

CHAPTER V

CONCLUSION AND SUGGESTION

The last chapter consists of the drawing of conclusions, along with the suggestions. It is divided into two points: conclusion and suggestion. The conclusion sums up the whole research, whereas the latter focuses on the recommendations for future research regarding the internalization of oppression.

5.1 Conclusion

The issue of internalized oppression is most likely to be found in those who have experienced being oppressed. It is a vague line to not fall into the oppressor pit, and mostly it is done out of oblivion. It can be in so many forms, even as small as depending our perception on ourselves towards what is appealing with the Western world or the oppressors. So many literary works have covered the very issue of internalized oppression, fiction or non-fiction, to highlight the result of colonization to an oppressed person; and how their suffering affects their mental state and thought process of seeing the world. It is perfectly showcased in the film *Sinners*, directed by Ryan Coogler, in the character of an Irish vampire, Remmick, that causes havoc throughout the movie.

The application of theories to answer the inquiries on how Remmick's internalized oppression is shown in the film are strongly related to Fanon's postcolonialism and

Freire's internalized oppression. Both theorists offer the same idea that it is in human nature to desire for recognition—or what Freire (1996) refers to as “humanization” as one of the praxis of human beings. However, the idea of “humanization” is “thwarted by injustice, exploitation, oppression, and the violence of the oppressors” (Freire, 1996). Therefore, to feel seen and humanized, an oppressed being adopts their oppressor and mirrors their act, since “...As long as he has not been effectively recognized by the other, that other will remain the theme of his actions” (Fanon, 1970). With that, they internalized their own colonists as their effort to feel seen and to regain control over their “dehumanized” body. It is what Remmick experiences in the film. His oppressive acts derive from the cruelty he experienced as a victim before he becomes the oppressor himself.

The Irish identity Remmick embodies has made him the victim of oppression. The long history of exploitations and colonizations of both the Roman Catholic and the British Empire towards the Irish pagans have led them to a severed heritage and displacement that reconstructs the trajectory of both the Irish antecedents and descendants. It is what Remmick so clearly shows in the film. His feeling of being displaced in a land that is foreign to him has him craving for a connection with his own culture. Along with the enforcement of faith, Christianity, that his oppressors did to him and his people has made him into a victim of systemic violence that is ingrained deep into his soul. His frustration encourages him to project his anger and the yearn of reconnecting with his erased culture to regain that connection through appropriating Sammie's virtuosity for his own end, leading him to be the oppressor himself.

As the oppressor, Remmick does it in two ways: non-violence and violence. The non-violence act acts as his initial phase before turning violent. His pattern is almost generally the same: he allures his prey with manipulative words, sometimes he weaponizes it to divide and convinces his victim to be on his side. Once his prey is allured, he exercises his diabolic nature as a vampire to change them into one of his patrons—forcing them to assimilate into his kind to gain authority over their body. His violent acts have granted him so much benefit for him to succeed in his mission, i.e., to reconnect with his ancestors. Through violent acts, Remmick gains sovereignty to control his army of vampires to propagate his oppressive behaviors towards other marginalized groups in the name of offering “freedom.”

All in all, Remmick’s cut ties to his culture has him scraping for whatever left he can do to get it all back. His attempt to reconnect by turning almost everyone in the juke joint to become his army of vampires is a form of the internalization of oppression—adopting his oppressors' way of assimilating their victims by force under the illusion of “civilizing.” Despite being a victim himself, he unconsciously turns into what he despises to be: the oppressor. This transition is a cry of desperation and frustration to be whole again or his attempt to rehumanize himself after constantly being dehumanized.

5.2 Suggestion

While this research has covered the issue of internalized oppression through the lens of Fanon’s postcolonialism and Freire’s internalized oppression, the general concept of internalized oppression may have been varied and the outcome may have

been different. This research has come to a conclusion that internalized oppression is an attempt to rehumanize oneself. However, there is a lingering question on what the end product may have been had the theoretical approach used the dissimilar ones. Therefore, it is suggested that future research may use different lenses or approaches to uncover the possible alternative result.

