Original Research Article

Total Mobilization as a Social Condition in the Modern Metropolis and its Representation in Fear and Hope (1960)

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Abstract

Ernst Jünger, a distinguished German author, and theorist is known as one of the most significant authors of the 20th century. Along with individuals like Carl Schmitt and Martin Heidegger, he was among those right-wing thinkers whose ideas and theories had a great impact on raising the Nazi party. Jünger's argument regarding total mobilization uses war and struggle as a model for the formation of a social condition in which the social order is reconfigured according to the concepts related to war. In such a condition, militarization and mobilization of wartime are injected into the social structure. Based on a descriptive-analytic method and by using library references, the present research aims at analyzing Fear and Hope (1960) film directed by George Ovadiah and studying how the condition of total mobilization and social control is represented in this film. Fear and Hope is the life story of a young married man named Mr. Karimi who due to the economic and financial crisis of the 1950s has just been dismissed from his job and as a result, cannot afford the expenses of the New Year ceremony. Regarding the impaired social condition, economic crisis, and the spread of demonstrations and strikes against the government in the late 1950s, the present study tries to unfold some socio-political implications of the film. In this regard, the film acts as a propagandistic work that introduces a fanciful image of a coherent empathetic society in which the government and citizens are mobilized to confront the danger that is threatening one of the citizen's life (a metaphor of threatening the social order). The social-familial peace and stability pictured at the end of the film can be linked to the Pahlavi regime's tendency to establish stability and order in the heart of demonstrations and strikes.

Keywords: *Total Mobilization, Social Surveillance, Ernst Jünger, Walter Benjamin, Fear and Hope (1960).*

Introduction

Prominent German writer and theorist, Ernst Jünger was born in 1895 in Heidelberg and passed away in 1998 in Riedlingen. Notwithstanding his acclaimed literary status as one of the most significant German writers of the 20th century, his political right-wing positions and radical ideas

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on war and technology have made critics declare diverse and contradictory comments toward him (Hadadi, 2004, 18). Along with individuals like Carl Schmitt and Martin Heidegger, he was among those right-wing thinkers whose ideas and theories had a great impact on raising the Nazi party. Unlike Schmitt and Heidegger who joined the Nazi party, Jünger, despite Joseph Goebbels' offer, never joined them. Later on, Jünger's writings and books were disregarded by Nazis as "Jünger was just not German enough" (cited in Nawratek, 2019, 3). His ideas and theories had nevertheless lots in common with the Nazi ideology, especially his theory on "total mobilization" (Jünger, 1993) which had a considerable influence on the National Socialism party's perception of war and technology (Mourenza, 2020, 122). Introducing the concept of total mobilization, Jünger applies war and struggle as a model for forming the social condition. From this perspective, the process of militarization and mobilization which became urgent during wartime should be also injected into the social structure after the war and during peacetime (Jünger, 1993 127). Based on a descriptive-analytic method and by using library references, the present research tries initially to define Jünger's argument on social total mobilization and continues by analyzing the Fear and Hope (1960) film directed by George Ovadiah to study the representation of total mobilization and social control in the film. Regarding the fact that the case study of this research is a cinematic work from the late 1950s focused on the city of Tehran, the research scope is limited to the urban community of Tehran in that days. The research aims at answering the question that which narrative and technical arrangements have been applied by the filmmaker to represent the condition of total mobilization in the modern metropolis of Tehran. Fear and Hope is the life story of a young married man named Mr. Karimi who due to the economic and financial crisis of the 1950s has just been dismissed from his job and as a result, cannot afford the expenses of the New Year ceremony. Following some quarrels about financial problems, Mr. Karimi's wife leaves home. While his wife has gone, Mr. Karimi, who is suffering from cardiovascular disease, gets worse and needs some medicine. Nazi, his little-aged daughter, goes to a pharmacy far from their house. She receives the medicine and leaves the pharmacy, but the doctor realizes that he has given her the wrong medicine. Examining different ways, he tries to find the girl or his ill father to warn them about the danger of using that medicine. As the doctor becomes desperate, he rushes to a police office and asks for help. The police mobilizes its forces to find the little girl based on the information the doctor had provided. Upon the police command, warnings are broadcasted by the National radio that addresses the citizens. Mr. Karimi's wife hears the warnings from the radio, rushes home, and rescues her husband in the last seconds. At the end of the film, the missing familial peace of Mr. Karimi's family is revived. Although the film was somewhat welcomed by the audience (Omid, 1995, 323), the critics made negative reactions and comments on it. Fear and Hope, as Mehrabi states, "seemed a very middlebrow childish" film (Mehrabi, 1992, 96). However, Hosseini mentions that the story of the film and Mr. Karimi's unemployment has a direct relationship with "the economic crisis of the second half of the 1950s to the early 1960s" (Hoseini, 2020, 101). Considering the impaired social condition, economic crisis, and the widespread demonstrations and strikes in opposition to the government in the late 1950s, the present research suggests the hypothesis that the narrative and technical arrangements used by the filmmaker have a lot to do with the then current socio-political situation. In this regard, the film acts as a propagandistic work that introduces a fanciful image of a coherent empathetic society in which the government and citizens are mobilized to confront the danger that is threatening one of the

citizen's life (a metaphor of threatening the social order). Eventually, by the mobilization of the police forces and citizens and eradication of the upcoming danger and threat, the social order is revived. This study suggests that the social-familial peace and stability depicted at the end of the film draws a direct relationship with the government's tendency toward establishing stability and order in the heart of demonstrations and strikes of the time.

Literature Review

Influenced by Jünger's discussion on total mobilization, Anton Kaes in his article "The Cold Gaze: Notes on Mobilization and Modernity" considers M (1931) film directed by Fritz Lang as a brilliant representation of total mobilization in the modern city that properly portrays the war situation defined by Jünger (Kaes, 1993, 108). Kaes, in his interpretation, introduces M as a war film; yet not in its common sense with shots of combat and soldiers, but based on a more expansive perception of war addressed by Jünger (ibid., 105-106). He considers the M's Berlin a city in "a state of total mobilization" and prepared for fighting the enemy who is an invisible serial killer in the film (ibid., 105). The state of being an ordinary citizen provides the serial killer with this opportunity to mingle with the urban mass and become invisible and unrecognizable consequently (ibid., 105). The police forces and the underworld criminals join with their ultimate capacity to identify the serial killer and revive the social order of the city: "In M, an entire city mobilizes itself to identify the unknown criminal and bring him under control" (ibid., 114). The total mobilization generated "a dense surveillance network" which is trying to make the serial killer visible and recognizable (ibid., 114). Continuing his argument, Kaes refers to Michel Foucault's ideas in Discipline and Punish. Foucault addresses a permanent gaze and surveillance which guarantees order and control (ibid, 114). Kaes

studies M, in this respect, as a film in which the disciplining gaze tries to gain everything under its control and surveillance. Kaes believes that the film represents "the nexus between warlike mobilization, surveillance, and social control" (ibid., 116). Influenced by Jünger's argument and Kaes' reading, Edward Dimendberg in the article "From Berlin to Bunker Hill: Urban Space, Late Modernity, and Film Noir in Fritz Lang's and Joseph Losey's M" introduces M a film about "the mobilization of bodies, technology, and surveillance practices" in the modern metropolis (Dimendberg, 1997, 72). Throughout the film, multiple shots, either at the police office or in the meetings of underworld groups, are shown in which the map of Berlin is surveyed to be under control and surveillance in every inch and point. These shots, in Dimendberg's estimation, allude to a comprehensive control and surveillance network in modern society to identify criminals and bring them under control. Lang's film explores the ways the modern city employs to establish social order and control through "the addressability and visibility of urban subjects" (ibid., 73). Dimendberg mentions how the urban community is formed in M. In a shot, the movie camera tracks back from a poster presenting some information about the murders and focuses slightly on the mass of individuals reading the poster. Such shots in the film signify the process of reading as a social act. Written media like street posters and newspapers act as a social glue in the film that adheres "the individual body" of citizens to "a larger social body" (ibid., 71). Dimendberg compares Lang's film to its remake version with the same name by Joseph Losey. While Lang's M takes place in Berlin in the thirties, Los Angeles in the fifties forms the basis of Losey's film. The army of the poor, who are mobilized by underground criminal forces in Lang's film, is replaced by radio taxi drivers in Losey's work, who take the urban area under surveillance through the window of the moving car's windshield. In Losey's work,

surveillance through "the automobilized gaze" has been replaced by overhead and high-angle surveillance views by Lang (ibid, 82). According to Dimenberg, one of the most important differences between the two versions is the crucial role that television plays in Losey's remake. Compared to Lang's film where the citizens learn about the serial killer through newspapers and street posters, in 1950s Los Angeles, the citizens become aware of the events through television. Here, watching and listening to television programs related to the serial killer is replaced by reading "as the activity that bonds isolated individuals into a community" (ibid, 78). Hence, in Los Angeles in the 1950s, what establishes unity and cohesion between urban subjects and acts as a social glue is television (ibid, 79).

Theoretical framework

• Total mobilization as a social condition in Ernst Jünger's thoughts

Jünger joined the German forces on the battlefronts at the beginning of the First World War at the age of 19 and was injured many times during the war. Thanks to his acts of bravery and his accomplishments in war, he managed to receive the medal of bravery and a special gift from the German empire (Hadadi, 2004, 20). He published "Storm of Steel" (1920) based on his experiences and memories from the First World War for the first time in the 20s. Jünger gives a spiritual facet to war in this book and his other writings related to the events of the First World War (and later in his writings related to the events of the Second World War) and explores "aestheticizing the violence" of war (Bures, 2014, 3). In War as Inner Experience (1922), Jünger praises war in this way: "[War] is an intoxication beyond all intoxication, an unleashing that breaks all bonds. It is a frenzy without caution and limits, comparable only to the forces of nature. There the individual is like a raging storm, the tossing sea, and the roaring

thunder" (Cited in Wolin, 1922, 199-120). In one of his writings during the second world war, Jünger describes the fire of Paris due to the bombings of May 1944 with the phrase "all was spectacle" and as an image of "pure power" (Cited in Bures, 2014, 3). In Andreas Huyssen's opinion, Jünger's emotionless aestheticism, which looks at the disasters and violence of war beyond suffering and human emotions, is directly connected to fantasies of fascism (ibid., 4). Jünger sees war as a great incomparable school (Huyssen, 2015, 221), and he sees the integration of people's individualities in the torrent and storm of the violence of war as a form of a higher level of existence. In Jünger's opinion, wars are like constructions such as pyramids, in the way that they both have "the special quality of uselessness" (Jünger, 1993, 129). from this perspective, he sees the inherent value of war as a goal within the self, not the goal for which the war was started (Mourenza, 2020, 121).

In the book "War and Warriors," Jünger proposed the idea of «total mobilization» for the first time. Edited by Jünger, this book was a compilation of several articles. The writers of these articles provide a mysterious mystical view of the first world war and the experience of war in their writings. The most important and notable of these articles was "Total Mobilization" written by Jünger himself in which he talks about «a study of the relationship between society, war, and technology" (Armitage, 2003, 194). In this article, Jünger gives a summary of several topics that he expanded on in more detail in the book "The Worker" (1932) two years later (Wolin, 1992, 120). Germany's defeat in the first world war, and Jünger's personal experiences on the battlefield, were highly influential in the formation of the idea of total mobilization (Huyssen, 2015, 220-222). Jünger saw the disastrous defeat of Germany as a result of a lack of total mobilization within her resources and her forces, and not enough proper usage of modern technologies of war (Jünger, 1993,

130-131). He propounded his argument about "total mobilization" against the "partial mobilization" of previous wars. In the partial mobilization pattern, everything depended on the monarchy and its call to war, and it was limited to professional military forces (ibid., 125-126). While in partial mobilization there was a distinction between military and civilians, in the first world war, the great scale of the war forced the involvement of all military and social resources (ibid., 127) Therefore the distinction between normal civilians and the military disappeared to a large extend, and the responsibility of defending the nation was left to "everyone who can bear arms" (ibid., 126). In his opinion, in total mobilization, it's necessary to keep the machinery in motion (ibid., 126), and keep the warrior spirit high in the social collective force.

With the proposal of total mobilization, Jünger uses the war situation and fighting as a pattern for forming a new society that is born out of conflict, war, and an emergency situation (Huyssen, 2015, 220). The process of militarization and mobilization that had become necessary during the war must also be integrated into the social structure after the war and during peacetime (Jünger, 1993, 127), therefore total mobilization becomes a socio-political state that redefines the social order based on wartime concepts (Kaes, 1993, 113). In this social system, each individual, each movement, and each force is like a battlefield and moves in a certain direction towards a certain goal (ibid., 112). A modern way of living is based on the order in which "not a single atom is not in motion" (Jünger, 1993, 128). Concerning the situation based on total mobilization, Jünger writes with a praiseful tone: "In this unlimited marshaling of potential energies, which transforms the warring industrial countries into volcanic forges, we perhaps find the most striking sign of the dawn of the age of labor. It makes the World War a historical event superior in significance to the French Revolution" (ibid.,

126). Jünger sought the removal of all obstacles in the way of the society's total mobilization, even if this way led to the limitations of the personal freedoms of the society's members (ibid., 127). One cannot forget how this state of affairs could be the groundwork for the rule of a totalitarian government (Armitage, 2003, 193). What matters most in this state, is the complete incorporation of the citizens' individualities into the totality of society. Jünger holds the modern city in especially great importance in his arguments. Jünger believes that the experience of modern city life, is an experience similar to the one from a battlefield, and therefore he emphasizes the necessity of total mobilization in all aspects of civilized life (Huyssen, 2015, 222 & Kaes, 1993, 107). In the article Metropolis and Countryside (1926) he points out the importance of militarizing urban life: "We must penetrate the forces of the metropolis, which are the real powers of our time: the machines, the masses, the worker. For here lies the potential energy from which will arise the new nation of tomorrow…" (Huyssen, 2015, 224).

The Economic Crisis of the 50s and the need for Social Sympathy in Fear and Hope (1960)

Fear and Hope (1960) is the life story of Ahmad Karimi, a young married man who has lost his job due to the economic and financial crisis of the 50s and consequently cannot make good on the promises he's given his family for New Year's Eve. The movie beings with aerial shots in the metropolis of Tehran. When these aerial shots of Tehran going through the process of modernization are being shown, a narrator reads these sentences: "You have seen this city. It's Tehran, Iran's bride. More than a million and a half people live here." These initial sentences that were narrated, emphasize the location where the movie's events take place. It mustn't be forgotten that the process of modernization during the second Pahlavi era, encompassed "all economical social, cultural, physical, managerial and city planning

aspects"(Habibi, 2010, H). As a result, the metropolis of Tehran, as a "symbol of modernization" of the Pahlavi era (Mirsepassi, 2019, 131), was going through many fundamental structural changes. This process included a massive spike in Tehran's population, and as the narrator points out it had reached a population of more than 1.5 million by the end of the 50s. In Fear and Hope, the city of Tehran is shown as one of the main characters of the film. In this regard, Jamal Omid believes that: "The filmmaker without any previous motive in mind, displays the daily geography of Tehran which is a valuable work" (Omid, 1995, 323). Hoseini points out the importance of showcasing the city of Tehran in the film, and mentions the influence of urban geography on the film's aesthetics and narrative: "Fear and Hope... is a movie about a city...Tehran, a movie about an expanding city with telephones, automobiles (Mercedes Benz 180 cop cars), radios, televisions, multi-story buildings, and of course, the spread of consumerism... geographic identity plays a huge role in the urban narrative of Fear and Hope" (Hoseini, 2020, 100-101). Continuing with the opening scene and as the camera is still showing images of Tehran, the narrator continues: "Everywhere is filled with crowd, and people do not think of the past anymore, because they are facing the future". The narrator's emphasis on forgetting the past and the necessity of thinking about the future remind the citizens that they are a part of the fortunate developing society of the second Pahlavi era. In this regard, the Pahlavi modernization can be seen as an example of a "dynamic social project... inclined towards the future" (Buci-Glucksmann, 2017, 241). While the narrator's speech continues, the camera changes from the bird's point of view to the eye-level perspective of an urban observer and shows shots of the population and urban spaces of a modern Tehran. However, the modernization process of the city had brought its own new challenges too.

The narrator speaks of the chaos of New Year's Eve and the urban crowding of this day. While the camera is showing modern Tehran and the citizens vigorously shopping for New Year's, suddenly from amongst the crowds, the film's main character, Mr. Ahmad Karimi is distinguished and the narrator says: "But not everyone is happy and fortunate. Amongst them there are people who are unable to taste the pleasures of these days. Like this man that is walking in front of you.". In the next shots, while the camera moves on a dolly across the street, Mr. Karimi is shown strolling around the city. By choosing this strategy, the filmmaker first shows Tehran as the location for the movie's events, and then shows the economic and social situation that is the basis for the consequent events of the movie. Economic hardships, high inflation, and high unemployment in the final years of the decade had created a difficult situation for the citizens. This situation caused general discontentment and an increase in civil protests. The main character of the film, Mr. Karimi, is amongst the countless citizens who have lost their job due to the situation and, his family and his own life are facing a crisis. The title of the film explains the situation very well: Fear and Hope. It is fear, hopelessness, and fright that come to the citizens in a situation like this, and the necessity of inspiring hope and optimism among the citizens. However, one cannot dismiss the movie's implied reference to the concept of modern surveillance in the opening scene's shots. The aerial shots of Tehran in the movie's beginning can be seen as an indication of controlling all aspects of this modern, expanding city. Later in the scenes in which Mr. Karimi is distinguished amongst the crowds; the camera follows him by moving on a dolly across the city. In some shots the movement of passersby in the foreground functions as an obstacle for encasing and overseeing Mr. Karimi. It seems that the camera in these opening shots tries to highlight

Fig. 1 . Surveillance shots in the opening scene of the movie.
Source: Author's archive.

the function of urban surveillance (Fig.1).

Representation of Total Mobilization Situation and Social Surveillance in Fear and Hope

After Nazi leaves the pharmacy after buying medicine for her sick father, the pharmacist doctor realizes his mistake and the high amount of poison that was put in the medicine. Even though he doesn't have any information on Nazi and her father's whereabouts, he attempts to warn them about the danger of using the medicine. From this point on the search to find an unknown little girl amongst the modern urban crowds begins. First, the doctor sends one of his co-workers after the little girl, but

still, his co-worker is unable to find Nazi amongst the swarms of urban crowds. He next attempts to call the doctor that had prescribed the medicine for Mr. Karimi. In this scene, the importance of the telephone's communicative technology is shown, and the filmmaker emphasizes these telephones that make this communication possible in various framings. Still, it was of no avail because Mr. Karimi had recently changed his address. Next, the doctor went to the police station and requested their help in finding the little girl. The police officer points out an important issue and answers: "Finding a person in a such huge city, without even an address to go by is a difficult thing". The pharmacist doctor reminds the officer of how important it is to rescue one's life, and through persistence convinces the police officer to help find the little girl: "I know the girl's characteristics very well. She isn't older than 8. Her hair is braided... She's holding a glass in her hands that contain the medicine, and she had two bus tickets stubs in her pocket change". The police's mission is to find the little girl as described by the doctor in the big city. Once again, in the composition of the shots, the filmmaker shows the important role that modern communicative technologies play in organizing the police forces. The search begins based on the doctor's description. In the following scenes, cop cars and motorcycles are shown being dispatched and they spread throughout the city as they are looking for Nazi. A total mobilization has begun. Police officers are totally present in the city, searching for Nazi, which gives the city a war-time look. The sound of alarms and sirens of the cop vehicles echoes throughout the city (Fig. 2). As it was discussed, Jünger didn't think of total mobilization as a state restricted to war and sees it as a situation adaptable to daily life in modern urban spaces too (Jünger, 1993, 128). While in M by Fritz Lang, the city's forces are mobilized to find Beckert, the serial killer, in Fear and Hope,

Fig. 2. The state of total mobilization and conversion of the city into a battlefield. Source: Author's archive.

there's a different type of danger that threatens the life of a citizen. Therefore, even though the general atmosphere of the film is childish and fantastical, the Tehran of Fear and Hope is an example of a city in a state of "total mobilization". A city, mobilizing its forces, trying to find Nazi and to stop a threat that is putting the life of a citizen at risk. The officers take every little girl that matches the doctor's description to the police station for identification. In several shots, you can see children waiting to be identified by the doctor. As Foucault points out gaze and surveillance are guarantors of order and control (Foucault, 1993). The city of Tehran in Fear and Hope turns into a gigantic Panopticon where every space is under the supervision of police officers as a means of finding Nazi and restoring the lost social order. In a scene from the film, when Nazi's underage

friends notice that the police are taking little girls with a description similar to that of Nazi to the police station, help her remain hidden against the controlling gaze of the police. Nazi's immature friends lead her through the alleys to her home. The movie depicts the attempt of the children to keep Nazi hidden from the gazes of the searching police officers, as an example of childish sympathy that functions as an obstacle to establishing social order. The social and political reasonings of this scene can't be dismissed.

In Jünger's opinion, visibility is an issue of life and death. In war, survival depends on invisibility in the eyes of the enemy (Kaes, 1993, 106). Borrowing from Jünger, Kaes points out the connection between surveillance and the "cold gaze" of the camera in Lang's M. According to his opinion, in M "the camera becomes a participant in the desire for disciplinary power and mobilization" (ibid., 115). Analyzing some scenes from M, he proposes that throughout the movie "the relation between the camera and the policing eye" is alluded to many times. From the same perspective, Dimendberg considers the scenes from M that are shot from high up and with a downward angle as imagery for the surveillance mechanism and urban total mobilization and refers to the reasoning behind these scenes as "photographic and cinematic surveillance" throughout the modern city (Dimendberg, 1997, 27). In the movie Fear and Hope, while the police forces are mobilized to search for Nazi throughout the city, the filmmaker through the usage of parallel editing in a series of shots shows the movement of Nazi on the way home in the city. You could argue that besides the Policing forces, the camera functions as an observer in the movie that has put the city under its surveillance gaze. Many of these scenes are shot from high up and with a downward angle, showing Nazi's movement in the city from afar. Keeping the angle of the camera in mind,

one cannot dismiss the idea that these shots act as indications of urban surveillance. In these shots, Nazi can be barely seen in the swarms of urban crowds. The viewer is forced to look for Nazi with their own eyes (Fig.3). These scenes give the viewer the feeling that they are part of the surveillance mechanism and the total mobilization of the city. The viewer assumes "the perspective of the camera as an instrument of surveillance" (Kaes, 1993, 115). From this entry, the viewer is forced to have more engagement with the film's events. This quality of the film has another trait too. This strategy gives the viewers the feeling that the controlling eyes of the government are supervising all urban aspects. Foucault argues about the way that disciplinary power works and that the illusion of always being under surveillance "assures the automatic functioning of power" (Foucault, 1993, 26). This mechanism creates an illusion and a false sense of awareness for the viewers that they are always under surveillance. From this entry, the viewers of the film see themselves as citizens that don't know who's supervising them. This process will eventually lead to a relentless self-supervision in which the person does their best to match their behavior with what the power wants (ibid., 28). In Foucault's opinion, social panopticism surveillance wants to "produce docile people, people who conform themselves to the social order" (Burns, 2002, 110). As we said the economic crisis in the final years of the 50s had caused an increase in social instabilities. Ervand Abrahamian writes about this situation: "Inevitably, these economic difficulties and external pressures destabilized the regime. The number of major strikes, which had totaled no more than three in 1955-1957, jumped to over twenty in 1957- 1961. Some ended in bloody confrontations between the strikers and the armed forces." (Abrahamian, 2005, 518-519). In these years the "threat of a social revolution" had

Fig. 3. The viewer's search on the screen for the little girl.
Source: Author's archive.

increased: "In the year 1959 the consequences of the economic crisis were showing themselves and the inequality in trade created a lot of shortages and as a result of worker strikes and public protests the regime was greatly weakened" (Ranjbar, 2007, 41). In this situation, the image that Fear and Hope portray of total mobilization and urban surveillance is in continuance of government goals for creating social order. Creating an illusion of constant surveillance calls for docile subjects who match their behavior with what the higher power wants.

Fear and Hope and the Necessity of Establishing a Social Bond between the Citizens

Tehran in the movie Fear and Hope is a modern

city where communicative technologies play a crucial role in the connection between citizens. As was mentioned, during the scene where the pharmacist doctor calls the doctor who treated the little girl's father, the filmmaker highlights the importance of the telephone as an example of modern communicative technology. Also, in the scene when the chief of police gave the order to begin the search for Nazi, the importance of modern communicative technologies is highlighted again. During Nazi's movement in the city public transportation technologies also play a crucial role. Fear and Hope depicts a city where people's daily lives are entangled with technologies and machines. After the patrolling police cars can't find Nazi, once again the importance of communicative technologies is brought up. By the order of the police chief, a message is broadcasted on the national radio so that the citizens can also help in finding Nazi. The communicative technology of radio can address a much bigger mass of citizens. The radio broadcaster cuts off a live music show and talks about the situation on the microphone, and then there are scenes showing radio antennas. In the next couple of scenes, the citizens that are the listeners of this message are shown while the announcer's voice can be heard. First, we see passengers of a moving vehicle as they are listening to the radio of the car. The next scene shows a café where customers listen to the message that is being broadcasted: "We ask anyone who's a friend or a neighbor and currently hearing our message to immediately inform Mr. Ahmad Karimi of the news and then after informing police station nine." Radio works as a medium that is increasing the social bond between the citizens and informs each one of their citizen responsibilities (Fig.4). This time, total mobilization concerns every citizen, and the responsibility of defending the social order is given to them (Jünger, 1993, 126). In this chapter

of the film, the radio works as a social glue that creates a sense of belonging for its audience to a coherent modern society. Similar to the telephone scene, in this season the filmmaker uses strategies besides the narrative flow of the movie, to showcase the importance of the radio technology itself. In another scene, there's a close shot of the radio inside the house of Mr. Karimi's father-in-law. Then the close-up shot of another radio is superimposed on the first image. As the image of the second radio becomes clear, the camera tracks back and we slowly realize that the radio is in Mr. Karimi's house. This strategy shows the strong bonding power of the radio and the potential that communicative technologies possess in the

Fig. 4. Addressing the citizens and forming a sense of social coherency. Source: Author's archive.

removal of spatial boundaries. It's due to the very same radio message that Mrs. Karimi returns to her home and saves the life of her husband. At the end after the police officers and the pharmacist doctor come to Mr. Karimi's house, one police officer tells him that "He's ruined the order of the city for two hours". In this way, the danger that threatens one citizen is used as a metaphorical example of danger toward social order. With total mobilization and social sympathy, this danger is averted, and the social order is restored. It seems that Fear and Hope seeks to give the citizens a sense of security and belonging by creating a sense of being part of a coherent, unified social body for each citizen that is facing the economic hardships of the 50s. One can see the goal of the movie as creating a sense of union and coherency between the citizens of Tehran regardless of their ethnic, cultural, and class background. From this point of view Fear and Hope represents the power of technologies and mass media such as the radio, and in a self-referential way, the cinema itself in creating a sense of belonging to the community for the people. Via the strategies that were mentioned, the viewer of the movie doesn't see themselves as separate from the movie's events either, and they too will imagine themselves as part of the social body that mustn't forget about their responsibilities.

The Childish Fantasy of Fear and Hope Seen through the Lens of Walter Benjamin's Criticism of Jünger's Ideas

As was discussed, Jünger in his writings provides an image of an ideal technological society that emerges from the heart of a great battlefield. This new society must be formed of humans-soldiers that are in a state of total mobilization (Kaes, 1993, 111). A human soldier whose body is intertwined with technology and machinery is oblivious to pain, suffering, moral obligations,

and outdated feelings of the bourgeoisie (Huyssen, 2015, 220 & 227).   In the article "Theories of German Fascism: On the Collection of Essays War and Warrior, edited by Ernst Jünger" which Walter Benjamin published in 1930, he criticizes the book War and Warriors (1930), especially Jünger's concept of total mobilization for the mysticism of war and representing it in a mysterious manner (Benjamin,1979, 121). The title of the article clearly states Benjamin's view about the topics discussed in these articles. He sees the ideas showcased in these articles and the theory of Fascism in a similar light. In Benjamin's mind "this new theory of war" is nothing but "an uninhibited translation of the principles of I'art pour l'art to war itself" (ibid., 122). This theory turns war into an aesthetic experience (Wolin, 1992, 122). In Jünger's arguments, Benjamin pays close attention to the aestheticization of politics which was later put to use by the Nazis (Mourenza, 2020, 120-121). Benjamin refers to the "destructive power of war" and "the new warfare of technology" (Benjamin, 1979, 120-121) and insists on the necessity of tearing apart this despicable, "Medusa-like" depiction of war (ibid., 128). In opposition to Jünger's depiction of ideal, steel soldiers in a state of total mobilization, Benjamin provides a realistic depiction of soldiers that are veterans of the First World War. Young men were sent out to the battlefronts with youthful, joyous faces in 1914 and came back with broken, sorrowful, and sunken faces in 1918 from Jünger's so-called incomparable school of war (ibid., 126). In "Experience and Poverty" (1933), Benjamin once again portrays the violence of the First World War's battlefronts, and talks of the traumatic effects that the war had on soldiers. Unlike the soldiers of the previous wars, who told many stories and said many poems of their heroic actions and their many braveries during wars, the soldiers who returned from the First

World War's battlefronts had become quieter and less talkative in comparison to how they were like before the war: "experience has fallen in value, amid a generation which from 1914 to 1918 had to experience some of the most monstrous events in the history of the world… Wasn't it noticed at the time how many people returned from the front in silence? Not richer but poorer in communicable experience?" (Benjamin, 2021, 126). The human-soldier that Benjamin talks has absolutely no resemblance to the ideal, desirable soldiers of Jünger, who could start a storm of steels, but rather a fragile feeble body that has been subdued by the very same storm, abandoned in a vast field of ruin and destruction (Sale, 2010, 203). He "now stood in the open air, amid a landscape in which nothing was the same except the clouds and, at its center, in a force field of destructive torrents and explosions, the tiny, fragile human body" (Benjamin, 2021, 126). While the second half of Fear and Hope demonstrates a society in a state of total mobilization and represents an image of a modern society that matches Jünger's ideas, the first half of the movie is actually eerily close to the state described by Benjamin. Now, from this point of view, the scene in which Mr. Karimi is introduced provokes much more thought. A lone, isolated body that hopelessly wanders through the streets in the commotion and chaos of a cold, indifferent city. He sees a beautiful doll on display in a store and wants to buy it as a New Year's Eve gift for her daughter, Nazi, and has to sell his watch for an unfair price to be able to afford it. He is humiliatingly and shamefully excommunicated from his previous workplace. Indifferent and ashamed, he wanders through a great mall, filled with many items of luxury, none of which he can afford for his family. The domestic tensions caused by the financial crisis and his unemployment intensify the atmosphere of his home to the extent that his wife leaves the house after a fight

related to financial issues and leaves him and his young daughter alone. The situation that is being represented in Mr. Karimi's life in the movie's opening scenes, is a portrayal of the lonesome and isolated state of humans that Benjamin describes (Fig. 5). Hence the palpable reality of this part of the movie is portrayed against the fantastical and imaginary world of the movie's second segment, and the untruthful nature of this childish fantasy is torn apart from the inside out.

Conclusion

As it was discussed Ernst Jünger doesn't see total mobilization as a state for wartime only but rather as a situation that can be applied to daily life in the modern city. From this point of view, the movie Fear and Hope can be considered a representation of

Fig. 5. lonesome and isolated state of Mr. Karimi during the opening chapter of the movie. Source: Author's archive.

Jünger's total mobilization state in Tehran's urban society during the second Pahlavi era. George Ovadiah in his film used narrative arrangements and proper cinematic techniques, to depict a society that has incorporated the process of militarization of wartime into its social structure. Similar to what Jünger believed, in a total mobilization situation, each person, each movement, and each force must move towards a certain goal in a certain direction as if they are on a battlefield, in the urban society that is represented in Fear and Hope all social forces are mobilized to fend off against a threat. The surveillance system encompasses everywhere in the city, and the city turns into a gigantic panopticon where every place is under supervision. At the end of the film and as a result of total mobilization and urban surveillance that has been formed, the lost social order is restored once again. In the movie's narrative, the role of communicative technologies and in a self-referential way the medium of cinema in addressing urban subjects and forming a social bond and a sense of belonging among the citizens of modern society is especially emphasized upon. The coherent social body depicted in the film which forms from sympathy and bonding between every member can overcome many social problems and ups and downs. Considering the economic crisis and the turbulent social and political atmosphere of the latter years of the 50s, the social peace that is displayed at the end of the film as a result of total mobilization makes sense in connection to the government's preference to create stability and establish order during this critical period.

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