

Prudence Phillips

ENGW 105-06

Professor Boylan

12<sup>th</sup> April 2018

Essay 3

### The Irony of Comedy

Jordan Peele blends genres of horror and the shocking of effect comedy to offer a compassionate yet thoughtful view of race in the movie *Get Out*. The story shocks and awes the audience throughout the duration of the film, and these shocking events and the ironical ways which they are represented makes it easier to see the movie as a bold satirical approach to a serious issue like racism.

Jordan Peele does not hold back at all. He starts shocking the audience from the onset of the movie. A man strolls down a lonely road in the middle of the night and is suddenly kidnapped. In regular horror/thriller flicks, when a scene like this comes up there is usually gory music to accompany the dreadful event that just occurred, but this scene of *Get Out* was accompanied with a lively tune that sounded like it belonged in some 70's bar. Normally a scene like this should never be regarded as funny in any senses, but because of the ironic detail of lively music accompanying such a violent scene, we can get away with a laugh at the satirical situation.

The movie soon switches to tell the main story. Chris, the protagonist, and Rose, his girlfriend, are on their way to Rose's parent's house and he is already unsettled because he is a black man going to visit his girlfriend's white parents when they hit a Deer. Rose relates the story to her parents upon arriving home and her father, Dean asks if its dead then proceeds to

say, “you know what I say, one down, a couple hundred to go.” He also says a couple more demeaning words about the deer and the shady meaning behind the intended pun is realized later in the movie, but it was obvious that the words were unsettling to Chris because his expression slowly morphs from an already fake smile to an even faker one. Chris does not immediately become wary of Dean. The feeling begins to manifest after they take a stroll on the yard of the house. Chris sees Walter, who he initially saw while driving in with Rose, gardening on the yard. He can’t help but notice Walter is a black man as well as Georgina whom he had previously met in the kitchen. They were both obviously servants in Dean’s house and Dean attempts to defend their presence by informing Chris that they had been present since before his parents died so sending them away would be insensitive. He then proceeds to tell Chris he would, quoting, “vote Obama for a third term if he could.” This is perhaps the funniest and most ironic moment in the entire movie because how could some who hated ‘Deer’, pun intended, and wished so dearly for their complete demise bring himself to vote a black man as president yet again?

The truth behind Rose’s character is hard to come to terms with because I sincerely believed she is innocent the whole ordeal. When they hit the deer, they have to contact the police and when the police get to them, they demand to see Chris’ license though he wasn’t the one driving at the time. Rose quickly jumps to defend Chris against the blatant display of racism and judgement. She also tells Chris how he is her first black significant other and she is sure her parents won’t mind. She then supposedly feels awful at the end of the day after Chris has survived a flurry of racist behaviors from her family. At the table she also seems clueless about the get together of that was to be held the following day. All of her actions her ironic because

at the end of it all she had a major role in the whole ordeal. Like Chris I was willing to give her the benefit of doubt even when Chris' friend, Rod was very suspicious of her and her family. It was refreshing to laugh at her downfall at the climax of the movie.

Another character who also proves shocking when his veil came off was Jim Hudson, the blind Art Dealer. When Hudson first met Chris, he tells Chris that he is an admirer of Chris' work (Chris is a photographer). Chris is momentarily stunned at the blind man and Hudson then says, "Believe me the irony of being a blind art dealer has been lost on me." And proceeds clear out Chris' confusion by informing Chris that his assistant who explains all art works in detail to him. Hudson also proceeds to tell Chris that he liked his 'good eye' and that he wanted it. On the surface, this just looked like pure admiration for Chris' good intuition in photography, but in a later scene when the bid for Chris begins, he wins the bid and intends to take Chris' eyes for himself. It was a slap to the face because he, along with all the other high bracket white people present for the bid, believed that such good things did not belong in black skin.

Missy, Rose's mum, is a psychologist and she uses the power of hypnosis against Chris. Chris is a smoker and according to him is trying to quit. Dean informs Chris that Missy hypnotized him to believe cigarettes are disgusting and he believes till date and Chris should let Missy try it on him. Chris rejects this offer, but Missy still proceeds to do it against his will. Anytime she taps a teacup with a spoon, his darkest memory of the time he left accidentally left his mum to die hunts him and he goes into an abyss where he can neither speak nor move. She uses this as a weapon against him in the final scenes of the movie when he is about to be used for the purpose which he was brought. The joke is on Missy at the end of the day because Chris found a method to overcome hearing the tapping sound of teacup by plugging his ears with

cotton wool. The joke in fact turns to the entire Armitage family as Chris overpowers them all and even faces his demons squarely after hits Georgina on the way out to escape. Rose does catch up with him, but he is able to overpower her and at that moment a police car comes in sight. This moment left me strongly believing that this would be another situation where the victim will take all the blame, but thankfully it was Rod, Chris' friend, that emerged from the vehicle wearing a look of 'I told you so' on his face. They drive off leaving Rose to lie helplessly on the floor along with Walter who had previously shot himself.

Jordan Peele's emphasis is not lost on me. The film was clearly pointing fingers at all racist people out there and the end blatantly laughs at the white supremacists involved in the ordeal. They are bested by someone they look down on and even killed in the process. There's no way we, the audience, can resist laughing at them at this point.

## Works Cited

Asay, Paul. "Get Out Movie Review." Plugged In, Plugged In, 23 May 2017,

[www.pluggedin.com/movie-reviews/get-out/](http://www.pluggedin.com/movie-reviews/get-out/).

Peele, Jordan, director. Get Out. Netflix.