

Answer ONE question from the elective you have studied on pages 2-12

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Question Number

Write the question number in the space provided.

A comparative study of texts relating to separate historical paradigms, inextricably act as vehicles for the value systems and ways of thinking inherent to that milieu. Although ~~influenced by~~ written with varied contexts, focuses and perspectives, texts of the cold war are influenced by the invasive power of political dogma that existed post world war II and the role of individuals in committing to societal expectations. Indeed, this correlation between personal identity and institutional hegemony - as manifested in the ideological conflict between capitalism and Communism - facilitated tonal undercurrents of nuclear fear and anxiety which defined the cold war period. Thus, texts of the cold war question the governmental imperative to blur the boundaries between the personal and political sphere, condemning the aim of institutions to control public expression and personal belief, resulting in the disempowerment of the individual.

In his retrospective film Goodnight and Goodluck, Clooney condemns the ~~political aim~~ fear inducing way in which the McCarthy doctrine impacted upon individuals lives, exposing the subjugation of a population as a result of extreme governmental control. The words of Samuel Beckett ^{in Waiting for Godot} however, depart from judgement of a political regime, rather emphasising the ontological and philosophical implications of nuclear fear and anxiety, precipitated by the devastating destruction of Nagasaki and Hiroshima. Conversely, as a microscopic indictment of the cold war miles, both Ken Kesey's novel One Flew over the Cuckoo's Nest and Jimmy Murakami's animation When the Wind Blows utilize inter-subjective viewpoints in their critique of a tumultuous time period. Thus these texts achieve resonance ~~in~~ in their depictions of the societal and individual implications of nuclear fear and anxiety precipitated by both internal and external governmental forces.

In his film, Clooney condemns the degree to which the McCarthy doctrine instilled fear

into the hearts and minds of the American people ~~as~~ in an aim to silence communist supports. Exploiting his film form, Clooney utilizes the use of colour, presenting the film ~~as~~ in black and white, a representation of the bleak, pessimistic Zeitgeist of the period. This is further emphasized in the use of camera angles with the responders view often looking through venetian blinds and windows onto the scene at hand, a critique of the extreme surveillance prevalent within cold war America. Throughout the film we see the condemnation of individuals en masse, exposing the far reaching nature of the McCarthyist movement. However, it is in Murrow's defiant stance that "we should not confuse dissent with disloyalty" which highlights the paradoxical way in which, through accusing others of being "un-American", McCarthy undermined the values of freedom and liberty which America prided itself on. Thus by exposing the ~~personal~~ invasive nature of the McCarthy doctrine, Clooney highlights how those who claim to be helping society ~~are~~ ^{can} actually

deteriorate the foundations on which a country prides itself.

Furthermore, Clooney emphasises how, although invasive by nature, individuals have the capacity to contradict a political dogma which threatens ~~the~~ one's capacity to form a self-expressive identity. Throughout the film, Murrow personifies this idea, emphasising the need for liberalism and acceptance rather than extreme control, exposed in his statement that "~~was~~ the fault lies not in the stars but in ourselves". ~~This~~

~~is~~ Clooney further emphasises to his audience to learn from the mistakes of the past in one's vision for the future, ~~and~~ idea highlighted in the juxtaposition of modern film against the historical tapes of McCarthy. Indeed Clooney exposes the individually destroying implications of the ~~the~~ McCarthy movement, exposed in the constant paranoia of the characters within the film, exposing how interior forces can influence heavily on the fluidity of life. Thus Clooney condemns the pervasive nature of governmental

regimes that existed post world war II, exposing how interior forces can impact heavily on societal expectations.

In his Animation, Murakami similarly denigrates the degree to which the individual can be influenced by interior regimes but extends upon this by ~~condemning~~ condemning the cold war conflict as an irrelevant power struggle which undermined ~~and~~ civil liberties and subjugated the individual.

~~Through~~ Through the chosen animated form - a style generally associated with child friendly fables - Murakami presents a message of nuclear driven societal ~~totality~~ totality, whereby individuals, regardless of age or demographic are deemed a tool of the cold war vehicle. In his dual protagonist exploration of Cold war distress, Murakami juxtaposes the naive protagonists James and Hild blogs, with an inbuilt obligation to the "correct political thing" against their impending doom. Through this depiction Murakami condemns the political imperative for self preservation in the

midst of nuclear annihilation. This is furthered through the use of shading, the initial stages of the animation pervaded by bright colours which by the end turn into dark foreboding shades, which, when coupled with the protagonists exchange "should we pray? To who?" shows how in the midst of nuclear destruction, meaning in life is futile. The ultimate ending of the mechanical sound of Morse code, translation M.A.D, mutually assured destruction highlights how, through nationalistically conforming to political ideologies, individuals are paradoxically fostering the nuclear annihilation they are constantly in fear of. Thus Murakami's animation presents the dangers of governmental institutions in his critique of cold war Britain.

In his stark intersubjective critique of cold war America, Kesey further emphasises the degree to which the political can impact the personal, further adding on to Murakami's depiction. ~~It is this cold war genre~~ Indeed the characterisation of Nurse Ratched governed by her desire for "law and order",

emphasises her subjugating belief in institutional hegemony in her attempt to control personal agency. This is seen in the seemingly beneficial "Therapeutic community" where the nurse uses the subjugating language of "talk, discuss, confess" to control the patients, a reflection on the political desire to control public expression. However, in his incrimination of Cold War America and 1950's McCarthyist doctrine, Kesey places the diametrically opposed McMurphy, his hedonistic characterisation emblematic of his skepticism towards the Matriachil regime: "A bunch of chickens at a pecking party". In ~~contrast~~ contrasting the ideologies of McMurphy and Nurse Ratched, Kesey highlights the conflict between the individual and the political, a conflict which results in McMurphy's decision to "pull her dress all the way down the front"; a rebellious image subverted by a mechanical description. Thus, in mirroring Cold War America, Kesey highlights the severe impact that internal forces can have on the individual.

However, in departing from the realm of international politics, Beckett's nihilistic play represents the fear inducing nature of ~~the~~ nuclear fear and Anxiety. Through the chosen minimalist setting of "a country road, a tree. Evening.", a symbolically void environment, Beckett imprints the futile zeitgeist of the period. It is the cyclical nature of the protagonist's existence - as manifested through the abandonment of traditional theatrical techniques and the protagonist's discursive thought - which Beckett highlights the subjugating nature of this 'futility'.

"Vladimir: nothing to be done
Estragon: ~~no~~ no use struggling
Vladimir: one is what one is
Estragon: no use wriggling"

Thus Beckett's texts highlights the detrimental result of ~~the~~ nuclear fear and anxiety, precipitated by the cold war conflict, on the individual capacity for a meaningful existence.

Indeed, Beckett extends upon this notion

of the futility of the quest for meaning in his depictions of character relationships. Indeed the symbiotic relationship of Master Pozzo and slave Lucky emphasises the illogical societal structures that existed within the period, as Lucky is seen to have taught Pozzo the deeper meaning in life, such as "the truth of the Grist water". However it is the representation of Estragon and Vladimir as portraying a disaffected image of humanity which highlights Beckett's affirmation of the subjugating nature of nuclear anxiety. Through these portrayals Beckett questions the institutions which initiated this paranoia, not only condemning their inherent hypocracies, but also portraying the detrimental impact they had on individual existence. Thus Beckett condemns both the interior and exterior forces which precipitated nuclear fear and anxiety, ~~exposing~~ exposing the denigrating nature the had on the individual plight for ~~exist~~ ~~as a~~ ~~man's~~ meaningful ~~exist~~ existence.

Thus these texts highlight how individual existence was severely impacted by both external forces. While Clooney, Mufakami and Kesey, expose the internal forces which undermined individuals existence, Beckett better highlights the dualistic impact of competing internal and external forces on the individuals plight for meaning.