

NUCLEAR ANXIETY: A CRITICAL DISCOURSE ANALYSIS OF THE FILMS, DR. STRANGELOVE AND THE HUNT FOR RED OCTOBER

NÜKLEER ENDİŞE: DR. GARİPAŞK VE KIZIL EKİM FİLMLERİNİN ELEŞTİREL SÖYLEM ANALİZİ

Engin Deniz ERBAŞ*-Sefa ÇELİKSAP**

ABSTRACT: Due to the *Cuban* Missile Crisis between the *USA* and the *USSR* in 1962, the nuclear war was closer than ever. This situation thought as the most terrifying result of the Cold War era has also been the subject of film productions. Director *Stanley Kubrick*, satirically and critically, portrayed the *US* and *Soviet* politics of the time in his film *Dr. Strangelove*. Conversely, *John McTiernan's* film *The Hunt for Red October*, released in 1990, presents the politics of that era through American conservative values. These films reflect the policies of the era of unipolar world order, while also shed light on the transition period to a multipolar world order. In 2014, the *Russian Federation's* military intervention in the *Crimean Federal District* marked the beginning of a new era. In the following years, the Russian Federation expanded its military operations into *Ukraine's* interior regions, and consequently, this leads to concerns about nuclear threat once again. In this time of nuclear concerns has risen again, it is seen critical evaluate these films in the current context. These films, which present the politics of the era from different perspectives, were analyzed comparatively using a critical discourse analysis method.

Keywords: *Dr. Strangelove, Jack Ryan, Red October, Cold War, Polarization.*

ÖZ: ABD ve SSCB arasında yaşanan Küba Krizi nedeniyle, 1962 yılında nükleer savaşa hiç olmadığı kadar yaklaşmıştı. Soğuk Savaş döneminin en korkutucu sonucu olarak düşünülen bu durum sinema yapımlarına da konu olmuştur. Yönetmen *Stanley Kubrick*, *Dr. Garipaşk* isimli filmiyle, dönem Amerikan ve Sovyet politikasını alaycı, eleştirel bir biçimle beyaz perdeye aktarmıştır. Aksi biçimde *John McTiernan* tarafından, 1990'da filme alınan *Kızıl Ekim İçin Av* filmi, dönem politikasını Amerikan sağ muhafazakâr değerlerle sunmaktadır. Bu filmler, tek kutuplu dünya düzeni döneminin politikalarını yansıtırken, çok kutuplu dünya düzenine geçiş dönemine de ışık tutmaktadır. Rusya Federasyonu'nun 2014'te Kırım Bölgesel Federasyonu'na askeri müdahalesi ile yeni bir süreç başlamıştır. İlerleyen yıllarda Rusya Federasyonu'nu askeri operasyonlarını Ukrayna'nın iç bölgelerine kadar genişletmiş bunun sonucunda, nükleer tehdit yeniden endişeye neden olmuştur. Nükleer endişenin yeniden yükseldiği dönemde, bu filmlerin güncel olarak değerlendirilmesi önemli görülmüştür. Dönem politikasını farklı cephelerden beyaz perdeye aktaran bu filmler, eleştirel söylem analizi yöntemiyle karşılaştırmalı olarak incelenmiştir.

Anahtar Kelimeler: *Dr. Garipaşk, Jack Ryan, Kızıl Ekim, Soğuk Savaş, Kutuplaşma.*

* Dr.-İstanbul/edeart@gmail.com (Orcid: 0000-0001-5288-2867)

** Prof. Dr.-İstanbul Aydın Üniversitesi İletişim Fakültesi Radyo, Televizyon ve Sinema Bölümü/İstanbul-sefaceliksap@aydin.edu.tr (Orcid: 0000-0003-1171-209X)

Introduction

Feudal constitutional monarchies collapsed as a result of the *First World War* started to leave their place to the totalitarian states, and then to the democratic nation states. The social uprising period resulted with creation of a constitution in 1905 against the *Russian Tsardom* was ended up with the *Bolshevik Revolution* in 1917. Following the heavy defeat of the German war machine; after the *Second World War*, an ideologically bipolar world order was born. It can be said that the basis of this bipolar world order was based on the ideological conflict between the capitalist system and the socialist system, which could be considered as a new experience for humanity. The two nuclear bombs used by the *USA (United States of America)* against the *Japanese Empire* in the *Second World War* showed the destructive power of the new generation technological weapons. By making the nuclear war anxiety a fact, this destruction started to affect the world of thought and art even more as a natural reaction. The fear of nuclear destruction and mass extinction was exacerbated by the increasing proliferation of nuclear weapons between the *USA and the USSR (the Union of Soviet Socialist Republics)*. With the collapse of the *USSR*, the bipolar world order disappeared and the concern of nuclear destruction remained in the background for a while in the social consciousness. However, with *Vladimir Putin* became the head of state of the *Russian Federation*, Russia has begun to recover economically and militarily, and rebuilt as a regional power.

Against the enlargement of *NATO (the North Atlantic Treaty Organization)*, the *Russian Federation* resorted to update its military doctrines. Ismayilov (2014) draws attention to the *Russian* military doctrines developed and updated, in 2010 and 2014, essentially against the enlargement of *NATO*. The most relevant part of these doctrines to the content of this article is; "In the case of a threat to the existence of the country, Russia emphasizes in the new doctrine that it has the right to make a pre-emptive nuclear attack" (Ismayilov, 2014:4).

The period that started with the annexation of *Crimean Federal District* by the *Russian Federation in 2014* has brought the global nuclear threat back to the agenda in 2023. The threat of use of nuclear power, which is in circulation as a result of the operations that the *Russian Federation* expanded into the interior regions of *Ukraine* on February 21, 2022 and known as the *Russian-Ukrainian War*, emerges as a frightening, real and current debate.

These global developments, as being a herald of a multipolar world order; is a deep research area investigated by experts and academics in the field. In terms of approach of this article, it is related to the re-emergence of nuclear anxiety in the films, which were produced under the polar world order, as a current issue. Du to rising of nuclear anxiety again, to recall the films *Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb* and *The Hunt for Red October* makes even more sense.

Purpose, Importance

In this study, the films *Dr. Strange Love or How I Learned to Stop Worrying and Love the Bomb* and *The Hunt for Red October* are seen as two different examples of the representations of *Cold War* era ideological discourses in artworks. The film *Dr. Strangelove*, contrary to the film *The Hunt for Red October*, does not look at the issue from a single point of view and criticizes both sides. However, the most severe criticism is brought against the *American* conservative right-wing politics. *The Hunt for Red October* is a typical example of the ideological representation of American values. The rising tension between the repolarizing global powers is causing a much greater nuclear concern because of the technologies they have developed since the *Cold War*. Thus, both films analyzed in the study also incorporate a current fear. These have been considered as two examples of putting in circulation the ideological discourse in the art of cinema as worth to examine. In this sense, they show the place of art texts in ideological circulation. It is thought that the analysis of ideological discourse and criticism in the works, through both visual and verbal structures, can offer a perspective on these current issues. In this sense, the study aims to answer the questions of to what extent the old works reflect the current issues, and how they can be interpreted in this context, together with their ideological discourse and representations.

Method

Considered one of the three basic approaches of critical discourse analysis, *Norman Fairclough's* method is seen as related to *Western Marxism*. Fairclough (2010), who describes this as dialectical-relational approach to critical discourse analysis, proposes to evaluate cultural and economic structures within the capitalist system. The method proposes to analyze power relations, social domination, inequality and the ideological circulation of discourse within both verbal and visual language integrity. In this sense, *Norman Fairclough's* method stands as a useful method for analyzing visual art structures such as cinema. Because language is not just about words. It refers to body language, symbols, and texts, and currently, even a more sophisticated whole that circulates on social media and in the internet. In this sense, it creates a suitable ground for interpretation of the discourse produced in the artistic language and style of cinema.

Research Design

Accordingly, Fairclough's (2010: 236-239) research steps, which he proposed in the dialectical-relational analysis method, are adapted to this study as follows: 1) Focusing on indicators of a social problem, the subject and the object of research. In this research, social problem was seen as the nuclear anxiety, and the research objects were seen as both works chosen as the carrier of the ideological discourse. 2) Analyzing the problems encountered in the research with their dialectical relations under social structures within a holistic understanding of language. In this research, the

genre, style, indicators and discourse structures of the works were associated with the current and past period politics. 3) Do the problems produced by the system function according to the needs of ideological domination? In the research, this question of *Fairclough* was associated with ideological representation of the threat of nuclear war, which has been circulating since the *Cold War* as perhaps the most frightening element of power by the system, in the selected works. 4) Possible ways of overcoming the social problem. In this research, the analysis of artistic texts and the ideological attitudes they include were revealed.

Dr. Strangelove and the Hunt for Red October

The film *Dr. Strangelove* is a screen adaptation of the book *Red Alarm*. Director *Stanley Kubrick* recreated *Red Alert* in his own unique way. *Stanley Kubrick* defines the anachronistic irony he creates as “Nightmare Comedy”. While reflecting the nuclear anxiety caused by the bipolar world order, it gives an effective critique of the cold war policies. *General Jack Ripper* is an American general with special Powers; as a result of the paranoia produced by his morbid mental condition, he orders a nuclear bombardment. *The counter-weapon of the USSR, the Doomsday Machine*, cannot be prevented from responding, and thus nuclear destruction becomes inevitable.

The Hunt for Red October (1990), directed by *John McTiernan*, was penned by *Tom Clancy*, an iconic figure in the United States. The film couldn't offer anything more than *Tom Clancy's* novel. The film depicts the defection process of the nuclear ghost submarine *Red October*, which was produced by the *USSR* with the advanced technology of the period, to the *USA*. The main purpose of *Soviet Admiral Marko Ramius*, the captain of the *Red October*, is to seek asylum in the *USA*. However, both the American and *Soviet* sides are unaware of this situation. *Jack Ryan*, an analyst at the *CIA (Central Intelligence Agency)*, is a fan of *Marko Ramius* and sees him as an important soldier. In this way, Agent *Jack* looks at the event from a different angle and advocates contacting *Captain Marko*. *Soviet* and *US* armed forces alarmed to capture the *Red October*. *Captain Marko* will succeed in defecting at the end of the story.

One of the common features of both films is that they are novel adaptations. But *Peter George's* novel *Red Alert* was overshadowed by *Stanley Kubrick's* film *Dr. Strangelove*. As a rare occasion, the film emerged as a much more successful work than the novel, while the opposite situation is true for *The Hunt for Red October*. Author *Tom Clancy* exhibits brand value in both digital gaming and writing. It is seen that the term *Tom Clancy's* is used in all the adaptations of the author, who achieved serious success in the fields of movie, television productions and digital games. From this point of view, the influence of *Tom Clancy* in the review of the film *The Hunt for Red October* is considered important. Director *Stanley Kubrick* is indisputably one of the most important directors in the history of cinema.

While *The Hunt for Red October* is a box office movie, on the other hand, there is a successful work of a genius director like *Stanley Kubrick*. However, this situation makes this comparison critical in terms of period politics and *American* cinema ideology. The dominant player of culture industry in the world is the *USA*. It achieves this dominance through cultural products that are shallow in content but offer an entertainment-rich experience. Of course, it should be remembered that this success is based on sophisticated structures such as the global industrial marketing system and *US* military investments. Nevertheless, reciprocal examination of the films is meaningful in terms of understanding the ideological arguments and their transmission methods. It also seems to be a suitable examination platform for defining two-sided phenomena such as the effect of the politics of the period on the cinema or the contribution of the cinema to the politics of the period.

Tom Clancy and Jack Ryan

Tom Clancy is the author of best-selling political thrillers such as *The Sum of All Fears*, *The Hunt for Red October*, and *Patriot Games*. His novels are about spying, military operations and related technological content. *Tom Clancy's* novel *The Hunt for Red October* was number one on *The New York Times* bestseller list, with more than fifty million copies of his books in print. His works have been adapted for many different media, including films, short films, television series and digital games. His novel *The Hunt for Red October* entered *The New York Times* bestseller list after being praised by then-*US* President *Ronald Reagan*. The military operation methods that *Tom Clancy* crafts in his novels are so realistic that they became favorites of the *US* military just after their publication; some of them were even required to be read in *US* military academies. In 1996, *Tom Clancy* founded the *Red Storm Entertainment* to develop and market digital games based on his stories. His first game, *Politics* was released in November 1997. The *Red Storm Entertainment* was later bought by French digital game publisher *Ubisoft Entertainment*. *Tom Clancy's Rainbow Six*, *Tom Clancy's Ghost Recon*, and *Tom Clancy's Splinter Cell* are examples of *Tom Clancy* games published by *Ubisoft Entertainment*. Advocating the conservative and Republican views, *Tom Clancy* has dedicated his books to American conservative political figures, particularly *Ronald Reagan*. A week after the terrorist attacks of September 11, 2001, *Tom Clancy* claimed that left-wing politicians in the *USA* were partially responsible due to their gutting of the *CIA* (URL-1).

The *Jack Ryan* character, who first showed up in *Tom Clancy's* novel *The Hunt for Red October*, first appeared on the big screen with the adaptation of the novel. After graduating from *Boston College* on a Navy scholarship, *Jack Ryan* serves as a mariner in the *Afghanistan War*. However, his military career comes to an end with a helicopter crash. After dealing with accidental injuries for four years, *Jack Ryan* makes millions in the stock market. On a trip to *London*, he prevents an assassination attempt on the Prince of Wales. Thus, he begins to work as an analyst at the *CIA*. He then becomes a field agent. His career will go as far as becoming vice president of

the United States. The *Jack Ryan* character has appeared in many of his books as the most important character created by *Tom Clancy*. Also made into the television series, *Jack Ryan* is a new generation *James Bond* character who fully represents *American right-wing* conservative values. It is no coincidence that *Sean Connery*, who played *James Bond*, was chosen to play the main character, *Marko Ramius*, in *The Hunt for Red October*. In *The Hunt for Red October*, *Jack Ryan* stands out for his intelligence and knowledge while being profiled as a novice agent.

Political Environment of the Period

The October 1962 nuclear crisis is thought to be the consequence of a series of events that brought the world to the brink of a global nuclear war. After the *Bay of Pigs Invasion* in 1961, ended with failure for the United States, the ongoing tension was escalated into a nuclear crisis. In the bipolar world of the *Cold War* era, the *USA* and the *USSR* brought their ideological conflicts to the level of a nuclear threat, so the world was dominated with the anxiety of a nuclear war might be started. Not wanting to suffer another defeat after the *Bay of Pigs Invasion*, the *USA* would this time follow more aggressive methods against the *USSR*. The *USA's* placing of long-range nuclear missiles in *Turkey* and *Italy*, and similarly by *USSR*, in *Cuba* brought the tension to its highest point. During this period, the President of the *USA* was *John F. Kennedy*, and the President of the *USSR* was *Nikita Khrushchev*. *Dr. Strangelove* was released two years after these most depressing days of the *Cold War* era. In terms of the theme and concerns it contains, it is clear that *Dr. Strangelove* was the bearer of the political problems of the period. With the paranoia of communism, the rising libertarian movements and nuclear anxiety, *Stanley Kubrick* successfully adapted this confused periodic structure of *American* society into the film.

Maland (1979) sees the film *Dr. Strangelove* to be one of the most influential and important *American* films of the 1960s. He sees it as an artistic reaction against the political and social events of the period, especially as a moral counterattack to the idea of *Ideology of Liberal Consensus* as termed by *Geoffrey Hodgson*. He thinks that he created a social ground for himself with the discourse he developed against the dominant paradigm. The film *Dr. Strangelove* is a critique of *US* nuclear policy, which he sees as radical.

The *Wing Attack Plan R*, which is mentioned in the film and looks like a crazy war scenario to the audience, is the authority to order a nuclear attack by an high level *US* general who has lost contact with the president during the threat of nuclear war. "Dwight Eisenhower approved the *US* contingency plans for nuclear attack. Eisenhower saw the dangers but still did not prevent the completion of the *Integrated Operational Plan*, which set the terms for massive retaliation by the army acting in the absence of civilian leadership" (Bromwich, 2020). As can be seen, this situation, which is a real war plan, sounds like a fun *Kubrick* irony to the audience. By this way,

Kubrick, by successfully navigating the borders of fact and fiction, presents shocking facts in a sarcastic language.

The *Cold War* era following the *Second World War* continued to feed the anxiety of war and social destruction in 1964. The concern of nuclear destruction continued to increase from the period of *Nazi Germany* to the *Cuban Crisis*. The social nuclear anxiety reflected in the film *Dr. Strangelove* is based on very solid foundations. This concern about nuclear destruction can be explained by two fundamental reasons; firstly, from the threat of war that had began with the *Nazi Party's* seizure of power in *Germany* to the period of the devastating *Second World War*, the Western world feared that the *Nazis* would develop an atomic weapon. Although the *USA* developed the weapon before *Germany*, the anxiety continued until the collapse of the *Nazi Empire*, and later on, this fear turned toward the *USSR*.

Burgess (2016) reminds us that in the 1950s, highly fatalistic ideas about the *Cold War* were common in American society. Common thought in the society; a pessimistic atmosphere prevails, as it is believed that they have almost no chance of survival in a future nuclear war. That's why it doesn't make much sense to prepare. In 1961, a meeting between *John F. Kennedy* and *Nikita Khrushchev* increased the idea that nuclear war could happen. At the *June 1961 Vienna Summit*, the leader of the *USSR* expressed the desire of renegotiating the access routes to West Berlin via *East Germany*. In this meeting, *Khrushchev* stated that if the West attempts to intervene, there would be war. *J. F. Kennedy* responded, "Then there will be war, Mr. Chairman, there will be war. It will be a cold winter".

The historical period depicted by the film *The Hunt for Red October* is 1984. This date is one year before *Mikhail Sergeyeovich Gorbachev* became Secretary General of the *USSR*. In fact, *John McTiernan* released the movie *The Hunt for Red October* in 1990. However, when the movie was released, *Mikhail Sergeyeovich Gorbachev's* innovative doctrine called *Glasnost and Perestroika*, which would cause the disintegration of the *USSR*, had already been put into practice. In this sense, the film functionally lags behind the novel.

About this period, Kellner reminds us that in the mid-1970s, the progressive effects of the movement of 1960s generation began to appear. The *Vietnam War* ended and the invasion of *Angola* was prevented. The civil rights movement has achieved many libertarian gains, including for *Native Americans* and *Mexicans*. Environmentally friendly laws were made. African-Americans achieved significant political gains and abortion became legal. The reflection of this was also seen in the cinema, and the existence and problems of *African-Americans* were represented in the world of cinema. By 1980, the *New Right* movement, by defeating the libertarian movements and the *USSR*, started to build the free economy and the social engineering it required. The right-wing conservative movement, which regained strength

under the presidency of *Ronald Reagan*, succeeded in reclaiming the libertarian gains of the 1960s.

While the developments in the *US* domestic politics were like this, in world politics, it was an end of one era and beginning of a new one. The *Cold War*-oriented bipolar world shaped after the *Second World War* was about to come to an end. The *USA*, which fell behind in the fields of both space technologies and nuclear power against the *USSR*, came on the verge of victory over the *Soviet Bloc* with the rise of the new right. As a result of the armament and technology race with the *USA*, the *USSR* collapsed economically and started to implement a series of reform packages to get rid of this situation. Thus, the *Gorbachev* doctrine, which would go as far as asking for economic aid from the *USA*, ended with a chain of events that caused collapse and resulted in the formation of the new world order. The map of *Asia* and *Europe* was altered by the new states that emerged from the Soviet Bloc, which disintegrated in a matter of months.

“The rise of a new right-wing conservative perspective in the *USA* sourced many popular films in the seventies and early eighties. In the *Star Wars* series, an ultra-Soviet-looking empire is successfully overthrown by republican heroes of freedom. A series of post-Vietnamese films circling around the pro-war axis, including *The Deer Hunter* and *Rambo*, reveal that the war eagles are determined not to let the same thing happen again. After the collective disappointment and anxiety of the mid-seventies culminated in disaster and conspiracy films, it is seen that the American culture in the late seventies, as one would expect, preferred to delve into power fantasies and the possibilities of romantic, nostalgic, or religious transcendence in a world filled with inflation, unemployment, and national disrepute. It seems that he prefers to surrender to the fantasies that present them” (Kellner and Ryan, 2010:31:33).

Tom Clancy's well-defined political stance is also seen in the film *The Hunt for Red October*. The film *Hunt for Red October* is an example of the films produced under the neo-right conservative perspective that has become the determinant of Hollywood cinema. *Tom Clancy* did not only express these thoughts in his novels throughout his life, he was also an advocate of these views in various media. *Tom Clancy's* views and his side are pretty clear. Therefore, adaptation of *The Hunt for Red October* to the screen by Director *John McTiernan* should be evaluated in the context of representation of the new American right-wing conservative approach in cinema. In the review, it was seen that there was no approach that went beyond this idea. The film does not produce a discourse different from the novel and probably does not aim at any such thing. The Director *John McTiernan* tries to reproduce *The Hunt for Red October* novel by giving specific aesthetic suggestions using the peculiar articulation of the language of cinema.

Genre, Style, Story Structure

In the literature review, it is seen that the movie *Dr. Strangelove* is classified in different categories such as science fiction, comedy, political satire. Particularly, in academic publications, the emphasized one is the black humor¹. However, considering the unique discourse and style of the film, the definition of black humor does not seem sufficient. *Dr. Strangelove* is a movie shot in black and white. Although color films were popular at that time, *Dr. Strangelove* was deliberately shot in black and white. In the literature review conducted, the general ideas about why it was black and white are; creating a documentary style, the pessimistic effect in films noir, and lowering the film cost.

In this research, a somewhat different approach is presented on the genre and style of the film *Dr. Strangelove*. The film takes place in recent times which cannot be called as future; so it looks like it belongs to that period. Realization of an imminent danger is narrated rather than a social foresight. No science fiction approach is identified in the review, because there is no future foresight based on a scientific theory. At that time, phenomena such as nuclear technology and destruction were not a fiction but a fact of life. Before this article harsh realities were revealed, such as *Dwight Eisenhower's approval of the Single Integrated Operational Plan* or that the psychological limit to the use of atomic weapons was crossed by the *USA* by using these on *Japan*. Thus, by going over the issues discussed, harsh facts and the concerns they create, a possible fictional outcome is shown. In fact, the film was not based on a scientific theory, but on the lived and being lived realities.

Ended with a nuclear destruction, the film reveals an anachronistic structure by producing an alternative reality different from the course and period of the history. The fact that the film is black and white distances it from the color film preferences of the period in terms of narration, and it was shot in a way that supports this temporal dissonance. General color palette in science fiction movies; images containing utopia are reflected with blue, green, while images containing dystopia are reflected with sepia, close to monochrome tones. The aim here is to portray the welfare technology or a post-apocalyptic world. Also attention is needed to pay to the battle scenes in the movie; the battle scenes were not shot in a manner seen in an action movie or comedy, but realistically like war movies about the *Second World War*. There is no exaggeration, heroization or irony in the scenes. The only irony that appears in these scenes is the ones where *General Ripper* participates in the combat. Maybe *Kubrick* draws attention to the real irony of decision makers who exist in solid truths.

¹ Black humor: it is also called black comedy. This is a style of writing, while emphasizing problematic, frightening facts and the meaninglessness of life, which brings these together with humorous elements. Black humor frequently uses elements of absurd and popular comedy to explain that individuals are helpless victims of fate. Also, Encyclopaedia Britannica cites the movie *Dr. Strangelove* as an exemplar of black humor (URL-3)

“*Red Alert* is a completely serious suspense story. My idea of it as a nightmare comedy² came when I was trying to work on it. I found that in trying to put meat on the bones and to imagine the scenes fully on had to keep leaving things out of it which were either absurd or paradoxical, in order to keep it from being funny, and these things seemed to be very real. Then I decided that the perfect tone to adopt for the film would be what I now call nightmare comedy, because it most truthfully presents the picture” (Kubrick, 1964, cited in Carringer, 1974: 47).

By presenting a documentary, historical style with the black-and-white color choice, *Dr. Strangelove* rather creates a possible alternative historical course. Because of this unique style produced, it is insufficient to describe the film *Dr. Strangelove* just as dark humor. At this point, Kubrick’s nightmare-comedy term should be heeded.

In the search made on the internet movie database *imdb.com*, the genre description of *John McTiernan’s The Hunt for Red October* is given as action, adventure, thriller (URL-4).

The elements of suspense have been prominently used in the film. Especially in the chase scenes of the typhoon-class submarine called *Red October* by the military forces of *the USA and the USSR*, it is used in a fast paced manner to escalate excitement. The suspense elements, which are also used in submarine battles, are especially felt in torpedo attacks. However, constant exposure to submarine shots, which is an aesthetically bad visual form, lowers the focus on this pace. This form is not distinctive and the audience cannot easily tell which submarine is which. These short-term loss of perception weakens participation in the action in terms of the audience. Probably the reason for this is the use of mock-ups in underwater shootings. Scenes with mock-ups are in predominantly blue color tone to give an underwater effect. However, this technique also carries a concern that the images including the mock-ups not to be noticed. Submarines look more like bulky whales in these blurry battle scenes. This does not affect the overall pace of the film much; although it is a long movie, the pace of the film progresses without boring the audience. One of the reasons for this is the creation of suspense and action elements with several layered story plots.

McKee (2007) explains the story events on the basis of change. According to *McKee’s* story theory, event means change. It changes the trajectory from one thing to another. The event has meaning in a film as long as it happens to a person. A story event creates a change in a character’s life that is experienced and expressed in terms of a value. Beat is the smallest building block of a scene. It is an exchange of behavior in an action/reaction. Beat by beat these changing behaviors shape the turning of a scene. Story

² Nightmare-comedy; The term used by Stanley Kubrick as nightmare comedy in English. Term; It has been discussed in this way in some academic articles.

climax: it is a final act which brings about absolute and irreversible change of a story, or a series of sequences that make up a story climax.

According to the analysis based on *Robert McKee's* approach, the tension, action element and sequence of events are as follows.

Layer 1: The *Red October* submarine, Captain: *Marko Ramius*. It contains three distinctive actions, suspense, events. The first is the murder of the ship's political officer, Colonel *Ivan Yurievich Putin* by captain *Marko Ramius*. From that moment on, in terms of *Marko Ramius*, the action of defection was started irrevocably. Secondly, general combat, escape and decision processes. The third element is a saboteur in the crew, who was undetected until the end of the film.

Layer 2: The *U.S.S. Dallas* submarine, Captain: *Rear Admiral Bart Mancuso*. *Rear Admiral Bart Mancuso* is ordered to follow the Typhoon-class *Red October* submarine; however, *Red October* developed a silent engine called the caterpillar, and he is under the pressure of chasing a new generation enemy submarine equipped with this technology.

Layer 3: *Jack Ryan* is the main protagonist of the story. The character, who is a CIA analyst, suddenly gets involved in the events. He tries to produce solutions with his knowledge and intelligence. He will also try to convince the administrative power that *Marko Ramius* has the intention to defect. While *Jack Ryan* was an analyst, he would find himself working as a field agent. In fact, *Jack Ryan* is no stranger to conflict as a mariner who served in Afghanistan. In the story, this situation is given with secrecy to a certain level.

Layer 4: While the US and USSR military forces chase the *Red October*, they also negotiate in an atmosphere of insecurity. In fact, they have to prepare for the possibility of a general combat.

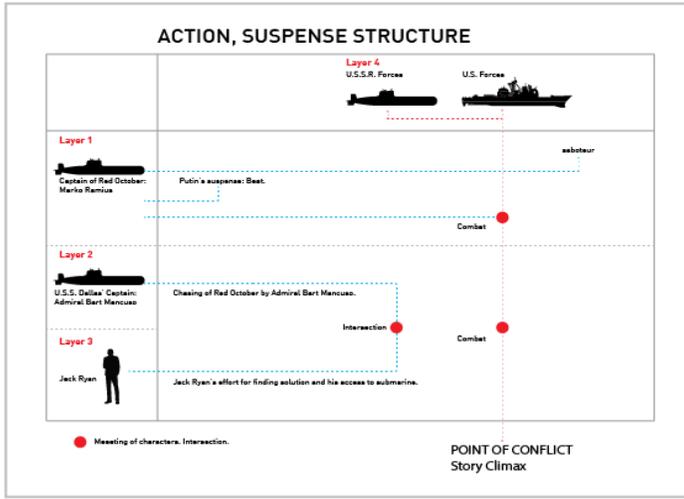


Figure 1. Film's action, event suspense structure. Created for the article. (Çeliksap and Erbaş, 2020).

While the film *Dr. Strangelove* reveals a multidimensional structure in terms of discourse, the film *Hunt for Red October* reveals a layered event, action suspense structure with the discourses developed over the clichés of Hollywood right-wing American ideology. This structure of *The Hunt for Red October* actually explains the general system of Hollywood cinema. Staying true to the value system produced by *Tom Clancy*, the film positions itself in an ideologically and industrially appropriate place.

Discourse in Red October

Tom Clancy's novel *The Hunt for Red October* was translated into Turkish as *Kızıl Ekim İçin Av*, and its full translation is *Kırmızı Ekim İçin Av*. The name *Hunt for Red October* reflects the revolutionary period in which *Petrograd Government* was overthrown by socialist revolutionary forces called Bolsheviks in *Russia* on October 25, 1917. By this way, the world witnessed the construction of the first socialist state structure. Then, the world, which was monopolized by brutal capitalism, entered into a period of ideological conflicts. The World War I is a result of the period of conflict between kingdoms and monarchies in terms of publican, nationalism and libertarian ideas which started to rise after the French Revolution. The Napoleonic War Period, which ended with the defeat of Waterloo in 1815, led to the revival of the kingdom and monarchy. The feudal socio-economic structure started to crack with rising capitalism; thus, the process of seizing the power by the bourgeoisie, which holds the economic power, was started. *The October Revolution* took place in line with these political and economic conditions of the First World War and radically changed the course of the

world. When it comes to the Second World War, there were three distinct powers in the world: *USSR under Stalin's rule, Nazi Germany and the British Empire*. The United Kingdom started to lose power, and the USA has not yet become a world power. As a result of Nazi Germany losing the war, with the rise of the two superpowers, a bipolar world order was started. Thus, *the USSR and the USA*, as being the ideological opponents, started the Cold War period under the threat of nuclear war. While the film *Dr. Strangelove* deals with the anxieties and problems of this period, *Tom Clancy's novel The Hunt for Red October* depicts the end of *Cold War* and the emergence of *USA* as the sole superpower, namely the great victory.

The film poster of *John McTiernan's the Hunt for Red October* was designed in a way to allude to *Soviet* era propaganda posters. The dominant red color on both posters represents the Red Army and the Bolshevik Revolution. The angular fonts used on the movie poster are typical of *Soviet* propaganda posters, as seen in the example on the left. This style, the use of sharp, angular fonts on *Soviet* propaganda posters, represents the iron fist of the working class. In the sample poster, in which *Vladimir Ilyich Lenin*, the architect of *the October Revolution*, appears, he has the appearance of a foresighted, strong leader looking at the horizon giving a side-view. This is the common use of the depiction of leaders on *Soviet* propaganda posters. On the movie poster, however, *Marko Ramius-Sean Connery* looks at the audience in a different, challenging manner. This situation represents an opposition rising from within *the USSR*, that is, the threat of *the Soviet* is against itself. It is known that *the USSR* was on the verge of collapse at the time the novel was written, and this discourse was explicitly or implicitly used in the book and film. On the movie poster, the visible upper part of the submarine represents the cross of the Christian faith. This cross image is also hidden in organization of fonts. The typefaces, arranged vertically one after the other, and to some extent the top view of the submarines, are designed in a way that gives the feeling of pursuit made during hunting. With these aspects, the poster successfully represents the ideology and story of the movie.

The beat in the first story event of *The Hunt for Red October* is *Marko Ramius'* murder of *Soviet* political officer Colonel *Ivan Yurievich Putin*. *Putin* is an element of the *Soviet* political control mechanism. Here it directly represents the strict *Soviet* system. The murder of *Putin* by *Marko Ramius* explains the internal opposition to the *Soviet* system and foresights that it will be destroyed by acts of violence. The *Soviet* system is a self-destructive system and does not allow for individualism. The dialogues they established until the moment of *Marko Ramius'* murder of *Putin* were designed to reveal the general ideology of the film. Dialogues that explain this situation are as follows; returning to his room, *Marko Ramius* finds *Putin* digging through his personal belongings.

"Ramius; what are you doing?"

Putin; I'm reviewing the crew log.

Ramius; And, you accomplish this by searching through my private papers?

Putin; There is no such thing as private papers in the Soviet Union. Such concept is antithetical to the collective good" (McTiernan, 1990).



Figure 2. Example of Soviet propaganda poster on the left. On the right, film poster of *The Hunt for Red October*

The dialogues explicate the revolt of individualism against *the Soviet* system and the justification of the American idea of freedom. *Marko Ramius*, who represents the social rebellion to achieve this freedom, removes the obstacle on the way to freedom by killing *Putin*. Apparently, the Bolsheviks who seized power by a bloody revolution will be eliminated likewise.

After *Marko Ramius* kills *Putin*, he takes the key around his neck, which is used to unlock the nuclear missiles. The use of these missiles is with the approval of two different people and there are two separate keys. After *Putin's* death, one of the officers objected to holding the keys by one person, but Captain *Marko Ramius* refused. This situation, which will not be mentioned again throughout the film, is actually an event that was deliberately placed and is representative of the transition of nuclear power from the *Soviets* to the *USA*. In fact, this is not true because currently the nuclear war power of the *Russian Federation* is not weaker than the *USA*. Maybe the film implies that the transition of power from the Soviets to any other system is less of a threat to its own existence. For some reason, the Russian crew, who naturally speak their mothertongue, start to speak

English among themselves after a while. Here, no other explanation could be found other than not forcing the perception capacity of the average audience that Hollywood cinema appeals to.

Marko Ramius has a dinner with officers who are considering defection. At this dinner, the officers, who were get scared of *Putin's* death, have a tendency to give up defecting, but *Marko Ramius* says that this is not possible because he sent a letter explaining his intentions to the *Soviet* governance and there is no option to return anymore. *Marko Ramius* explained this situation to the officers who asked why he did such a thing by replying as follows; "When he reached the New World, Cortez burned his ships, so his soldiers were motivated". *Hernán Cortés* was a *Spanish* sailor who lived from 1485 to 1547. He is famous for his native massacres, as a key figure involved in the colonization of the New World through the methods of slavery and plunder by invading Cuba and Mexico. Interestingly, the first name of the captain of the *Red October*, *Marko*, evokes *Marco Polo*, while the *Cortez* discourse supports this colonialist point of view. Hollywood cinema discourse, over common cultural accumulation of explorers and sailors, seems to defend all colonial values.

The alternative to the *Red October* submarine in the film is the *U.S.S. Dallas* of the *USA*. Captain of the *U.S.S. Dallas Submarine*, *Rear Admiral Bart Mancuso* was given the mission of hunting the *Red October*. These submarines are representative of *Soviet* and *American* society. The *Red October* submarine is reflected by authoritarian, official and insecure relationships, and the disciplined nature of the constantly alert crew is exhibited. It refers to a community that has no individuality, only trying to act together. It is presented that the *Soviet* values produced behind this disciplined structure are actually fake. The crew is about to collapse the country with their own betrayal, and the surrender of *Red October* defines the *USSR* surrendering to the *USA*. Under the command of *Rear Admiral Bart Mancuso*, the *U.S.S. Dallas*, on the other hand, is a replica of the *American* society where individualism is prominent with a more libertarian and paternalistic figure in management. Sonar expert with his own skills quickly finds a way to follow *Red October* and presents this to the captain; the captain supports this behavior. By this way, it is presented that the individual effort is important in society, and the deficiency of the socialist idea which is thought as every problem should be solved in solidarity. *Rear Admiral Bart Mancuso* is characterized by the concept of cowboy. *Marko Ramius* said in a conversation with *Vasily Borodin*, "I hope we find a cowboy to surrender" (McTiernan, 1990). While *Marko Ramius* is surrendering to *Rear Admiral Bart Mancuso*, *Mancuso* really stands like a cowboy ready for a duel with a pistol in his hand. The cowboy emphasis is deliberate. The aim here is no different than to one portraying *Cortez* as a hero. It is an effort to produce a hero from the culture that massacred the *Native Americans*. Producing heroes is a common method of *Hollywood cinema* anyway, and more than one hero have been produced in the *Hunt for Red October*. These can be listed

as Jack Ryan, who is at the forefront of the heroes, the father figure, Rear Admiral Bart Mancuso, and sonar operator.

Vasily Borodin is shot by the saboteur. *Vasily Borodin*, who is dying, said to Marko Ramius, "I would love to see Montana" (McTiernan, 1990). Apparently, *Vasily Borodin's* biggest dream is to see *Montana* and he died for this cause.

Marko Ramius evacuates the crew by staging a fake nuclear leak. Coming to take over the *Red October*, *Jack Ryan* and *Rear Admiral Bart Mancuso* defend the ship against a *Soviet* submarine, in partnership with the *Soviet* crew decided to defect. *Marko Ramius* ingeniously defeats the first attack of the *Soviet* submarine and draws a very cool profile while doing so. *Marko Ramius* gives the command of the submarine to *Rear Admiral Bart Mancuso*, and *Rear Admiral Bart Mancuso* likewise repels the second attack. The *Soviet* submarine is destroyed by this way and a victory is gained. This explosion will be perceived as the explosion of *Red October*. Evacuated *Soviet* crew rescued by an *US* ship and they have been watching the explosions from the deck. One of them shouted as "The captain is fighting against them" (McTiernan, 1990). Thinking that the *Red October* was destroyed after the last explosion, the *Soviet* crew paid their final respects to the *Red October* by honoring the deceased captain with marches. In fact, this *mise-en-scène* is a representation of the claim that *Soviet* heroism and values are built on false values. This is how *Marko Ramius, Jack Ryan* and *Rear Admiral Bart Mancuso* handed over the *Soviet* system to the *United States of America*.

It is understood from the last conversation between the *Soviet Ambassador* and the American diplomat that the *Soviets* thought that the *Red October* was destroyed. However, it is actually an alpha-class *Soviet* submarine which was destroyed in the last combat. Unable to work out this situation, the *Soviet Ambassador* informs the American diplomat about the lost submarine. "You lost a submarine again?" the American diplomat said sarcastically. (McTiernan, 1990). The embarrassed *Soviet Ambassador*, who was oppressed in front of him, cannot give an answer. Thus, *Soviet* power has become a force to be taken lightly, and the rise of America as the sole power begins.

Tom Clancy continued to use the *Jack Ryan* character in his other novels. *Jack Ryan*, the *Amazon series* of *John Krasinski*, remains up-to-date as a new version. The *Jack Ryan* character is represented as an American hero idol. As a patriotic, middle-class American, he comes from a good family. Different interpretations and definitions have been made about his past in the film and TV series versions, but the general profile he has drawn is the same. *Jack Ryan* is a moralistic idealist and believes that the rottenness of the system can be changed by existing within that system. It is not against the system, it is against the wrong elements and people in the system. In fact, this idea is the general discourse of the American right-wing conservative

thinking in Hollywood movies and they do not mind repeating it. Every time this thinking says, question the wrong ones, not the system.

Discourse in Dr. Strangelove

The film poster of *Dr. Strangelove* is consciously designed with a symmetrical design approach. In a way that reflects the bipolar world, the symbols are divided from the center and placed in two different directions in a similar way. On the left is the American President and on the right is the President of the *USSR* in half form. If the poster is bent in a round shape, it can be seen that both characters will be combined to form a single character. The meaning here is that these two poles are not different from each other and act in the same way. In accordance with the story of the film, a woman can be seen hugging the President of the *USSR* and they are drinking alcohol. As can be understood from the story, the President of the *USSR* is apparently partying at the time of the events. At the bottom center is a world divided by flags. Again, this installation is an indicator of the divided world on the axis of the bipolar *Cold War*. The typefaces are designed to symbolize a bomber, complying with the content of the film. The aircraft fleet rising from the center of the earth to the sky, on the other hand, reports a serious nuclear attack. The reason why the *USSR* President is drawn with a wider neck and larger can be thought of as symbolizing the phrase *Russian Bear*, which is used to express the power and threat of the Russians.

The film *Dr. Strangelove* reveals with all its nakedness how the women are positioned in the society by the American right conservative mind. The first striking thing that can be perceived on the phenomenon of sexism in the film is showing only one woman from start to finish. This female character in the film only wears a bikini, is mostly in the bed. The woman is the secretary of *General Buck Turgidson*, an almost representative character of a

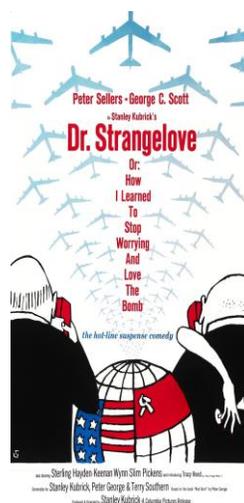


Figure 3. *Dr. Strangelove* film poster

male-dominated *American right-wing conservative* structure. A woman is a sexual object that colors the life of a general and has no contribution to the serious events in the world. By this way, Kubrick shows the audience how sexist thinking positions women in the society.

General Jack D. Ripper, who sent bombers to the *USSR* to start a nuclear war due to his paranoid, obsessive mood, is the representation of the white male American in the film. According to *General Ripper's theory*, the idea of adding fluorine to water in the United States is a communist machination to sterilize white male Americans. By this way, American men will be poisoned by making them impotent, creating a more vulnerable *America*. It seems that General Ripper perceives America's security problem in terms of male sexual power. With his physical features, behavioral patterns and jargon, *General Ripper* has a tough, heroic, American appearance, and even during combat, he does not drop his Phallos cigar, which is the representation of masculinity, from his mouth. To reinforce this situation, Kubrick, by holding the camera from below in the critical speech scene of *General Ripper*, displays the *General Ripper* character by monumentalizing it. Here, the camera does not move, in fact the only motion that can be detected is the Ripper's Phallos cigar. Of course, the monumentalizing here is actually an irony, and in this irony of *Kubrick*, there is also a secret satire referring to popular American cinema conventions. Thus, *Kubrick* has constructed a striking scene where he can discuss more than one issue at the same time and place with a multi-layered discourse.

Sample dialogues between General Ripper and British exchange officer Captain Mandrake; "General Ripper: Manrake, have you ever seen a Commie drink a glass of water? Fluoridation of water is the most monstrously conceived and dangerous Communist plot we have ever had to

face" (Kubrick, 1964). Referring to the poisoning of bodily fluids by the communists; "Mandrake: When did you first develop this theory?"



Figure 4. General Ripper while giving a speech is an American idol.
Screenshot (Kubrick, 1964).

General Ripper: Well, after the physical act of love, through a sense of fatigue and a feeling of emptiness." (Kubrick, 1964).

It is possible to mention about two different messages expressed by the *General Ripper's* question, "Have you ever seen a communist drinking water?" (Kubrick, 1964). The first one shows this conspiracy of poisoning bodily fluids on the surface. The second message underlying this message is that the communists are not fully human. Because they can live without water, but just by drinking vodka. In his response to British Exchange Officer *Captain Mandrake's* question, "after the feeling of tiredness and emptiness followed ejaculation", *General Ripper* perceives the moment of sexual weakness, which he lived, as a communist attack against *America* in his sick mind; he confuses concepts such as masculinity, sexual power and national security, and establishes distorted connections. Indeed, the fact that Kubrick puts forward here is not a criticism of *General Ripper*, but the perspective of the *American* right-wing conservative thinking system, which includes sexism and racism as a whole. So, *General Ripper* took action to completely destroy this brutal attack on the sexual power of the white male American with a nuclear attack.

Activation of the *Wing Attack Plan R* by *General Ripper* in order to gain advantage in the war by making the first attack; although it may seem like a comedy for the audience, is actually a direct criticism of *U.S.* military policy. Besides the aforementioned *Single Integrated Operational Plan* approved by *Dwight Eisenhower*, another *American* defense doctrine should be mentioned. The *American* defense and security perspective started within

the framework of *Condoleezza Rice's Doctrine of Pre-Emptive Strike* has carried the *American* war policy to a more aggressive structure. The doctrine is based on making the first attack, without waiting for the attack, with all kinds of military and ideological means to prevent global terrorism, and continuing it for a long time, and the doctrine is still current. In the context of the film, the inference to be drawn from here is that *Stanley Kubrick* foresaw future political developments in the 1960s.

The other white male American character representation is *Major Kong*. A typical *Texan*, *Kong* is the commander of the bomber. When ordered to execute *Wing Attack Plan R*, *Kong* removes his pilot's hood and puts on his cowboy hat. So he will start the nuclear war as a cowboy. After receiving the order to attack, patriotic *Texan Kong* delivers a speech that deserves attention. In response to the crew's hesitations about using the bomb, *Kong* explains themselves ethically in terms of patriots, who are human, with the sentence, "Heck, I reckon you wouldn't even be human beings if you didn't have some pretty strong personal feelings about nuclear combat". And the continuation sentence is, "our country's counting on us".

In the war courts held after the *Second World War*, the Nazi soldiers explained their war crimes and crimes against humanity as, "We are soldiers; we were doing what we were ordered to do. Therefore, we are innocent". Recognized in the international law perception, *the principle that*



Figure 5. Major Kong; while launching the nuclear attack as a cowboy. Screenshot (Kubrick. 1964).

a soldier who carries out a crime against humanity is guilty; while the *Americans* applied this principle against the Nazis, they express it as patriotism for themselves. Moreover, the two atomic bombs dropped on *Japan* seem to have good justification from their side. This approach in the film can be understood by naming of the bombs as like the bombs dropped on *Japan*. Under the light of such facts, of course, *Major Kong* gets on the

bomb and, as a cowboy in a rodeo, and he doesn't hesitate to start the nuclear apocalypse with his cries by waving his hat.

Under the leadership of the *American President*, the board gathered in the *Pentagon* to prevent the war was failed, and the apocalypse, and the weapon of this, was fired. In the board, there are also a *USSR* ambassador, and one of the film's most striking characters, a former Nazi scientist, *Dr. Strangelove*. Actually, *Stanley Kubrick*, through the *Dr. Strangelove* character, clarifies the still ongoing debates that Nazi war criminals were used in the American military on that date. With *Alien Hand Syndrome*, *Dr. Strangelove* character uncontrollably gives the Nazi salute or tries to strangle himself. These uncontrolled movements were not chosen by chance. Appearing to have a split personality, *Dr. Strangelove*, with the Nazi salute he gives, points not only to the Nazis used in the American military, but also to the white supremacist structure embedded in the American society. Revealing his genius as a director here, *Stanley Kubrick* actually addresses the inner hatred of *Dr. Strangelove*, who uncontrollably tries to strangle himself. This hatred can be understood in two ways; *Dr. Strangelove* hates himself for his crimes against humanity, or he is angry with himself for betraying his identity as a Nazi disguised as an American. Perhaps he complies with both conditions. However, if the ideas of doom and destruction he continues to produce are taken into account, he does not seem to be suffering from a remorse for his crimes against humanity.

It should be noted that the whole committee listened to *Dr. Strangelove* carefully while giving apocalyptic suggestions on how humanity can be saved after the doomsday weapon was triggered. To save the human race, *Dr. Strangelove's* suggestions are as follows; one hundred thousand specially selected people from the human race will gather in a mine a thousand meters deep into the ground. Certain characteristics will be sought in the people gathered here. These features, of course will be found in people who can continue the cultural heritage of humanity, such as scientists, engineers, artists, and of course politicians and soldiers. But here is what *Dr. Strangelove* defines as human are men. It is important for these males to have ten females for each, because this will allow the human race to reproduce much faster. The necessary features in women are; they should be beautiful, sexy, fertile women. One of the reasons for this is *Dr. Strangelove* shows that men who find many women may be reluctant to reproduce. The interesting thing is; this is the first time throughout the film that three different male figures destroying the world for ideological reasons come to an agreement on a subject. These figures are; an old Nazi scientist, *USSR* ambassador, and who is also a white male American representation,

General Buck Turgidson. Stanley Kubrick has skillfully demonstrated that his suggestions on women were quickly accepted, with a sneaky smile on the faces of the others, while *Dr. Strangelove* giving these suggestions. Thus, it is



Figure 6. *Dr. Strangelove with Alien Hand Syndrome.*
Screenshot (Kubrick, 1964).

underlined that the male-dominated perspective should be evaluated from a different perspective that goes beyond ideologies.

Conclusion and Discussion

Dr. Strangelove is a unique film in terms of aesthetic and genre components, and it is not easy to define within certain patterns. Genre consensus on the definition of the dark humor genre in itself has not been reached. So, it has been concluded that *Stanley Kubrick's* definition of nightmare-comedy should be taken as a basis.

The Hunt for Red October is a typical *Hollywood* action movie. It is the bearer of all aspects of American conservative values. It stands as a typical example of *Hollywood* cinema. The idea of a masculine power structure with heroized American idols has been clearly seen.

The film *Dr. Strangelove*, cynically, manages the audience feel the fear of nuclear and mass destruction as an imminent threat. In this sense, it is a work that succeeds in bringing together temporal variables such as what was and what is happening and what could be happen. It has been determined that the dark humor elements contained do not mitigate the impact of the harsh facts in the story, but on the contrary, tighten them. The fact that sarcastic language is so stimulating is just one of the many successful aspects of the film.

Stanley Kubrick pointed out that American right conservative values are intertwined with the exaggerated and exalted male ego, and revealed that these values cannot be understood independent of the concept of gender. These concepts are currently being discussed over the *American* society. By this way, the film justifies its foresights by preserving its up-to-date structure. Similarly, the film, which masterfully deals with the political structure of the period, also sheds light on the current *American* military policy. In this sense, it also explains the rise of nuclear concerns due to global powers entering a period of re-polarization.

The basis of the fear of nuclear power can be explained in two ways: The first one is that the *USA* dropped two atomic bombs on *Japan*, which went beyond the fictional dimension and has become a fact. The second is the concerns originating from the *Second World War* that the Nazis would develop the atomic bomb before the *United States*. Currently, it is about the involvement of *NATO*, through its support to the *Ukraine*, to the conflicts between the *Russian Federation* and *Ukraine*. This support raises nuclear anxiety by bringing the use of nuclear power to the agenda. However, it is also necessary to take into account the historical traumas of the West about mass extinctions. For example; *Yıldız Khan's* (Uldız Khan, Grandfather of Atilla the Hun) Roman occupation, the Dark Dark Ages (Medieval Period) and the Inquisition, plague epidemics, Hundred Years' War. Invasion of *South America* by *Spain* and *Portugal* resulted in elimination of an average of twelve million indigenous people and wiping their cities off the map. It is estimated that the cost of *Second World War* (although the numbers are still disputable), in terms of people, to Russia alone was twenty million, and the loss of people for the whole world was around fifty million. Thus, it seems reasonable to suggest that the colonial culture, which was produced by it, lies at the root of Western fears and anxieties.

Based on the values questioned by the production of *Dr. Strangelove*, opening of two concepts up for discussion can be suggested.

I. Emotional Segregation

Beeman (2007) explains emotional segregation as an institutionalized process; in this process, although racially oppressed groups and racially dominant groups share similar emotional experiences, they do not see each other as emotional equals. He draws a broad framework that should be perceived not only for its psychological and social causes, but also for the institutionalization of racism in society.

II. Sexual Racism

Thai (2019) explains the concept of sexual racism as discrimination on the basis of racial identity and sexual racism in terms of relationship and sexual attraction. Sexual racism often manifests as the sexual and romantic exclusion of certain racial group members as potential partners.

REFERENCES

Written Sources

- Beeman A. K. (2007). Emotional segregation: A content analysis of institutional racism in US films, 1980-2001. *Ethnic and Racial Studies*, 30 (5), 687-712.
- Burgess R, J. (2016). *Nuclear nightmares: representations of nuclear anxiety in American Cold War visual culture*. UK: Unpublished Masters Thesis of Sheffield Hallam University.
- Carringer, R. (1974). Kubrick's "Dr. Strangelove": A guide to study. *The Journal of Aesthetic Education Special Issue: Film III, Morality in Film and Mass Media*, 8 (1), 43-53.
- Fairclough, N. (2010). *Critical discourse analysis: The critical study of language*. 2 st ed., New York: Routledge
- Kellner, D. - Ryan, M. (2010). *Politik kamera; Çağdaş Hollywood sinemasının ideolojisi ve politikası*. (çev.: Elif Özsayar), İstanbul: Ayrıntı Yayınları.
- Kubrick, S. (Director) (1964). *Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb*. Hawk Films.
- Maland, C. (1979). Dr. Strangelove (1964): Nightmare comedy and the ideology of liberal consensus. *American Quarterly*. 31 (5), 697-71.
- McKee, R. (2007). *Story*, İstanbul: Plato Film Yayınları.
- McTiernan, J. (Director) (1990). *Kızıl ekim*.
- İsmayilov, E. (2014). Rusya-Batı krizi çerçevesinde Rusya'nın yeni askerî doktrini. *Bilgesam*. 1190, 1-5.
- Thai M. (2019). Sexual racism is associated with lower self-esteem and life satisfaction in men who have sex with men. *Archives of Sexual Behavior*, 49 (1), 347-353.

Electronic Sources

- URL-1: Tom Clancy. <https://www.biography.com/writer/tom-clancy> (Access: November 2021).
- URL-2: Bromwich, D. (2020). <https://www.criterion.com/current/posts/4119-dr-strangelove-the-darkest-room> (Access: November 2021).
- URL-3: Black humor. <https://www.britannica.com/topic/black-humor>, (Access: December 2021).
- URL-4: Red October. https://www.imdb.com/title/tt0099810/?ref_=nv_sr_srsrg_0, (Access: March 2023).

Visual Sources

Figure 1. Çeliksap, S. and Erbaş, E. D. (2020), Film's action, event suspense structure. Created within the scope of article.

Figure 2. Soviet propaganda poster; <https://movieposters.ha.com/itm/movie-posters/miscellaneous/soviet-propaganda-1944-russian-poster-2275-x-43-under-the-banner-of-lenin-a-complete-victory-/a/7162-86598.s?ic3=ViewItem-Auction-Archive-ThisAuction-120115>. Film poster of Hunt for Red October; <https://www.originalfilmart.com/products/the-hunt-for-red-october-1990>,

(Access: December 2021). Two separate posters were brought side by side within the scope of the study.

Figure 3. Film poster of Dr. Strangelove.

<https://originalvintagemovieposters.com/wp-content/uploads/2015/05/Dr-Strangelove-3110LB.jpg>, (Access: December 2021).

Figure 4. Kubrick, S. (Director), (1964). Screenshot, Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb. Hawk Films.

Figure 5. Kubrick, S. (Director), (1964). Screenshot, Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb. Hawk Films.

Figure 6. Kubrick, S. (Director), (1964). Screenshot, Dr. Strangelove Or: How I Learned To Stop Worrying And Love The Bomb. Hawk Films.

"İyi Yayın Üzerine Kılavuzlar ve Yayın Etiği Komitesi'nin (COPE) Davranış Kuralları" çerçevesinde aşağıdaki beyanlara yer verilmiştir. / The following statements are included within the framework of "Guidelines on Good Publication and the Code of Conduct of the Publication Ethics Committee (COPE)":

Etik Kurul Belgesi/Ethics Committee Approval: Makale, Etik Kurul Belgesi gerektirmemektedir. / Article does not require an Ethics Committee Approval.

Çıkar Çatışması Beyanı/Declaration of Conflicting Interests: Bu makalenin araştırması, yazarlığı veya yayınlanmasıyla ilgili olarak yazarların potansiyel bir çıkar çatışması yoktur. / There is no potential conflict of interest for the authors regarding the research, authorship or publication of this article.

Katkı Oranı Beyanı / Author Contributions: Her iki yazar da makaleye eşit düzeyde katkıda bulunmuştur. / Both authors contributed equally to the article.