

Green Book Revisited: Unpacking the Complexities of Race and Friendship

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Abstract

This study intends to investigate how friendship and race are portrayed in Peter Farrelly's *Green Book* movie. The study inquires whether the film depicts racism simplistically or accurately depicts the relationship between individuals from different racial backgrounds. This study's importance rests in its potential to advance the current dialogue regarding race and representation in popular culture. To respond to the research question, the researchers gathered primary sources of information from the screenplay and reviews of the movie *Green Book*, which were then analyzed qualitatively to identify and explore themes and characters related to race and friendship. In addition, the researchers gathered secondary data from online journals of English literature, e-books, and other sources. The information was then categorized, examined, debated, and presented to the readers. In this paper, the researchers include the historical and sociological contexts of the movie, the lives of Dr. Shirley and Tony Lip, and racism in America. The application of Critical Race Theory enriches the discussion of the movie. The study found that *Green Book* depicts the gradual close relationship between two different individuals from different racial backgrounds and the simplified portrayal of racism.

Keywords: African American, discrimination, friendship, *Green Book*, Jim Crow Laws, racism

1. Introduction

Green Book, which Peter Farrelly oversees directing, was released in 2018 (Farrelly, 2018). The movie is based on the actual events in 1962 of a Jamaican-American jazz and classical pianist, Dr. Don Shirley (Mahershala Ali), touring the deep South with an Italian-American bouncer Tony Vallelonga (Viggo Mortensen), who served as Shirley's driver, and bodyguard (Nadeau, 2019). Peter Farrelly's *Green Book* won the 91st Academy Awards' Best Picture, Best Supporting Actor for Mahershala Ali, Best Original Screenplay for Nick Vallelonga, Brian Currie, and Peter Farrelly. The movie is believed to show the development of a friendship between a black classical pianist and his Italian-American chauffeur as they tour the segregated South in the 1960s (see Chow, 2019).

The movie follows the journey of Don Shirley and Tony 'Lip' Vallelonga traveling through the American South on a concert tour. Along the way, they encounter discrimination and racism, including being denied entry to restaurants and hotels because of their race (McCarty, 2018). The movie's title refers to a guidebook, *The Negro Motorist Green Book*, published specifically for Black Americans traveling to the South during the Jim Crow Laws enactment. The book listed safe places to stay, eat, and visit and places to avoid due to the risk of violence or discrimination, and was a crucial guide for Black Americans traveling during that era, equipping them with essential information to navigate the pervasive systemic racism and discrimination prevalent in American society. Leggs (in Bates, 2018) stated further that the book, which allowed black travelers to locate hotels, establishments, and gas stations to accommodate them along the way, became the bible of black travelers during the Jim Crow era.

The movie appears to have been created with the dual purpose of shedding light on and combating discrimination and racism prevalent during the era of Jim Crow Laws, while simultaneously urging the audience to recognize the inaccuracy of such prejudices. Drawing upon the lens of Critical Race Theory (Delgado & Stefancic, 2000), which informs our analysis, this portrayal of discrimination and racism is deemed a violation of human rights. It is viewed as detrimental to societal progress, as it restricts the contributions of individuals from diverse backgrounds to the nation's development. It is essential to mention some movies that promote the equality of genders and races and try to decrease or dismiss racial and gender discrimination, such as Theodore Melfi's *Hidden Figures* (2016), Travis Wilkerson's *Did You Wonder Who Fired the Gun?* (2017), Spike Lee's *Do the Right Thing* (1989), George Tillman Jr's *The Hate U Give* (2018), Raoul Peck's *I Am Not Your Negro* (2017), Barry Jenkins' *If Beale Street Could Talk* (2018), *Rat Movie* (2016), and Peter Farrelly's *Green Book* (2018).

In this paper, the authors wanted to examine whether the relationship built by the two characters – Dr. Don Shirley and Tony Vallelonga – is sincere, just a relationship between the employer and his employee, or only simplified racism. Therefore, the research question is, How

is the portrayal of racism visualized in the movie *Green Book*?

2. Methodology

In this study, the authors evaluated the movie *Green Book* using a qualitative methodology based on library research. The primary information was taken from the movie, and the supplementary was found in relevant papers, e-books, literary journals, and other online sources. To collect the data, the authors first watched the movie, reviewed some publications to understand the research issue better, and conducted an Internet search to learn more about the relationship and racism depicted in the movie. Second, the authors made notes and underlined the crucial details. Our analysis centered on the temporal and societal context depicted in the movie, with a particular emphasis on dialogues and settings. This comprehensive examination drew upon a multidisciplinary framework, encompassing sociological, historical, and Critical Race Theory (CRT) approaches, to delve into the themes of friendship and racism portrayed in the movie. It is presented as follows after sorting and filtering the data by categorizing, examining, and debating.

3. Literature Review

The movie *Green Book* was set in the United States of America when the country implemented the Jim Crow Laws. Initially enforced in the American South, these laws instituted segregation based on skin color and pervaded all aspects of life. Society put whites as superior to black people. Black people were discriminated against in any field of life. Consequently, the Jim Crow Laws presented formidable barriers for African Americans, hindering their ability to exercise their rights and participate in the nation's advancement. Tight municipal and state legislation attempted to violate those rights by restricting Black Americans' capacity to vote, obtain an education, and find a job (Haines, 2021). Racial segregation was required under Jim Crow legislation in all public spaces. The coaches of interstate trains and buses were included in the legal definition of 'separate but equal,' which allowed for racial segregation in public places. Compared to facilities for white Americans, facilities for African Americans were frequently subpar and underfunded; in some cases, there were no facilities (Hansan, 2011).

Further, the Laws affected black people in common and black musicians and their music. Several professions were off-limits to black people because of Jim Crow Laws (Wilson, 2015). For them, music served as security. Their audiences were also segregated. Many black musicians used their music to fight against racism and discrimination. They funded political groups that fought against racism and discrimination. They supported and joined the black people movement with Dr. Luther King. They wrote music to illustrate the dangers of racism and discrimination. It was against the law for black and white musicians to play together during that time (Palpini, 2017). Black performers were not to make eye contact with white people on the floor; instead, they were only to do so with black fans, who were limited to the balcony (Knopper, 2021). Nat King Cole was one of the victims of racism. He was attacked by white men when he performed his music with Ted Heath's band in Birmingham, Alabama (The Guardian, 2018).

The racial tensions and the aesthetic of 1960s America are expertly captured in the movie (Flynn, 2018). It depicts racism and discrimination that Don Shirley and Tony Vallelonga must experience during their tour to the South, reminding its audience about the inequality and systemic discrimination that has taken place in the United States for centuries. The white people's racism and discrimination that affected many scopes of lives were manifested in the Jim Crow Laws. *Green Book* depicts its effects on many African Americans and people who struggle against racism and discrimination. Don Shirley and Tony Lip's relationship portrays the gradual stages of friendship and the importance of community in fighting against racism and discrimination. Their friendship is a powerful bond resulting from their many challenges on their journey. For example, Harper (2018) agreed that the film *Green Book* emphasizes the story of Shirley and his friendship with Tony Vallelonga, a white man whom he employed as his driver during their tour in 1962.

However, the movie seems to spark controversies. Farrelly seems to use a remarkable black life and the history of black oppression in this nation as the backdrop for a tale of a white man's salvation and self-realization (Feinberg, 2019). Obie (2018) insists that the movie is based on Lip's account of events and is a tale of a white savior. Nadeau (2019) agrees that to make racism more palatable to the white audience, the white savior is used. Romano (2019) supports this by stating that the movie was written by a white person in which a black person makes friends with a racist white man. According to Armitage (2019), *Green Book*'s racism is terrible, which seems simplistic, if not naive, in an age where movies like *Moonlight* and 2019 Best Picture Oscar rivals *BlacKkKlansman* and *Black Panther* have something to say about the appalling state of race relations in the 21st century. There have been complaints that the movie fosters unfavorable stereotypes about African Americans and is a 'white savior' picture (Schmidt, 2019).

Literature intersects significantly with sociology and history as it explores societal and historical aspects of literary works. The purpose of sociology is to deal with the relationship between social environments, social forces, and the causes of human behavior, including literary expression. Alwaqaa (2021) argues that the sociology of literature addresses the symbiotic link between society and the author and the relationship between a literary work and the social structure where it is produced and analyses literary works from social, cultural, political, and economic viewpoints. The various genres of literature produced within a certain period reflect that community's conventions, traditions, values, and standards. While analyzing a piece of literature, the critic must go beyond the text to the more significant historical and cultural developments that may have influenced the author, known as the 'historical approach to literature' (Brown, 2019). Due to the era and particular social structure between men and women, the historical perspective is thus relevant, evident in the film's conversation, outfits, and setting.

From a sociological perspective, it can be argued that the Jim Crow Laws established between 1874 and 1977 (Hansan, 2011) had conditioned people and their descendants to follow and obey the laws. Over time, this enactment might become a taken-for-granted

practice, a concept referred to as habitus (Bourdieu, 1977). Habitus is defined as the process through which society is internalized by individuals, shaping their long-lasting dispositions, trained abilities, and organized tendencies to think, feel, and behave in influential patterns that subsequently govern their actions (Wacquant, 2005; Navarro, 2006). Habitus influences people's dispositions to act, and the family serves as the initial source of cultural capital (Bourdieu, 1986; Candido et al., 2018). The nearly hundred-year gap between the enactment of the laws and the set of the story in 1960 demonstrates how deeply ingrained these dispositions have become and how they are considered a societal norm. Therefore, as depicted in the movie, racism is heavily practiced in that era and area, which causes dispositions of hatred between most black and white people.

The historical setting of Jim Crow Laws, racial discrimination, and the divide between white and non-white was mirrored in the movie as it is in history. Every state where the concert was staged saw an increase in the racial injustice plan (Nensia, 2020). Further, three fundamental components of racism are identified by Jones (1997, in Sumarsono et al., 2023). Firstly, it begins with the assumption that racial disparities indicate inherent biological distinctions. Secondly, racism manifests itself through the treatment of marginalized groups by individuals and institutions, often justified and leading to adverse consequences. Thirdly, it encompasses explicit biases and prejudices against other groups while favoring one's own. The implementation of Jim Crow Laws posed significant barriers for people of color, particularly African Americans, preventing their participation in various societal domains despite possessing the skills and abilities their society required.

This study's sociological and historical context is supported by Critical Race Theory (Delgado & Stefancic, 2000) in this context, specifically focusing on race and racism. CRT enriches the narrative by reinforcing the historical and sociological backdrop of the story. Central to CRT is the firm assertion that racism proves persistently resistant to eradication, primarily due to the entrenched dominance of certain groups (Delgado & Stefancic, 2000). Additionally, CRT highlights the historical oppression of marginalized populations (Hartlep, 2009). Within the framework of CRT, one could argue that the movie functions as a form of legal storytelling (Capers, 2014), serving as a powerful tool for addressing pertinent issues. Additionally, the persistence of racism is attributed to its ingrained historical roots in society (Bourdieu, 1977; Delgado & Stefancic, 2000).

Nurwahyuni and Samelia (2021) conclude that three different forms of prejudice and stereotyping are present in *Green Book*. First, individual discrimination is demonstrated by the harsh treatment Don Shirley, a prominent black figure, has received from white people. Second, institutional discrimination takes place at the police institution where Don Shirley is detained even though he has committed no crimes at all. Thirdly, structural discrimination shapes majority-race policies that negatively affect racial minorities.

Sz p  (2019) critically examines the white savior story subgenre, the controversies surrounding the movie *Green Book*, and how it contributed to the formation of American identity. She argues further that the plot centers on the issue of Jim Crow segregation by showcasing the camaraderie between two men, Tony Vallelonga and Dr. Don Shirley. The narrative illustrates the US' dual-faced society. Most of the action unfolds along the road to the Southern states, where the pervasive Jim Crow customs portrayed throughout the movie could be interpreted as a portrayal of segregation similar to the Negro Motorist *Green Book* (Sz p , 2019).

The subsequent section delves into two overarching themes, shedding light on the pervasive practices of race and racism during the enactment of Jim Crow Laws and their profound impact on the life of Dr. Don Shirley. As a marginalized individual, he encountered 'microaggressions,' a term encapsulating the subtle yet impactful discriminatory behaviors faced by marginalized individuals (Onwuachi-Willig, 2008) Dr. Shirley assumed the role of a representative for the marginalized during that era.

4. Findings and Results

4.1 Tony Lip's Connection with Don Shirley: A Sincere or Employer-Employee Relationship?

A friendship between two different races was unique in a racial society like the United States when it was still under the Jim Crow Laws, especially when it happened to a racist.

In the movie *Green Book*, Don Shirley, a renowned African-American pianist, hires Tony Lip, an Italian immigrant who lives in the Bronx, as Don's driver and bodyguard during his concert tour to the Deep South in the 1960s. He was also responsible for ensuring the music tour ran well, particularly while interacting with the white society in the South. Through music, Don Shirley's tour aims to influence white people's minds to become less racist. Their relationship is described from the very moment Tony is hired by Shirley. There is initial resentment between Tony Lip and Don Shirley since they come from different backgrounds and personalities. Tony Lip is an abrasive, hard-charging Italian American with a brazen, occasionally insensitive demeanor. He despises interacting with black people. On the other hand, Don Shirley is a sophisticated and educated Black American pianist accustomed to a more elegant way of life – a member of the race Tony is accustomed to being racist toward. However, several scenes describe how Tony Lip gets to know Don Shirley better.

In one of the scenes, Tony Lip cautions Don Shirley about the risks he may encounter as a black man in the Deep South when they arrive there because the area is infamous for its deeply ingrained racism and segregation. Tony Lip is aware of the Southern social and cultural standards and the dangers that Don Shirley can encounter due to his race. There were many risks for a black man traveling through the South in 1960.

LIP You need someone to make sure there are no problems along the way -- and you're going through the deep South, believe me, there's gonna be problems. (Farrelly, 2018, 17.55-18.02).

Tony Lip is described as a man who is knowledgeable and sensitive to the difficulties his employer is enduring and his desire to keep him as safe as he can. Moreover, Don Shirley was a steadfast defender of Tony Lip.

There is an incident that aids in reducing their distance when Tony Lip observes Don Shirley's extraordinary musical talent while attending one of his concerts. Tony Lip is initially put off by Don Shirley's formal demeanor and classical music but is ultimately moved by it and develops a newfound respect for him.

LIP Virtuoso--that's Italian. Means he's really good (Farrelly, 2018, 38:12-38:22).

His appreciation towards Don Shirley was also expressed when Tony wrote a letter to Dolores. In the letter, he told Dolores that he did not deny Don Shirley's intellectuality and acknowledged Don's excellent skills in playing music. He sees that white people who invite Don Shirley are gracious and appreciative of him.

DOLORES (reading the letter) ...I saw Dr. Shirley tonight play the piano. He doesn't play like a colored guy. He plays like Liberace but better, and I *ain't* lying. He's like a genius, I think. When I look at him in the rear-view mirror, I can tell he's always thinking and working stuff out in his head, I guess that's what geniuses do (Farrelly, 2018, 41:40-41:56).

In a further scene, Tony Lip and Don Shirley eat together frequently in neighborhood diners and eateries throughout their tour. However, he initially refused when his wife told him to share some of his food with Don Shirley. They share food and eat together later. For instance, Tony comes to KFC and purchases some food. He shares it with Don Shirley, and they eat together. This is one of the ways they can overcome their problems in communicating and socializing with each other, and an indication that they can forge their bond despite their different backgrounds.

In another scene, when Don Shirley is denied access to the restroom in one of his performance locations, Tony becomes irritated and threatens to urinate in the main hall where the convention is being held. At the tour's final stop, Don Shirley is not allowed to have dinner at the restaurant, where he becomes the leading performer because of his race. Tony Lip finally steps in and defends Don Shirley, urging that they be served despite the restaurant's discriminatory policy (despite his initial reluctance). Tony's interference and defense of Don Shirley indicate that Tony cares about him both as his boss and as an individual. Because of this courageous and unifying deed, they can overcome some of their differences and develop a sense of respect and understanding for one another.

Finally, Tony develops himself from a racist into a man who can take their differences. Tony does not feel superior to Don Shirley, while Don Shirley does not feel inferior to Tony Lip. The close relationship between Don Shirley and Tony Lip allows them to discuss their social background. They talk about their histories and experiences, something that people will never talk about if not with their close friends, and it indicates that they get closer and trust each other. While Don Shirley talks about his musical career and travels around the country, Tony Lip tells him tales of his family and life in the Bronx. Through these discussions, people get to know one another better and gain a better grasp of each other's unique histories and viewpoints. Empathy and sympathy make them finally become closer and develop a kind of friendship.

The audience learns from the above scene that Don Shirley is isolated from his family and neighborhood. Don Shirley appears to be separated from his kin and his community. He only occasionally interacts with them because he travels as a pianist to specific locations. Shirley's living relatives claim that it is very misleading and centers entirely on a white man who is an extreme racist who remained so until the end (Ocbazghi, 2020). So, it was untrue that Don Shirley was estranged from his black family. He was not cut off from black society and culture, and he spent his formative years in the Deep South, where he was born and reared, rather than in Europe. Don Shirley also challenges Tony Lip to be more welcoming and open-minded by encouraging him to reflect deeply on his opinions and prejudices. Don also teaches him how to manage his emotions and turns him into a composed individual who does not believe that everything must be resolved violently.

SHIRLEY You never win with violence. You only win when you maintain your dignity. (Farrelly, 2018, 1:28:50-1:28:57)

Don Shirley then advises Tony Lip about handling confrontations with racist locals without using violence but to handle any confrontation wisely. Don also teaches him how to send love letters to his wife and be more romantic.

Tony Lip finally confronts and gets rid of his prejudices. He accepts and values Don Shirley's talent and intelligence as a person rather than just another black man. Tony is more determined to defend and stand by Don when he experiences injustices and discrimination due to his race. Their friendship has developed and expanded by the movie's conclusion, resting on a foundation of respect, acceptance, and understanding. Their early prejudices and assumptions have been transcended, and they have learned from one another, creating a friendship that exceeds their personalities and backgrounds. They return from their tour of the South when people celebrate Christmas. Don Shirley unexpectedly arrives at Tony's home as he enjoys Christmas with his family—a happy ending movie.

Meanwhile, what the movie portrays about their friendship differs from the real story. There are some controversies between the story in the movie and the facts about the relationship between Don and Tony, based on the information from Shirley's relatives, Edwin Shirley III and Maurice Shirley (Sharf, 2018), illustrated in the following five points.

First, it is not true that both become closer and encourage one another as they face various difficulties and setbacks on their trip. It is described in the movie that when Don Shirley is feeling sad or alone, Tony Lip offers him emotional support, enabling him to feel more like a part of the world. Don Shirley has been freed from all constraints and issues. Moreover, Tony rescues Shirley from a group of

bigoted white males after they reject him in a pub. Also, Tony protects him from the local police when Don Shirley has an affair with a white man. They must remain in the same cell after Tony strikes a white police officer (Sharf, 2018).

Second, the movie's portrayal of the connection is either twisted or inaccurate. The movie did not portray the connection between Dr. Shirley and Tony Lip. They contend that despite what the movie depicts, Dr. Shirley and Tony Lip were not so close and that Tony Lip did not teach Dr. Shirley about black culture. Further, they contend that contrary to what the movie suggests, Dr. Shirley maintained regular touch with his family throughout his life and was not separated from them. The relationship between Shirley and Vallelonga, which is said to have inspired the entire movie, was fictitious. It was an employment relationship. Tony and Dr. Shirley had the only kind of relationship with any of the people he worked with. Dr. Shirley never referred to Tony as a 'friend.' (Sharf, 2018).

Third, it was illustrated in the movie that in the early stage of his job, Tony did not want to open the car door and carry Shirley's bags into the car. When Don Shirley stepped out of the car, Tony would not open the door, would not take out and carry any baggage, and would not remove his [chauffeur's] cap. Don repeatedly discovers Tony with the cap off and confronts him (Sharf, 2018). Compared to Dr. Shirley's relatives' statements, the relationship might be between an employee and the employer (Sharf, 2018).

Fourth, the movie portrays how Tony teaches Don Shirley about black people's culture. Tony is portrayed as someone who knows more about black people's culture than Shirley. He knows well about some black musicians and their music that Shirley does not know. He tells Shirley about Little Richard, Aretha Franklin, Ray Charles, and other black musicians. It is also Tony who shows and brings Don Shirley to a black pub where Don can play piano for his people. However, this is not true since Dr. Shirley was very accustomed to black people's culture (Sharf, 2018)

Finally, when he was still alive, Don Shirley never told them he had a special relationship with his driver, Tony Lip, Don Shirley's relatives said. Don Shirley and Tony Lip's relationship in the movie differs from their real lives. Don Shirley's relationship with Tony Lip was a professional relationship between an employer and his driver. They never had a friendship. What the audience sees in the movie is the director and scriptwriter's point of view to describe the possibility of a friendship between black people and white people, represented by Don Shirley and Tony Lip. Despite their different backgrounds, they can face obstacles and barriers in solving their problems in the racist community under Jim Crow Laws.

4.2 Portrayal of Racism

Green Book by Peter Farrelly displays not only a kind of friendship between a white Italian and a black well-known pianist but also racial discrimination that takes place at the time the movie is set. Dr. Don Shirley plans to hold a concert tour to the South. As a highly acclaimed and talented musician, Don Shirley wanted to bring his music across the United States, including the South. As a black well-known musician, Don Shirley also supports the black people's movement to face and struggle against the racial discrimination conducted by white people as the majority. His concert tour to the South is part of a more significant effort to break down the racism that has long existed in the South and generally in the United States. By performing his music in places where people are segregated by race and skin color, Don Shirley might promote the equality of people's rights and obligations, the importance of racial equality, and the ability of black artists at the highest level. The most important thing from his concert tour to the South is challenging the systemic racial discrimination that black people face.

OLEG You asked me once why Dr. Shirley does this ... because genius is not enough; it takes courage to change people's hearts (Farrelly, 2018, 1:39:34 – 1:39:47).

The racial attitude and behavior that Don Shirley and the other black people face are depicted in Green Book from the beginning until the movie's end. The movie's beginning portrays racial attitudes and behavior through Tony Lip and his family, except his wife. His racist attitude and behavior can be seen in several scenes. Firstly, when his wife invites two black plumbers to repair the tap in her kitchen, his family uses the racial term when they refer to the African Americans at their house as "black boys or coal sacks," a derogatory term that is commonly used during the period the movie is set in the 1960s as shown in the following conversation in the movie.

ANTHONY (in Italian) You shouldn't be sleeping in the middle of the day, leaving my daughter here alone with these sacks of coal.

NICOLA (in Italian) And why do you hire them to do an Italian job? It's a disgrace (Farrelly, 2018, 07:34-07:54).

Secondly, Tony's racism can also be seen in how he treats the glasses the two black workers used to drink. He throws away the glasses used by the African-American workers into the dustbin. Although Tony Lip's wife looks uncomfortable with the use of the terms and tries to discourage it, Tony Lip and his family (Anthony and Nicola) indeed have a racial attitude towards black people.

Thirdly, when he encounters a relationship with Dr. Don Shirley, who employs him as his driver, seeing that the man who will employ him is a black man, he first refuses the position offered. He does not want to work for a black man, especially as an assistant who must iron the black man's clothes and polish his shoes. He finally accepts the job because he needs to earn money for his family, and Don Shirley offers him a high salary.

SHIRLEY Do you foresee any issues working for a black man?

LIP No, no... 'fact just yesterday me and the wife had a couple of colored guys over the house. For drinks (Farrelly, 2018, 16:18-16:32).

What Tony tells Don Shirley is a lie. He never has black visitors for drinks. He lies to himself because he needs the money. He cannot tell Don Shirley his real feelings and attitude toward different races and people of different colors. His willingness to work for Don Shirley because of the high salary is supported by the conversation between Tony and his wife.

DOLOROS He's colored? You wouldn't last a week with him.

LIP For the right money, I would. (Farrelly, 2018, 21:47-21:55).

The above short conversation shows that Dolores understands her husband's character well. Even she doubts that Tony can work for Shirley for a longer time. However, Tony insists on accepting the job because of the money that he can earn.

His racism makes Tony display a racist attitude toward Don Shirley with stereotypical assumptions about Dr. Shirley's preferences and behaviors based on his race. In one incident, when he pulls over his car because he needs to answer the call of nature, Tony does not want to leave his wallet in the car. He is prejudiced against Dr. Shirley, so he takes the wallet. He does not trust his employer and is worried about what he does with his wallet, although it is impossible for Don Shirley to touch it. He resists getting to know Don Shirley personally and treats him as a problematic employer to approach. However, as the story progresses, he changes his attitude after spending time with Don Shirley. His changing attitude and behavior make his relationship with Don Shirley better. He challenges his prejudice and learns to recognize Don Shirley, who becomes his ally in the racial discrimination Don Shirley faces during his tour to the South.

During his concert tour, Dr. Don Shirley is described as facing verbal and physical abuse. One verbal and physical abuse pictured in the movie that Don Shirley experiences is when he arrives at Louisville Motel. At the motel, Shirley sits away from the other black people. He does not want to join the other black people who stay at the same motel. This shows that Shirley is portrayed as a black person estranged from his community. This contradicted his objective to change white people's minds regarding racial discrimination. He wants to break down racism, but on the other hand, the movie shows that he resists being involved or socializing with black people. Instead of joining them in playing games, he prefers to leave them and goes to a bar where he drinks and gets verbal and physical abuse by a group of white people.

DR. SHIRLEY (slurring) I just came in for a drink.

REDNECK #1 You come in here for a drink? Then you must be tired of livin', boy.

LIP I told you, hand him over, we'll leave.

Redneck #2 roughly rubs Dr. Shirley's head. REDNECK #2 He *ain't* going nowhere, we need this *brillo* pad to wash their dishes with... (Farrelly, 2018, 57:37-57:47).

It is a big mistake for Don Shirley to commit to going alone to a pub that does not welcome black people. Again, Tony Lip saves him; although there is George, who sees Don getting into a problem with the racist guys, he cannot do anything. He worries about Tony Lip's fight with the racist guys at his bar. He drives Tony and Don Shirley away from his bar and uses derogatory terms to refer to Tony as 'Yank' and Don Shirley as 'Spook.' Tony Lip is once again a white savior for Don Shirley.

The following racial discrimination is experienced by Don Shirley when he has a performance in North Carolina Plantation. Although Don Shirley is invited to perform his music, he is not permitted to use the bathroom around the hall by the host of the performance, Morgan Anderson, since it is only used by white people. He shows him an old outhouse at the wood's edge, but Don does not want to use it. He prefers to return to his motel and uses the facilities there, although it takes him half an hour to return to the plantation. He managed to finish his performance successfully.

MORGAN ANDERSON (O.S.) Excuse me, Don! ... Are you looking for a commode? Here, let me help you.

Shirley looks out and sees an old OUTHOUSE at the edge of the woods.

DR. SHIRLEY I'd rather not use that. ...I could go back and use the facilities at my motel, but... that's going to take at least half an hour (Farrelly, 2018, 1:04:52-1:05:30).

Morgan Anderson prefers to let Shirley go back to his motel instead of letting him use his bathroom, although it takes half an hour for Shirley to go to his hotel and back to the plantation. He does not mind waiting for Don Shirley to return from his motel. When he comes back to the plantation and finishes his concert, Don smiles and shakes every white person's hand who sees his concert. This is something strange in the eyes of Tony Lip, who sees how racist they are towards Don Shirley, but he shakes hands with every white guest. Peter Farrelly seems to make Shirley a moderate black musician who prefers to use his music to break down the racism he faces. He prefers not to fight against racism frontally.

In another scene, Don Shirley and Tony visit the tailor to see some suits. He suggests they enter the store upon seeing some suits suitable for Don. Don Shirley experiences racial discrimination again. He is not allowed to try on the suit since he is black. He can try on the suits if he purchases them. Treated racially by the tailor, Don Shirley leaves the clothing store without buying it. In one more scene, Don is caught by two police officers who find him having an affair with a white guy. The police hit him and caused him to have a wound on her face, but the police did nothing to the white guy. The police officers make Shirley's eye bruised and his lip slightly swollen. Moreover, it is Tony Lip again who saves him. As depicted in the movie, his affair with a white reflects him as gay, but in real life, Don Shirley once married but then divorced his wife (Sharf, 2021).

When Don Shirley and Tony Lip enter the Mississippi road, their Cadillac is run after by two police officers. They are asked to show their identities. When the officers see Tony Lip driving a black person, the officer asks both to come out of the car- It is forbidden for non-whites to go out after dawn in a sundown city. His calling Tony a half nigger makes Tony angry and he punches the police officer. This makes Tony and Don Shirley stay in jail. Shirley's good connection with the governor sets them free from jail.

The final racial discrimination illustrated in the movie that Don Shirley must encounter is when he has a concert at a Birmingham hotel to celebrate Christmas. It is the hotel where Nat King Cole was attacked by white racist people who did not want Cole to have a music performance there. The hotel manager leads Don Shirley to a small, dirty room for him to wait for his turn to perform. It is not a representative room for a star like Don Shirley. It is a dressing room where a performer usually waits before performing. However, Tony Lips thinks it is more like a broom closet. Because of his race and skin, Don Shirley is put in a small broom closet room and forbidden to eat at the restaurant where he is the leading performer.

LIP What's the problem?

DR. SHIRLEY This gentleman's saying I can't dine here.

LIP (to Maitre D') No, you don't understand, this guy's playing here tonight--he's the main event.

MAITRE D' I'm sorry. It's the policy of the restaurant.

Graham Kindell, the congenial GM, joins them. ...

GRAHAM KINDELL (to Shirley) I apologize, but these are... long-standing traditions. I'm sure you understand (Farrelly, 2018, 1:40:29-1:40:49)

This time, Shirley refuses to have dinner at a different place. He insists on having dinner at the restaurant because he has only 45 minutes before he performs his music. He makes a difficult choice for the manager because Don refuses to perform his music. He does not care about the 400 guests who come to his concert. This could be seen as his effort to struggle against racial discrimination and societal inequality. Peter Farrelly ends his movie by making both Don Shirley and Tony Lip the hero of his movie. Overall, it is Tony who is the savior of Don Shirley.

5. Conclusion

The film *Green Book* unveils a stark portrayal of racism from its opening scenes. Rooted in a true story, we examined its narrative through a historical lens. Furthermore, we employed the concept of habitus to vividly illustrate how society, in a sociological context, perceived black individuals during that era. This intricate exploration aligns seamlessly with one of the central tenets of Critical Race Theory, that is, on race and racism. The study discovered that the film not only depicts an endearing companionship between two individuals from different racial backgrounds, namely Dr. Shirley and Tony Lip, but also simplifies the complex nature of racism. It illustrates the gradual development of their relationship and how Tony Lip and Don Shirley, through their interactions on the way to the South, receive insights from one another, overcome their differences, and forge a profound bond. During Don Shirley's concert tour in the South, Tony Lip assists and protects him from any danger induced by racial discrimination, for instance. Don Shirley teaches Tony Lip to exhibit a positive attitude and conduct himself simultaneously.

The movie also depicts white people being racist towards Don Shirley, who represents black people. There is no examination of both structural and organizational prejudice. It simplifies racism by depicting the problem as if the camaraderie between Tony Lip and Don Shirley could resolve it. Their mutual understanding and compassion can bridge the divide between white and black people. Tony transforms his prejudiced attitude and behavior into those of a person who knows and understands equality without making distinctions based on skin color. However, there are controversies between the story depicted in the film and Don Shirley's actual existence. The movie focuses on the friendship that makes Tony Lip the protagonist and tends to simplify the complexities of prejudice in that society.

Ultimately, the movie purposefully constructs scenes that underscore the dominance of the white-over-color power dynamic, even as it delves into the themes of racism and friendship. It is worth noting that critical voices have emerged, questioning the faithfulness of certain scenes to Dr. Shirley's actual life. The movie serves as a narrative lens through which we explore the legal and societal conditions of the time, offering a window into Dr. Shirley's encounters with 'microaggressions,' which symbolize the broader African-American experience during the era of Jim Crow Laws.

In reflecting the broader implications of our study, it becomes clear that our examination contributes to the ongoing discourse surrounding racism in movies. By unraveling the intricate layers of race and racism, our research enriches our collective understanding of these multifaceted issues. Aligned with the objectives of Critical Race Theory (CRT), our work aspires to advance our comprehension and portrayal of race and racism, acknowledging the pervasive nature of these challenges while advocating for their ongoing improvement.

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