

① SAC 1-

Topic 1: 'In On the Waterfront, Elia Kazan depicts a society in which personal survival ~~is~~ is the highest priority. Discuss.'

Elia ~~Kazan~~ Kazan's classic, On the Waterfront, is set on the crime-ridden docks of Hoboken, New Jersey. One possible view of the ^{society?} film that the director has depicted is that personal survival is the highest priority of the individuals ^{within} in the ^{it} society. However, it could be argued that whilst some characters display this, a desire for justice is ^{what matters most} more prominent for numerous others. Terry's choice to testify against Johnny Friendly, even in the face of danger and lack of power, is a strong indicator of this;

as more important than

Kazan makes it evident that Joey Doyle, Kayo Dugan, Father Barry and Edie Doyle regard exposing the truth in precedence to their own safety. Joey Doyle's brutal murder is ^{shown} displayed in one of the first scenes of the film, ^{presenting/demonstrating} showing the harsh repercussions of his attempt to make the waterfront a better place. After seeing many of his fellow dockworkers being killed, he is aware that his decision would pose a threat to his life. Therefore, Kazan ^{portrays} illustrates him as a character who prefers justice as opposed to security. Father Barry and Kayo Dugan work side by side in a courageous endeavour to overthrow Johnny Friendly from his position of power. As the church is being raided by Friendly and his thugs, Kazan creates a menacing and dangerous atmosphere through the use of music. Dugan is seen being viciously assaulted, yet he subsequently agrees to Father Barry's proposal, 'you stand up and I'll stand up with you.' Ultimately, Dugan is killed, however Father Barry is not intimidated into breaking his promise. He actively mentors Terry, acting as a father-figure, although aware of the possible outcomes of his involvement. ^{putting} Through his 'sermon in the hold,' a target is consequently placed upon his back; Johnny's thugs throw various items at him, showing their disrespect towards him. He believes that his Christian values and ^{a desire for/principles of} instilling acts of justice into others ^{are} is ~~more~~ of more importance ^{are} than his own survival. Edie Doyle, a strong willed and caring individual, has the immediate option to be sent away from the

waterfront. Yet, she chooses to stay and pursue her investigation, 'How can I go back to school and keep my mind on things that are just in books?' She is determined to uncover her brother's killer, no matter how precarious the task may be.

✓ Linking sentence - summarise what you have established about all these characters.

Terry Malloy is portrayed as a man characterised ^{by} with integrity, ^{and} natural decency, ^{and} possesses a subtle longing for life to be fair. As ^{an} all longshoremen, he is restricted to the strict 'D and D' code. However, ^{more} critically, he is aware that testifying will present a significant risk to his life, courtesy of Johnny Friendly. He expresses his fears, 'If I testify, my life ain't worth a nickel,' ^{to Father Barry} but courageously sets these aside. Kazan shows us that he is offered an easy life, ^{as a boss leader on a new pier} working in the loft, his safety assured as long as he 'don't do anything' and 'don't say anything.' Yet, he chooses the moral high ground, motivated by his newly awakened conscience. When served a subpoena, he grasps this opportunity to ^{publicly} expose Friendly. ^{This} Evoking anger within Friendly, ^{who} he threatens, 'You're dead.' Edie begs that they move away from the danger, evidently fearing for Terry's life. Once again he is faced with a proposal that will undoubtedly protect his life, but he ~~will~~ resists. Instead he is driven to confront Friendly; he approaches the docks in ~~an order to get his rights~~ order to get his 'rights.' As expected, he is callously bashed by ~~the~~ Friendly's goons; he is barely able to stand upright. Regardless of this, he rises in attempt to 'win the war' against ^{the} union corruption. Through the heroic actions of Terry Malloy, Kazan ^{presents} represents a character more interested in fighting for his rights than preserving his own life. ✓

Charley Malloy's love for Terry is palpable in their every interaction; from the commencement of the film it is clear that remaining loyal to Terry is his ^{first} priority. As Terry's loyalty towards Friendly begins to shift, Friendly becomes suspicious that Terry may 'rat' on him. Friendly is ruthless. He orders Charley to force Terry into silence, or else have him killed. The expression across ^{on} Charley's face is one of dread as he states, 'I can't do that. It's my kid brother.' In ~~the~~ this moment, Kazan is showing us

* could be disputed!

that even ^{under} through the pressure and constraint of Friendly's ^{authority}, Charley will be unable to put his life before Terry's. In the momentous taxi cab scene, emotions explode from both brothers and we see Charley pleading with Terry, begging him to take a job that will ensure his safety. His pleading soon turns into sheer desperation, as he points a gun at his own brother. Terry steadily turns it away; his gentleness in dealing with the situation evidently sparks great remorse within Charley. He realises that putting Terry first will involve allowing him to testify, essentially lining up his own death to save Terry's ^{life}. Charley Malloy is perceived as an individual with enough moral principle and love for his brother, to prionise the livelihood of Terry before the life of himself. ^{put his brother's life before his own.} *Simplicity is better sometimes.*

The dockworkers are submissive to the demands of Friendly, abiding by his code of silence. 'Deaf and dumb. No matter how much we hate the torpedoes, we don't rat.' The longshoremen acknowledge that in order to put an end to Friendly's domination and create a fair life for themselves, their own lives will be at risk, and so choose personal safety over all else. This choice is apparent in the way that Pop Doyle expresses his opinion following the death of his son, 'I kept telling him, 'keep quiet, you'll live longer.'" Pop remains unsupportive of Joey's brave attempt to expose Friendly's union, even after his brutal murder. He is resigned to the unfairness and injustice of his life, ~~which~~ which Kazan makes ^{clear} blatant in the 'sermon in the hold' scene, as Pop Doyle sits on the cargo whilst Father Barry stands strong. The other longshoremen appear to share his ~~same~~ view, Kazan gives an insight into this as they converse, 'you don't ask no questions, you don't answer no questions... Unless you want to end up like that.' Through the symbolism of hawks and pigeons, Kazan ^{presents/depicts} displays the life that the longshoremen live as completely dependent on a desire ~~to~~ to stay alive. Characters higher up in the social and political hierarchy, that is ~~represented~~ Friendly and his men, symbolise ^{**} the hawk and the ~~powerless~~ powerless dockworkers ^{**} represent the pigeons. This becomes yet more ^{evident/not really} observable through dialogue from Terry to Edie, 'this city's full of hawks... spot a pigeon, right down on ~~in~~ him.' Hence this is

other way around → hawks symbolize Friendly + men
→ pigeons represent powerless dockworkers

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indicating that the longshoremen are in constant fear for their lives and are unable to see past this, regardless of how abominable the conditions may be. The innocent dockworkers choose to remain silent, rather than becoming a 'stool pigeon,' ^{indicating} depicting that the culture on the waterfront is to value survival with the utmost significance. above all else. Does this change at all?

Unquestionably, there are characters that Kazan portrays as placing a high value on survival as opposed to anything else. However, in a community filled with individuals possessing much integrity, ^{there are those who} they display other selfless motives. Although Johnny Friendly and his men appear to have a tight grasp on the society in terms of his authority and through which oppression, Kazan ^{features/presents} illustrates numerous characters that are prepared to sacrifice their lives for a greater cause.