This study focused exclusively on the narrative dimensions of *Green Book* (2018) through the lens of Bhabha's postcolonial framework. Future researchers are encouraged to extend the analysis in several directions. First, the same three-finding framework structural racial exclusion, symbolic dehumanization, and interpersonal racial taxonomy may be applied to other popular movies depicting cross-cultural encounter or racial inequality, such as *BlacKkKlansman* (2018), *Selma* (2014), or *Hidden Figures* (2016), to examine whether similar patterns of construction, maintenance, and negotiation are present across different cinematic contexts. Second, future studies may incorporate audience reception analysis to examine how viewers from different cultural backgrounds perceive and interpret the racial dynamics and negotiation strategies depicted in the movie. Third, a comparative study applying multiple postcolonial frameworks including those of Frantz Fanon or Gayatri Spivak alongside Bhabha to the same dataset may yield a richer theoretical understanding of how identity negotiation operates under different analytical lenses.

2. For Educators and English Language Education Programs

The findings of this study suggest that popular movies such as *Green Book* (2018) can serve as productive and accessible texts for teaching postcolonial theory, cultural studies, and critical literacy within English Language Education programs. Educators are encouraged to integrate the analysis of popular cultural texts into literature and cultural studies courses, particularly at the university level, as a means

of making abstract theoretical concepts such as mimicry, hybridity, and the Third Space concrete and discussable through familiar narrative material. The three-finding framework developed in this study construct, maintain, internalize for Section A; adapt, resist, preserve for Section B may also be useful as a teaching scaffold for students learning to conduct systematic textual analysis.

3. For Students and Young Researchers

This study demonstrates that popular literature including movies is a legitimate and analytically productive object of academic inquiry. Students who are interested in postcolonial studies, cultural studies, or literary analysis are encouraged to look beyond canonical texts and engage with popular cultural materials as sites where questions of identity, power, and cultural negotiation are actively and visibly at work. The purposive sampling method applied in this study, in which specific scenes and dialogues were selected for their direct representativeness of the research problems rather than for comprehensive coverage, may be a useful methodological model for students undertaking focused qualitative analyses of similar scope.

4. For Society in General

The findings of this study serve as a reminder that the racial dynamics depicted in *Green Book* (2018) structural exclusion, symbolic dehumanization, and interpersonal racial taxonomy are not merely historical artifacts of the 1962 American South. As documented in Chapter V, many of these phenomena have been formally identified in contemporary research: racial microaggressions, as

theorized by Sue et al. (2007), continue to be documented in workplaces, educational institutions, and every day social interactions. The concept of interpersonal racial taxonomy the unreflective attribution of racial characteristics to individuals based on group membership is a recognized feature of contemporary social life, not a relic of the Jim Crow era. Understanding how otherness is produced, maintained, and internalized

And how individuals negotiate it through adaptation, resistance, and preservation is therefore not merely an academic exercise but a contribution to broader social awareness of how racial inequality operates at multiple levels simultaneously. Movies such as *Green Book* (2018), approached critically rather than as simple entertainment, offer a productive starting point for this understanding.