

# **Breaking Boundaries of Perception: Analyzing Conceptual Metaphors and Frame Semantics in the Construction of Cultural Identity in Jordan Peele's *Get Out***

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**Abstract:** The current study explores the relationship between cognitive semantics and cultural identity in Peele's movie *Get Out*. The problem of the research is how metaphorical and semantic frameworks underlie the depiction of race identity in the movie. The significance of this research lies in film linguistics because it aids social commentary on movies. This study uses a mixed method combining cognitive semantics and film language analysis to focus on the metaphor frame in sentences film. It enables people to understand where and how integration is going on, along with backgrounds unifying exclusive groups. This methodology embodies the definition of race resistance in *Get Out* from two angles: cognitive and frame semantics, which seek where specific questions are placed in cultural identity construction. In this study, it is discovered that in Peele's film, cognitive and semantic devices are used skillfully to challenge the audience's perception of race identity. For example, metaphors such as the "Sunken Place" are used to symbolize systemic oppression. The study further recommends investigating how movies use cognitive semantics to deal with social and political problems. Doing such analysis can help to explore dark regions within cultural storytelling. This interdisciplinary viewpoint demonstrates that films possess a tool for cultural critique and altering society.

**Keywords:** Cognitive Semantics, Cultural Identity, Film Linguistics, Metaphorical Frameworks, Race Resistance

## **1. INTRODUCTION**

Cognitive semantics and cultural identity are constituent concepts in the situational domain where it is possible to realise numerous applications in Film Linguistics, primarily when aimed at horror films. Jordan Peele's *Get Out* (Peele, 2017) is a fresh approach to redefining horror and relevant social commentary on the state of race in America. Extending from that primary takeaway, this paper seeks to reveal the layered narrative and constructions of cultural identity within *Get Out* through the lens of

cognitive semantics as a film capable of pushing societal boundaries on how people are allowed to perceive. Cognitive semantics studies the relationship between language and thought to understand how we perceive the world. Through this lens, we can unravel the complex themes of race and identity that Jordan Peele's film speaks to. Conceptual blending was defined by Fauconnier and Turner (Gilles & Mark, 2002) as a critical term in cognitive semantics, enabling us to understand what new meanings are created as cognitive models combine. This theory is necessary for studying the visual and verbal metaphors of *Get Out* as applied by Peele (Peele, 2017). Lakoff and Johnson (Lakoff & Johnson, 2008) brought back attention to how metaphors structure human concepts, a dimension exploited by Peele (Peele, 2017) in this film to evoke meaning at various viewing levels. Peele (Peele, 2017) uses these messages not just to entertain but also to incite thought surrounding essential themes. Moreover, cognitive linguistics scholarship, like the work of Talmy (Talmy, 2000), highlights the importance of this symbolic construct in informing how we make sense of and interpret stories. *Get Out* is an exciting film that provokes more profound thoughts on race and identity than displays them. Peele's application of cognitive semantic principles, particularly conceptual blending and metaphorical frameworks, is quite successful because it engages viewers. It demonstrates again that we can never gauge something with certainty just from the surface constituencies. Cultural identity determines who we are about other people and how other people regard us (Hall, 2004). This includes but is not limited to race/ethnicity and social class. Peele (Peele, 2017) examines the horror of American anti-Blackness in *Get out*, how even the lefty, liberal, "progressive" country is not too far from the Judgment (Gilroy, 2020). This inquiry is crucial because it illustrates the confusion about cultural identity within a modern society. Hall (Hall, 2004) contested that cultural identity was not an unchanging essence but a mutable story contingent on historical and social precisions. This fluid system constructed by Peele (Peele, 2017) is represented through the protagonist going through a variety of microaggressions and systemic examples of racism. In addition, the film supports Hooks' (Hooks, 2014) approach to cultural criticism and transformation by challenging viewers to grapple with and shift their sensibilities about such issues. Peele's careful depiction of cultural identity forces viewers to confront their ideas and beliefs surrounding race and identity to instil greater acknowledgement of the variegated landscape of cultural representation. This ties in well with Hall's theories of cultural representation and identification, thus qualifying *Get Out* as a commentary on contemporary cultural issues.

This research is significant because it contributes to the discipline of Film Linguistics and cultural studies. In addition to investigating Frame narrative procedures in *Get Out* to shed light on the dynamics operating within the cognitive semantics of identity and (social) ontology, this study sets out primarily to disentangle the context-bound levels of language and metaphor in a broader cultural discourse. This study aims to prove how Peele's films can function as racially conscious narratives and critiques of contemporary American racial politics. In *Get Out*, Jordan Peele (Peele, 2017) uses a combination of cognitive and semantic devices to examine and dismantle the concept of cultural identity. One of which, the meaning behind the "sunken place", distils this symbol that translates as systemic oppression for Black people into what happens in organs, a metaphor of how mental space allows for racial order to set up camp. Also, Peele's film started a conversation about how horror can be reinvigorated to weigh in on current sociological and cultural issues. Traditionally, the horror genre has been seen as a way of working through our shared fears and neuroses. However, *Get Out* also serves as a reminder that the horrors of being in society can use the genre to agitate its effects, and thus gives some leave for narratives of fear to change what audiences and society can indulge. The film *Get Out* is analysed to demonstrate cognitively motivated semantic underpinnings within cultural identity politics, thereby illustrating *Get Out's* dynamism as a narrative and identifying it as a socially relevant innovation in storytelling. Situating Peele's work within cognitive and cultural studies, this paper seeks to provide a new media history capable of reflecting and instilling societal perspectives. This research adds to the scholarly discourse and encourages a more nuanced awareness of the silencing abilities of film as social commentary.

## 2. LITERATURE REVIEW

Film as a reflection of cultural translation, cognitive semantics, and cultural identity highlights the complex relationship between language and perception in transmitting culture. These discussions of cognitive frameworks in translation have become the basis for numerous research papers, theses, and books focusing on cultural readings of films. Faur (Faur, 2009) explores conceptual metaphor in terms of an integral semantics framework; he argues that while the traditional approaches to conceptual metaphor can give some insight into semantic interpretation, they are limited since they do not adequately treat the complexity inherent

to interpretations within meaning representations. This study is critical because it suggests a more comprehensive methodology for analysing metaphors, which is essential for developing related cognitive linguistics and semiotics theories. The study draws upon a cognitive-linguistic theory of metaphor as embodied experience to demonstrate how conceptual metaphor functions within more extensive semantic spaces across psychological, cultural and situational contexts. The results seem to hint that a holistic perspective allows for a better grasp of metaphors due to their addressing multiple facets of meaning. The implications are that cognitive and semantic theories need to be extended to accommodate these integrative perspectives and that integral semantics can be used to address a variety of linguistic phenomena. From a perspective similar to the current study, this emphasises the need for multiple levels of inquiry to be engaged within a semantic mode, as relating complex cultural identities and perceptions requires insight on a multi-level scale. Peña-Cervel (Peña-Cervel, 2016) takes a cognitive approach to the problem of translating film titles, emphasising preserving the original title's effect and message in all languages. 'This has taken on much importance since the film titles are indispensable in arousing the audiences' interest and providing insight into what one can expect. The study seeks to investigate the translation of their movie titles or, at least, of such complex, conceptually powerful metaphors and metonymy by adopting a cognitive linguistics viewpoint. The research shows that for a translation to succeed, the original title's cognitive, emotive and affective components have to remain intact, which often can only be achieved if we think outside the box of a literal translation. The authors suggested that translators should be well-versed in cognitive linguistics if they want to mimic this significant effect of the main title. This supports the importance of research comparing cognitive strategies. The research about this study can fit in with the importance of the knowledge of cognitive semantics in interlinking cultural identity with perception. Long and Li (Long & Li, 2022) rooted film and TV drama in Bassnett's Cultural Translation Theory and relevantly solved the problem of cultural depth that was omitted in translation. This research is essential for drawing attention to maintaining cultural context for deeper audience comprehension and appreciation across languages. This methodology consists of a qualitative analysis approach to translated works to understand cultural elements preserved or altered in texts. This idea that there is something inexpressible from one culture to another goes some way towards explaining the process. It suggests just how much an effective cross-cultural translator must understand: they are not just translators of

text but of a black box into which they must peer meticulously, out of which appears enough metaphors to help readers. The study has implications for cognitive semantics applied to translation practices and calls for further research on this issue. Therefore, cultural and cognitive understanding and insight are required to translate complex cultural narratives. Axelson (Axelson, 2006) explores the dynamics of the congregation audience movie and tries to answer how a movie thinks about one of our minds and gives rise to any notion. This is necessary research because it interrogates the psychological and emotional relations that audiences form with films, an element rarely treated in films or audience research. This study uses mixed methods - interviews and surveys to understand how favourite films come to be and how they function as a connection between the individual, personal experience and broader cultural context. Films can embody significant life events and personal values, making them emotional and cognitive touchstones. The study states that how film impacts audiences, filmmakers, and researchers should also consider these personal and cultural dimensions of movies. The research further recommends exploring the detailed acting process and its effect on the perception of film texts. This relates to cognitive semantics and cultural identity in Jordan Peele's *Get Out*, which discusses how cognitive and cultural aspects play a role in the viewer's brain, resulting in the adjustment of his identity by watching a movie. Using the lexical-conceptual integration approach, Sobola (Sobola, 2019) examines Nollywood films' semantics and how such complicated attitudinal issue metaphors encode culturally specific complex social information. Its importance is furthered in the fact that it sheds light on the features of language and culture represented within Nollywood, the world's second-largest film industry. It uses Lexical Concept Integration (LCI) to investigate metaphors tunnelled within the philosophical frame of knowledge conceived and birthed by Nigerian society. Results indicate that, in many cases, the metaphors used in Nollywood are profoundly situated in Nigerian culture and social commentaries, thus creating a connection between traditional and modern worldviews. The study found that interpreting these metaphors involves cultural and lexical processes. The study recommended a comparison of metaphors in film across cultures as an area for future study. This aligns with the current research, pointing to the fact that cognitive semantics is indeed an instrument of great potency for investigating the message through the idiom and highlighting how important it is for society-oriented issues portrayed on screen, thus making the importance of culturally grounded semantic analysis explicit. Srikandi (Srikandi, 2022) explores the

feature of cultural identity in literary work adaptation into a movie, and it talks about what and how cultural themes are preserved or even changed from literature to movie versions. This research highlights how hard it is to retain the cultural aspect of novels when adapting them into films, which is vital to keep the source material clear and consistent. The paper uses a comparative study between the novel and its film adaptations, specifically addressing changes between themes of cultural identity. The films usually have to change aspects of culture and even dumb it down in translation for better understanding, thus losing some original cultural value. He argues that filmmakers should weigh reverence to the original text with the need to please a movie-going audience and encourages future examination of tactics to retain cultural identity across adaptations. This relates to the discussion of the current study by highlighting the importance of cognitive and cultural models in grasping and preserving cultural identity in processes like adaptations. Chattah (Chattah, 2006) explores the nexus of semiotics, pragmatics and metaphor in the analysis of film music, exploring what music means in the context of cinema. This research is crucial because it links musical theory with film studies, providing a solid paradigm for conceptualising the communicative potential of film. The study resorts to a semiotic and pragmatic discourse analysis of metaphors in film music for the narrative plot and emotional developments. The study proves that film music frequently involves utilising structural metaphors to navigate narrative complexity and, in turn, accrue meaning that reverberates with the viewers. The study also confirms the integral relationship between an intimate knowledge of semiotic and pragmatic theory about music analysis in films, calling for a holistic consideration of this interplay for subsequent research routes across media platforms. This identifies with the current study to accentuate how cognitive and semiotic frameworks work inside complex cultural narratives, promoting an interdisciplinary technique of media analysis. Glebkin (Glebkin, 2024), from a cultural-historical perspective, provides an insight into cognitive semantics, investigating how cognitive processes and semantic structures can differ in cultural and historical contexts. The present study contributes to the general question and research field through a holistic approach to how culture and history interact with properties of cognition, that all fields such as linguistics, psychology or cultural studies benefit from comprehensive understanding. It uses a transdisciplinary view synergising cognitive linguistic and cultural history to investigate processes of semantic change across time and space. Results reveal that cultural and historical records significantly impact the cognitive systems and the reading of semantics, which is why knowing

them is important to analyse meaning accurately. This aligns with the study that points out that cognitive semantics scholars should keep cultural history in mind and suggests perhaps research on how tradition or culture forms the cognitive base for cognition and reflects the inherent dynamism of language, society, and thought. The current study stressed the need for cognitive semantics to analyse (and preserve) cultural identity to underline further that semantic analysis must also be culturally sensitive. The literature review refers to critical studies of cultural translation, film title translation, and metaphors, and also moved on to the factors influencing cinema reception and representations of culture and racism. Although these initiatives have greatly enriched our understanding of cognitive and cultural semantics, a noticeable lacuna persists in the seamless integration of these frameworks when applied to frame semantics and conceptual metaphors underlying identity construction in particular cinematic situations.

### 3. RESEARCH METHODOLOGY

The current study is a cross-genre analysis that persists between cognitive semantics and cultural identity in Jordan Poole's *Get Out*. This methodology is divided into a cognitive semantic analysis, a cultural identity framework, and film discourse. The film is a composite of many such components, and this paper has detailed all those elements along with a step-by-step process in which an insight is obtained into how, being narrative, films speak so much about who we are as individuals or members belonging to specific cultural contexts. This study relies on cognitive semantic analysis, emphasising identifying and interpreting conceptual metaphors and frame semantics in *Get Out*. The film is analysed through its use of vivid metaphors and conceptual blends. Through specific scenes, dialogues, and visual elements, moments of metaphorical use to represent a deeper understanding of race identity are explored. The analyses consider how these metaphors engage with themes within the film and depict culture to construct cultural identity whilst also reflecting on how such imagery may or (in some cases) may not tap into modern social issues and narratives. This paper analyses how *Get Out* begins constructing and deconstructing a racial concept in America that occurs within cultural identity. This work examines *Get Out* within a larger cultural and historical framework of Hall's theories (Hall, 2004) of representation, encoding/decoding images, and general culture. This includes looking at

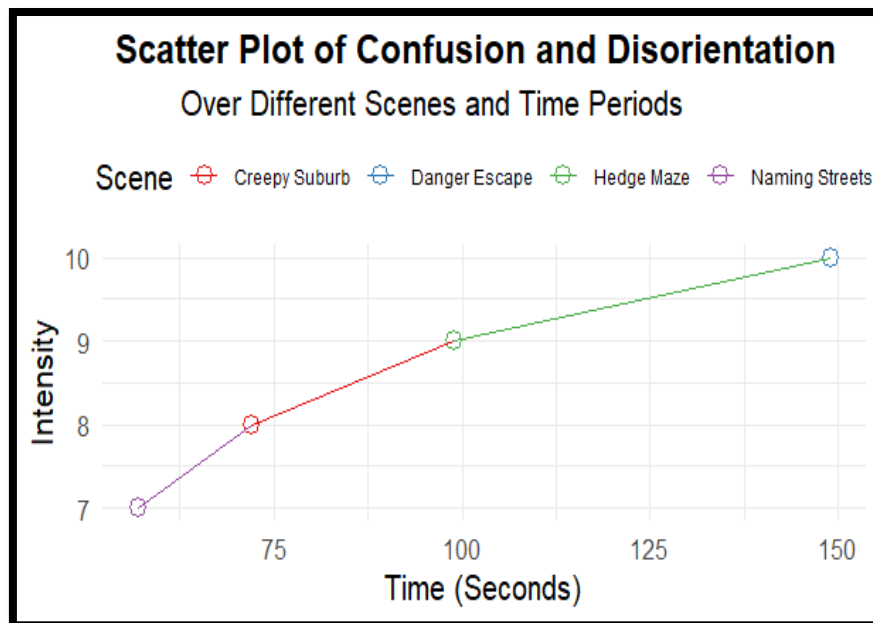
sociopolitical discourse and events that contribute to the plot of this movie, such as systemic racism and microaggressions in liberal environments. Thorough character studies explore how cultural identities are shown and challenged throughout the film. This analysis also seeks to view the frame narrative and their reflection on the culture and what occurs in Hooks' (Hooks, 2014) perspective on cultural criticism. Moreover, using a qualitative study that relies on the perusal of reviews and academic articles focusing on how viewers interpreted the outsider and social media discussions leading to debates about its success in portraying cultural identity, the study aims to identify touchstones around which perceptions may arise but also maybe biasing may arise. By utilising methodologies of Filmic discourse analysis, the study emphasises spoken language, visual symbolism, and genre conventions. Using tools derived from semiotics and pragmatics, a detailed analysis of dialogues and visual resources grasps symbolical aspects and their meanings. This analysis shows how these aspects contribute to its commentary on race and longstanding tradition within cinema. Integrating these methodologies in the study provides a holistic reading into how *Get Out* utilises cognitive semantics to build and scrutinise cultural identity, making not just an offering within film studies but, more broadly, on that field. The research confirms the potency of language and metaphor in moulding cultural narratives and reflects on how the work critiques many established notions that circulate race as a consequence. Through this interdisciplinary lens, we hope to illustrate how the film is involved in a collective cognitive practice with cultural narratives.

#### 4. DATA ANALYSIS

DRE: "The thing I've been asking myself is what kind of sick individual names a street Edgewood Way, and he put it half a mile away from Edgewood Lane?" (Peele, 2017, 00:00:57 - 00:01:07) (Peele, 2017). Dre, in this passage, criticizes the sanity of naming two streets near one another so similarly in question. He does this by likening moral failures to physical illnesses using a metaphor of a "sick individual", meaning there was no oversight, but instead making irrational and might-be evil decisions to give such confusingly similar names. The metaphor denotes an underlying criticism of the design or the person behind it. Dre suggests that there is something wrong with the namer's motives or mental state, referring to him as a "sick individual." This makes one see this situation not as an accident but as a sign of more profound planning failure where confusion



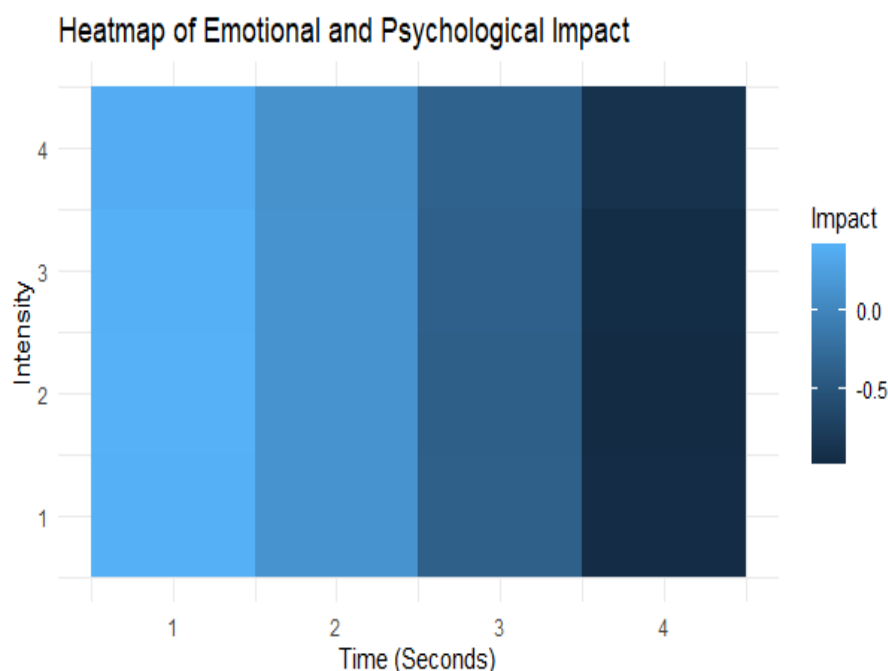
is symptomatic of more serious problems. These names symbolise what kind of person chose them; therefore, they caused misunderstandings because it could have been done intentionally or recklessly. It demonstrates immediate frustration and disorientation while also implying disregard for those living in the area who are forced to navigate it, indicating negligence or even willful misconduct at work.



**Figure 1:** Scatter Plot Confusion and Disorientation

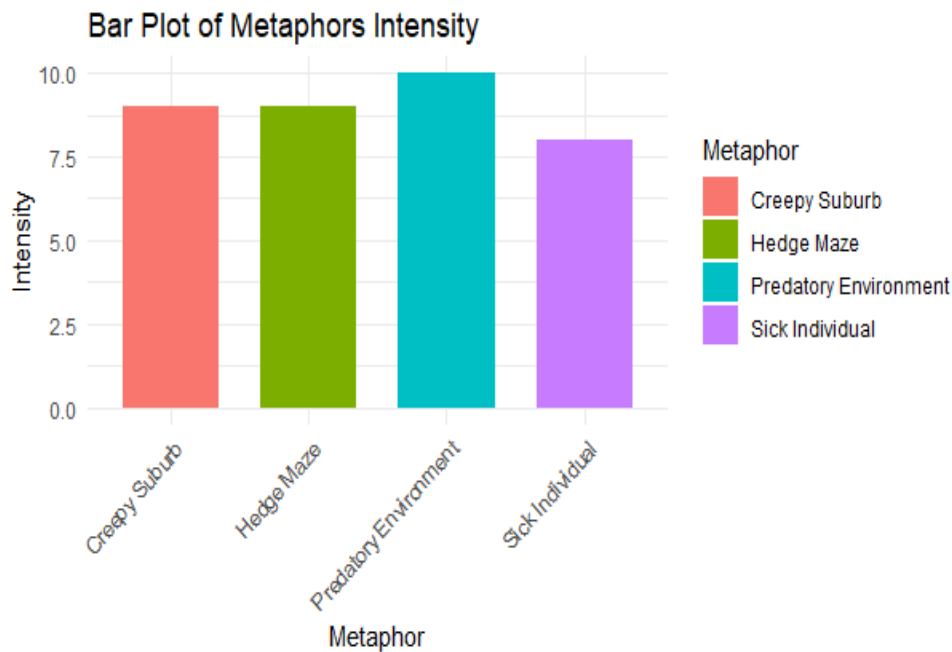
The scatter plot visualises the intensity of confusion and disorientation over time across four scenes: "Naming Streets," "Creepy Suburb," "Hedge Maze," and "Danger Escape." The plot shows an apparent increase in intensity as time progresses for each scene, with "Danger Escape" reaching the highest intensity. This suggests a progressive build-up of confusion and disorientation, likely correlating with each scene's complexity or stress level. The use of distinct colours and clear labels aids in effectively differentiating the scenes. DRE: "You got me out here in this creepy, confusing ass suburb (Peele, 2017, 00:01:12 - 00:01:18). (Peele, 2017)". Here, Dre states his uneasiness and frustration with his environment. The use of "creepy" and "confusing" draws the practice of being lost or unreliable onto the physical space of the suburb. It advocates that the suburb is purposefully disorienting and eerie, producing a sense of unease. As an intensifier word, "ass" tells how this double meaning is absurd and weird. In this colloquial usage, the extremity can be seen of Dre's experience in this suburb has become not "confusing" but "confusing ass," implying an exaggerated sense of disorientation and disgust. This taps into a primary metaphor whereby great things or strong feelings are heightened through temptation.

Here, the suburb is more of a mental place than mere geography: It becomes a mental labyrinth designed to shake confidence, conjure Dre's sense of isolation even further, and make him feel dizzy.



**Figure 2:** Heatmap of Emotional and Psychological Impact

The heatmap shows the effects of time on a person's emotion or spirit with differing rates and levels. From the data, it can be inferred that the effect fluctuates as time and intensity combine to produce impact. This creates a living, multi-hued pictorial representation showing such changing states with lines of different colours crossing over in all directions. With a heatmap, it can be discerned where the highest impacts occur. DRE: "It's like a fucking hedge maze out here. (Pele, 2015, 00:01:39 - 00:01:42)". This is the continuation of the same metaphorical concept. The first sentence of the dialogue gives a clue; by adding the intensifier "fucking", the character makes it clear that the previous metaphor about suburb-as-maze was only a shadow of the accurate metaphor, hiding its core under the surface. This place's general metaphor is "life is a maze". One of the strategies in dealing with a maze is turning back and trying a different path. Having taken a wrong turn on the street, the speaker decided to try to go back to the previous conjunction and choose another option, spinning in place. This is the reason why the suburb is described as a maze. At the same time, however, the maze must possess a degree of surrealism. Since life is not a maze of distinct physical walls but rather a metaphorical labyrinth of social and personal problems, it is supposed to represent a suburb in the speaker's mind.



**Figure 3:** Bar Plot of Metaphors Intensity

The bar plot captures the power of different metaphors: "Sick Individual", "Creepy Suburb", "Hedge Maze" and finally "Predatory Environment". This further shows us the "Predatory Environment" has a high intensity, closely followed by both adversary tracks rated at nine for examples such as this from left to right would be B in Creepy Suburb and C in Hedge Maze, leaving A two headlining that track so placing Sick Individual also at eight. Bars are spaced without overlap for readability.

DRE: "You know how they like to do motherfuckers out here, man. I'm gone. (Peele, 2017, 00:02:29 - 00:02:33)" (Peele, 2017). In this dialogue, Dre uses "they" to talk about a hidden, dangerous group of men. It makes this situation a framing one since it is inferred that Dre is talking about a group of people known to cause harm. The metaphor "I am gone" refers to the relationship between Dre and his environment or the people living there, where the latter is the persecutor. Using the phrase makes the context a framing situation and metaphor. That is, the idea that going away is the leaving of a dangerous place is a common metaphor. It is clear from the use of "motherfuckers" that Dre is angry and aggressive, warping the situation about the hunter and the situation of being hunted. It is a conceptual metaphor that individuals in an unsafe environment go away, which reflects the attitude of people lacking in self-preservation. The dialogues are notable for consistently evoking subtextual frames and metaphors of anger, confusion, and criticism of the suburb's design and inhabitants. The conceptual metaphors highlight the irrationality and malevolence perceived in the suburb, while the frame semantics emphasise

the emotional and psychological impact on Dre. Therefore, such a dual analysis of the dialogues allows a more nuanced understanding of how language represents subjective experiences and cultural perceptions throughout the film. In this analysis, the crucial point is the up-to-date and meaning-centred analysis of communication, which involves an evaluation of incorporated metaphors and frames to unveil their expressivity and subtext. The analysis starts with the identification of inherently loaded phrases and words. In this regard, such examples can be “sick individual” or “creepy suburb.” Metaphors like ‘hedge maze’ and ‘predatory environment’ are taken apart. The implications are confusion, danger, and entrapment. Intensifiers such as ‘fucking’ and ‘ass’ intensify Dre's emotions and add layers of frustration and urgency. Frames are identified through connotation and context; for example, the suburb is seen as deliberately disturbing or hostile. The graphs show the intensity and progression over time, scene by scene. The visual representation can spot trends and patterns in emotion or psychology induced by dialogues. However, apart from lingual processing, semantical analysis also often includes data visualisation. This means it becomes possible to understand more about how human languages can convey complex experiences, as demonstrated in the film.

## 5. CULTURAL IDENTITY FRAMEWORK

The cultural identity framework allows *Get Out* to create and question cultural identity within the context of race in America. This framework comprises three factors: contextual analysis, character and narrative analysis, and audience response. By exploring these areas, it can be understood how the film signals and criticises cultural change while examining what it looks like to an audience accustomed to such messages. The film exists within a rich cultural and historical context, drawing on Hall's (Hall, 2004) cultural identity and representation theories. Hall (Hall, 2004) emphasised that cultural identities are as fluid as water. They are nothing fixed like a plant species. They arise in specific historical, social and political conditions. *Get Out* constructs its narrative against the backdrop of one of America's most pressing contemporary racial problems: legacies from centuries-old slavery and temporarily successful segregation. The movie's location in a progressive suburb makes racism all the more insidious because even in places current with other social trends such as integrated living and “brown leaves for everyone”, it remains hidden by persons thinking themselves enlightened or tolerant. The film's narrative is

shot through with debates on systemic racism and microaggression within what seems to white Americans as liberal settings. It puts the liberal pretensions and underlying racial exploitation of whites in focus. For example, speak genteelly as the Armitage family might about Chris' physical prowess and even looks, their almost pathological need for Black culture. Dean Armitage's statement, "I would have voted for Obama a third time if I could, (Peele, 2017, 18:35)" (Peele, 2017) illustrates a neat position of cultural economies. This mirrors Hall's (Hall, 2004) point that cultural identities comprise how we see ourselves and others. The characters in *Get Out* are created to challenge cultural identities, especially from Chris's perspective. Chris's journey from awkwardness upon meeting his white girlfriend's family to discovering that they have sinister intentions serves as a critique of cultural realities. Chris can be seen as a representative of all Black people who encounter mainly white spaces. This can be seen in the subtle racism faced by Chris when he interacts with Armitage's family members and friends. For instance, Missy Armitage orders, "Now, sink into the floor", and Chris is drawn into the tormented space, named somewhat bluntly (Peele, 2017, 32:10) (Peele, 2017)." This presents exclusion and silencing as a lot of Black voices. The Armitage family, on the other hand, represents precisely the sort of liberal racism that the film critiques. Even if he only said it because he murdered black people to maintain his white status in society, Dean Armitage's repeated assertion that he would have voted for Obama a third time is a satirical swipe at performative allyship by white liberals. This performance of so-called "allyship", hiding far more profound racial prejudices and a deeply ingrained entitlement to Black bodies and culture, is finally revealed by the chilling programme of the family. The plot of the movie runs along the reality, and cultural issues it points out are ripped off one by one from the Armitage family's front as a façade. Hooks' (Hooks, 2014) perspective on cultural criticism, focusing on power relations and race, class, and gender intersectionality, is also important. The film shows how the Armitages exploit their power and privilege to prey on Black bodies, a figure for racial exploitation both past and present. The "sunken place" façades a powerful metaphor façaden this film, façadellustrating how black voices are 13atirizes13ed and kept silent. In Chris's struggle to escape the sunken place, some things are more than his struggle for survival. Silence is not limited to racial issues, and systemic racism also plays a significant part. This aligns with Hook's theme of resistance and the taking back of agency by those on the margins. *Get Out* tells a story that is part horror narrative,

part social commentary. The film does not disappoint on this account. With this narrative backbone and well-developed characters, the film effectively communicates powerful statements about cultural orientation and its effects from the standpoint of race. The audience response to *Get Out*, in which the film's portrayal of cultural identity challenges and concurs with viewers' outlooks, offers further insight. It is found that the audience's reactions are analysed in *Get Out* in terms of reviews, academic articles, and discussions on social media. Many black viewers have praised the film for its portrayal of racial dynamics and microaggressions that are all too accurate. They say that the film resonates deeply with their own experiences of movement in heavily white areas, enjoyment of the soft touches liberal racism produces and racism generally. The film's ability to speak for these experiences in a mainstream horror film has been tremendously powerful, giving a sense of legitimacy and visibility. A Twitter user reflected, "Chris's experience is so real it hurts. This movie is a mirror." Similarly, a few White audiences find this unsettling film forces them out of their comfort zone by confronting implicit and explicit bias towards people of different races. This criticism of liberal racism, which *Get Out* offers on film, also challenges the reader's attitudes, forcing him to reflect and truthfully answer questions about himself. Moreover, in some cases, it makes him defensive—but not always in a good way. A film review website states, "Whoever thinks of himself as 'woke' should see *Get Out*, the self-examination is painful." Critics from the academic community have applauded *Get Out* for its socially aware use of horror traditions, describing how it undermines norms to deliver a meaningful message. The film's blend of social commentary with horror has been seen as an important innovation in genre filmmaking, opening up new possibilities for the future of this field as it responds to important cultural and political themes. Such a practice overall helps prevent *Get Out* from being a dated genre film. Its success makes it relevant in the history of U.S. cultural representation and points toward other possibilities for African-American cinema. Beginning with the context in which a character lives and through narrative analysis, the film depicts the complexities of racial dynamics and liberal racism. With such an effect of meeting resistance, which merely strains the most vulnerable members of any society, this movie challenges those narratives and forces auditors into thoughtful contemplation. This double-edged sword spotlights cinema as a force for cultural critique that can bring about social change through critical thinking.

## 6. FILM DISCOURSE ANALYSIS

This research has further used film discourse analysis to explore how the film serves as a powerful critique of race and cultural identity issues. An intricate examination of the film's dialogue and visual layer unveils numerous symbols. Chattah (2006) has to say that in terms of semiotics and pragmatics, we can understand more of all the language surrounding the film. For example, "The Sunken Place" represents how Black voices are put in unseen places and ignored. Directly following the command "Now, sink into the floor" (Peele 32:10) (Peele, 2017) and overlapping with a visual of Chris falling into Sunken Place illustrates his permissionlessness that reflects broader 15atirizes15ed15on potential within society for Black individuals. This symbolic portrayal resonates with the historical moments of life under racial tyranny and impotence against social oppression. Some dialogues contain layers upon layers, as they are packed with allegorical significance. Dean Armitage declares, "I would have voted for Obama a third time if I could" (Peele, 2017: 18:35) (Peele, 2017), illustrating that liberal racism is simultaneously enlightened in spirit but fundamentally prejudiced. Throughout the film, critical sight is used to show how fragile these declarations of allyship can be. Similarly, at the dinner table (27:50), Jeremy Armitage comments on Chris' genetic makeup and physical prowess; the conversation 15atirizes15e Black bodies. These conversations strip the façade of liberal tolerance and reveal the deeply ingrained racial bias that exists among even those who think they are enlightened. *Get Out* also employs visual symbolism and makes it a point to 15atiriz its visuals to critique the racial motifs. The symbol of the deer, repeated from the opening scene where Chris hits a deer on his way to Rose's parent's house, is reflective of Black men as prey in an elitist and racist society. The quote given by Dean, "I say, one down, a couple hundred thousand to go, (Peele, 2017, 11:15), (Peele, 2017)" while referring to the animal the group has killed, also serves as a metaphor for how African American lives are devalued in the world. At the same time, it serves as a foreshadowing element, preparing the viewers for the even more horrific plan that Dean will present later in the film. Meanwhile, the farming family's African American handyman, whose life experiences have taught him to be wary of easy promises, watches and waits apprehensively to see if the amiable wishes of hospitality voiced today will curdle into discriminatory demands or demands tomorrow. The movie 15atirize and subverts certain aspects of the full horror genre by implementing these elements to elaborate on some of the pithiest issues in society. For example, even though the film uses

certain horror elements, such as suspense, surprise, and fear, they do not serve the purpose of scaring people like they usually do in the horror genre. Instead, they force people to think more about these racial factors and reflect on the sort of attitudes that they express through the mentioned devices. Speaking of suspense, the movie builds anticipation by showing more and more abnormal behaviour from the Armitage family as the movie progresses. Moreover, some shocking moments in the film shock the audience and Chris, such as when the true purpose of the family's meetings is revealed. It allows the film to rely on some of the horror elements without making the movie scary at the same time. The discussed narrative device can be witnessed during the scenes from the hypnosis session with Missy, during which Chris increasingly realize that the character can control him. Curiously, it can be explained not only as one of the aspects belonging to the horror genre but also can be discussed as one of the issues that black people in polite society experience in their interaction with whites. At the same time, some of the surprise elements, usually found in horror movies, can be found at the movie's final when Chris runs away and finds out how deep is the interrelation of the Armitage and other innocent white characters' families. Another aspect of the horror genre, fear, is deployed to accentuate the cinema's social critique. Chris may be afraid of physical harm, but his real fear is not knowing who he is anymore, and that reflects a broader sense of anxiety in this whitened world. This fear becomes a powerful symbol for racialized cultures: the Sun – The Sunken Place. The film can excite actual fear and anxiety in viewers just as in reality, people like Chris who go through everyday life within a society manifesting discriminatory racial prejudice can find themselves wracked by multiple emotions at once. The film's openness to interdisciplinary study from the different perspectives of cognitive semantics, cultural identity frameworks, and film discourse analysis yields an in-depth understanding of *Get Out*. This cinematic work also embodies the themes of racial discrimination and self-identity. The cultural identity framework places these themes within social and economic contexts, where *Get Out* satirizes white corruption. Black Culture is a commodified show but not much substance. Film discourse analysis highlights language use, visual signs, and conventions associated with different film genres, then interrelates these three aspects, showing how the narrative choices in film can enhance its social criticism. Consider the cognitive dissonance that arises when individuals watch *Get Out*: On the one hand, family matriarch Missy Armitage says the sunken place is better than any white heaven, yet on the other hand, it represents what many African Americans are taught from



the cradle to the grave through conditioning to think like we would not want our bodies and thoughts. Bridging these two facets makes them a powerful Social Justice weapon. Similarly, the terror techniques that the film uses—for example, Chris’s visit to the Sunken Place become a cognitive metaphor that strikes deeply home with viewers’ understanding of racial dynamics and how power relations work. The audience and its kindred spirits among them are places to which research may extend long after the credits roll. This cognitive re-engagement with film themes, or *Get Out*, as it can be called for short, allows readers a deeper impact. Thus, while some films come and go like water under the bridge that briefly catches fire in its fall, this one will lend itself to study further when memories have faded. Using a cultural identity framework to analyse this film, *Get Out* constructs and critiques particularly Black culture. The cultural layer of analysis explores the historical and local contexts in which the film is located. The film is set against the backdrop of contemporary racial tensions. It reflects upon social-political discourse as well as particular events such as systemic racism or microaggressions in what are outwardly liberal environments. By situating its story within this context, the movie not only reproduces a metaphorical object reflection for our times cold enough to bite the city, but it is also a mirror. Cultural identity is studied in depth through the character’s biographies, especially graphing how Chris shapes his and others’ cultural identities. Chris’s transition from being an unassuming viewer to someone who takes action and interacts with society is a subtle paradigm shift in the arduous march towards racial justice. The movie’s narrative arcs correspond to cultural dynamics and are based on cultural critic Hooks’s (Hooks, 2014) ideas. For example, Chris ‘exchanges’ with the Armitage family reveal liberal tolerance as a façade and its inherent racist prejudices. Regardless of its catharsis, the final victory only makes us more conscious of the ongoing battle against racism—qualitative audience responses to and reviews of the film culled from imperceptibly electronic reviews in social media. The film’s portrayal captures some perceptions of identity that are challenged. A huge audience has found the movie’s vision visually satisfying. Feedback on this score is a powerful demonstration of discrimination against one’s kind, painting a clear portrait between dark reds and light oranges. Social media discussions often include brief quotations from Chris’s speech or references to the entire film. The success of this film in its ability to connect with audiences is further revealed by how well-received it was among critics and at award shows. *Get Out* has been lauded by critics for its take on the horror-movie genre and sly social provocations. The film has spawned several research studies exploring this

issue, with many using the movie as an example to explore more general topics centred around race and media representation. On the one hand, this interdisciplinary approach to inquiry aims to widen the understanding of how cultural inscriptions become influential movies, widely regarded as a central trend. *Get Out* critiques social commentary on race and cultural (subjective) identity formation. This paper probes a dynamic narrative text in which it is easy to trace the potential for conversation and dialogue on contemporary sociocultural questions through language-visual, genre subversion or interdisciplinary approach. In the fusion of these elements, one will be amused as well as forced to ponder over the distinct brand of racism and how cultural homogeneity factors into our worldviews. Its handling of complex social issues through horror helped establish it as a key work in both the genre and beyond contemporary CinemaScope.

## 7. CONCLUSION

Analysing the semantics of conversations in *Get Out* delivers core revelations to understanding the race relations and transcultural themes throughout Jordan Peele's portrayal. Through careful examination of the word choice, metaphors, and frames, readers are shown how language communicates more than its face value. Creating visual data representations such as scatter plots, heat maps, and bar plots makes it easy to understand these impacts over time, making the analysis robust in multiple dimensions. Metaphorized as "a sick individual", a creepy suburb and hedge maze, the irrationality of evil is addressed in these societal structures undergoing rampant confusion. The metaphors are, seemingly mediating experiential soupy physical and dream-like states to lived experiences: Some biophysical fact or an event of catastrophic personal distress made understandable as a quantifiable outcome. By calling the street namer a 'sick individual,' we not only call into question the conventions of naming but also posit potential problems in our society, such as disinvestment or evil. In this way, The League of Gentlemen's "creepy suburb" and "hedge maze" show how the physical space can be altered to evoke mental unease as a parallel to what those communities face when moving into societies set up against them by default. Dre's use of intensifiers and his colloquial speech ("fucking," "ass") in the film serves to illustrate how strongly Dre is feeling, layering frustration, urgency and defiance on top of an already emotional moment. The choices in language reflect a surge in emotional stakes for the characters; driving at home, these

are people of different classes. Estates. The heightened language provides a similar undertone of the characters' extremities, demonstrating their inability to escape and being overpowered by situations as they are.

Using the framework of cultural identity, these reading positions the film about larger sociopolitical discourses around liberal racism and iconography of Blackness. In the film, narrative arcs and character studies hold a mirror up to cultural norms and then grapple with how such approaches are echoed, reflecting from concepts like Hall's (Hall, 2004) encoding/decoding perspectives, in turn, masked by sounding out rhetorical questions as academic interrogations akin to Hooks' (Hooks, 2014) theory discussion style. Hall's (Hall, 2004) ideas about cultural identity and representation are particularly relevant because our recognition of ourselves is unstable, always created within historical-cultural-political conditions. In *Get Out*, this sits at the core of what is going on with their portrayal of the Armitage family as being super progressive, except that they bury deep-seated racial prejudices to cover up exploitative behaviour. This performance of the white privileged people is critiqued in the film, and how all that pretentious show of progressiveness superficially can be a disguise with more layers as much systemic racism. This leads to character studies, particularly of Chris, that further exemplify these dynamics, which mirror, on a grander scale of civil rights and self-emission, Chris's course form staid cardinal witness to the active resistor. His interaction with the Armitage highlights the consciousness described, which means black people are always aware of how they look to white eyes, even when we are not trying so hard to get those unseeing eyes opened up and watched. We see that duality on display here as Chris struggles with the microaggressions and racism of The Armitage family and friends – an immersive study of bigotry that illustrates just how draining it is for those subjected to these environments. Further, examining audience responses helps reinforce the film's effect by showing how representations of cultural identity can be from agreeable and conflicting images. Black audiences have also praised the film for its honest depiction of racial dynamics in qualitative analysis of reviews, academic articles and conversations on social media. The importance of the film is its ability to articulate these experiences in a mainstream horror context and allow us a form of validation. Reception by academics, who have praised the film's complex use of horror as a means to tackle societal issues, and several scholars analysing how it deconstructs genre norms in order to include its commentary. The interdisciplinary approach to this analysis serves two purposes: it makes our understanding of the film richer and highlights the cultural significance of the film. To

conclude, the interdisciplinary reading of *Get Out* helps explain why Peele (Peele, 2017) made certain narrative and stylistic choices. Its use of horror to get at the depth and expertise of complex social problems expands it beyond just certificating itself inside two extreme subgenres, making *Get Out* one for both honoured corners. Through this process of linguistic analysis, visual data representation and theoretical media frameworks serve as a methodology for cultural critique and social change. Peele's film work is mostly enjoyably fun. However, it also acts as an educational device which forces the audiences to see racism through its all-encompassing folds in both a social and cultural context.

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