In her earlier novels about Cold War frontiers, Joan Didion has developed her signature style of minimalist writing attentive to a bare narrative
surface. This essay will try to show that in The Last Thing He Wanted, her latest novel about an obscure incident related to Iran-Contra, Didion
deploys her minimalist narrative style, not to reduce political realities to romantic personalities as she has often been criticized to do so in her
previous novels, but this time to reveal the cost of romantic self-delusion, certain fundamental dislocation in the personalities of Cold War
romancers who have lived too completely immersed in the perennial myth of the New Frontier. In The Last Thing He Wanted, Didion no longer
idolizes romancers’ personalities immune from history and political milieu. Instead, Didion reveals that their dislocated personalities are nothing
other than casualties of history.

초록

Ⅰ. Introduction
Ⅱ. The End of Cold War Romance
Ⅲ. "The Core Dislocation in the Personality": Cold War Romance and the Cost of History
Ⅳ. Conclusion
Works Cited

키워드

#New Frontier  #Iran-Contra  #the Cold War  #Paranoid Style  #Neutral Territory  #Romance