

Humanity's innate subjectivity is elucidated through the myriad of diverse perceptions and personal biases constituting society. Conflicting perspectives are thus inevitable, facilitating the generation of diverse and provocative insights. William Shakespeare's play *Julius Caesar* explores the ambiguity of morality and honour by evincing the opposing motivations of characters. Similarly, George Clooney's drama film, *Good Night and Good Luck* assesses the ethics of McCarthy's contextual anti-communist "crusade". Both texts stimulate provocative insights, imploring audiences to interrogate the legitimacy of the conflicting perspectives presented. However, both texts are merely representations; textual manipulations, utilised by composers to reinforce and persuade audiences of the veracity of their perspective. Thus both texts additionally serve as a provocative inquisitorial to audiences regarding the existence of an unbiased perspective.

The underlying concept of honour is made ambiguous through various representations of ambition. During the play's onset, Shakespeare's use of animal imagery as Caesar is metaphorically juxtaposed with an eagle, "Who else will soar above the view of man And Keep us all in servile fearfulness," establishes Flavius' perspective of a dangerously ambitious Caesar that later underpins Brutus' motivation for the assassination. During Caesar's funeral, Brutus' dialectic antithesis, "Not that I loved Caesar less, but that I loved Rome more," appeals to the plebians' patriotism and reason, as he evidently attempts to reinforce his representation of the assassination as a lamentable but necessary act that prevented the establishment of an oligarchic rule by the 'dishonourable' tyrant Caesar embodies. Antony's eulogy however, renders Brutus' speech redundant, metamorphosing the Plebians' and audience's understanding of honour through his use of representation. The rhetorical question, "I thrice presented him with a kingly crown, which he did thrice refuse. Was this ambition?," elucidates an image of Caesar's modesty, whilst the sarcastic repetition of "Brutus is an honourable man," accentuated by subtle ironic reasoning, augments Antony's attempt to degrade and undermine Brutus. Furthermore, Antony's articulate use of hyperbolic kinaesthetic imagery, "Mark how the blood of Caesar followed it, As rushing out of doors to be resolved If Brutus so unkindly knocked or no," incites emotional hysteria, epitomising the efficacy of Brutus' defamation and the abating of his superficial honour. Ultimately, all conflicting perspectives presented within the play, are intertwined in hypocrisy. Antony chastises Brutus, however contradictorily praises Caesar, despite both Romans committing equal crimes. Brutus justifies his murder by claiming Caesar was dangerously ambitious, foreshadowed by Pompey's defeat but through slaying Caesar, he commits an equivalent crime. Thus Brutus' irreconcilable hypocrisy is revealed through Shakespeare's dramatic irony when one citizen states, "Let him be Caesar," challenging the audience's understanding of true honour.

Correspondingly, a conflict exists in Clooney's text whereby the American government's attempt to combat communism compromises its citizen's freedoms; a representation of Shakespeare's text whereby the consequences of an oligarchic rule have materialised. Throughout Clooney's film, archival footage presents a mid shot of Detroit attorney anecdotally expressing his contempt for McCarthy's communist "witchhunt", "I have never witnessed such a farce and travesty of justice as this thing has developed," imploring the audience to question the moral legitimacy of McCarthy's actions. This is reinforced through Murrow's syllogism coupled with the close up of his face, "It is necessary to investigate before legislating but the line between investigating and persecuting is a fine one," "...we cannot defend freedom abroad by deserting it at home." Contrastingly, McCarthy maintains the integrity of the government's anti communist actions as he patriotically appeals to the audience's sense of safety through his cumulative effect of listing, "...I will not be deterred by the attacks of the Murrows, the Lattimores, the Fosters, the daily worker, or the Communist party itself." Thus, whilst textual form and medium may vary, the presentation of conflicting perspectives continues to evoke diverse and provocative insights into issues at the core of human morality.

Julius Caesar and Good Night and Good Luck are however, merely representations; textual manipulations exploited by Shakespeare and Clooney to discerningly portray events, situations or personalities to reinforce the assumed veracity of their perspective. The notion of a dominant societal power was vital to a politically stable Elizabethan England and in accordance with the "great chain of being," that Shakespeare firmly believed in. Caesar's assassination thus embodies a disturbance in the chain or order, and the mayhem ensuing is foreshadowed through the use of symbolic omens, "...she saw my statue, Which, like a fountain with a hundred spouts, Did run pure blood." Brutus' hamartia is conveyed through the metaphor, "Thy honourable metal may be wrought," whereby Shakespeare positions us to accept the immorality of the assassination and that ultimately Brutus' misguided honour was the catalyst for the anarchical destruction in accordance with the contextual Monarchical rule.

Equivalently, from its onset Clooney's text presents CBS in a favourable light, influencing the audience to accept his anti-McCarthy perspective stance more willingly. Murrow is introduced in the mise en scene, smoking and masked by dim, low key lighting evincing him as an enigma, contextually sophisticated. As he begins his speech, his consistent use of personal inclusive pronouns, "us", "I" and "you" are repeated excessively, uniting the audience through the common human propensity for a sense of belonging. This is reinforced through Murrow's portrayal of his news program as a sincere obligation instead of a commercial one, "It is my desire, if not my duty to try to talk to you journeymen with some candour about what is happening to radio and television." Contrastingly, McCarthy and his representatives are represented in an oppressive and intimidating light, evident through the analysis of the mise en scene during Friendly and the Colonel's duologue. Friendly's suit conveys a knowledgeable civility whilst, the Colonel's army uniforms inflate their autocratic nature, villainising them and McCarthy in their steely composure. Thus whilst these texts appear to equally present divergent viewpoints, one perspective is always diminished at the expense of the other according to the composer's perspective, refuting the existence of a truly objective representation.

Thus, an analysis of conflicting perspectives in Clooney's drama film Good Night and Good Luck, and Shakespeare tragedy play, Julius Caesar, mutually facilitate the generation of diverse and provocative insights into ambiguous notions at the core of human morality and reveals how composers manipulate textual form in order to elucidate their idiosyncracies and biases.