Indiana Jones Master Thesis

by Russ Crespolini - 2002

Chapter 1

INDY…WHY DID IT HAVE TO BE INDY?

<u>Justification for Study</u>

In The Masks of God: Primitive Mythology (1959), Joseph Campbell recounts a curious phenomenon of animal behavior. Newly hatched chickens, bits of egg-shells still clinging to their tails, will dart for cover when a hawk flies overhead: yet they remain unaffected by other birds. Furthermore, a wooden model of a hawk, drawn forward along a wire above their coop, will send them scurrying (if the model is pulled backward, however, there is no response). "Whence," Campbell asks, "this abrupt seizure by an image to which there is no counterpart in the chicken's world? Living gulls and ducks, herons and pigeons, leave it cold, but the work of art strikes some very deep chord!"

Campbell's hinted analogy, though only roughly approximate, will serve nonetheless as an instructive introduction to the mythological approach to film. For it is with the relationship of literary art to "some very deep chord," in human nature that mythological criticism deals. The myth critic is concerned to seek out those mysterious elements that inform certain works and that elicit, with almost uncanny force, dramatic and universal human reactions. The myth critic wishes to

discover how certain works, usually those that have become, or promise to become, "classics," image a kind of reality to which readers give perennial response--while other works, seemingly as well constructed, and even some forms of reality, leave them cold.

Speaking figuratively, the myth critic studies in depth the "wooden hawks" of great film: the so-called archetypes or archetypal patterns that the writer has drawn forward along the tensed structural wires of his or her masterpieces and that vibrate in such a way that a sympathetic resonance is set off deep within the audience. As human we learn, primarily, by example—by induction. The first, and arguably most effective, teacher is experience. But we also learn from myths and stories. We read, watch, and listen in order to learn how to live (Guerin, 1992).

Christopher Vogler, author of The Writer's Journey: Mythic Structure For Storytellers & Screenwriters, says that a story "is also a metaphor, a model of some aspect of human behavior. It is a thought machine, by which we test out our ideas and feelings about some human quality and try to learn more about it."

The role of philosophy, specifically ethics, is to evaluate what we learn from personal experience and stories and on that basis to form enduring principles of how to live. Our spirits need more than philosophy though—much more. Philosophy is only the skeleton of wisdom. Life experiences and stories are the flesh. Objectivism is not nearly as influential on our culture as it might be. We are neglecting the inspiring power of myth. To bring Objectivism to life for the large majority of Americans, we must vivify it by story—story that speaks to the heroic potential of all of us, in ways both new and familiar (Guerin, 1992).

Mythological studies reveal that a certain pattern or progression recurs again and again in the myths of mankind: this essential mythic content is what Joseph Campbell calls the "mythic adventure" or the "hero's journey." In no other series of film is this mythic adventure or hero's

journey more prevalent then in the Indiana Jones trilogy, centering on mythic hero Indiana Jones and his adventures. Indeed, a critic can easily see this link by breaking down the movies into its mythic structure.

Mythic Structure

With some editing by Christopher Vogler, here are Campbell's elements of the hero's journey or the mythic adventure:

Ordinary world—Before the adventure begins, we learn the ordinary circumstances of the hero. In the Disney animated movie "Aladdin," we see the hero going about his routine of stealing bread to survive and longing to live in the Sultan's palace. "The Deer Hunter" devotes the better part of an hour introducing us to the workaday world of the heroes. In " Raiders of the Lost Ark", we see Indiana Jones in his classroom going about his day as a college professor.

Call to adventure—Most stories begin with a displacement or change that demands resolution—entailing risk-taking action on the part of the hero. "Conan the Barbarian" begins with the destruction of hero's village and all its inhabitants, save Conan. In "Raiders of the Lost Ark" Indy is sent on his quest by two C.I.A. agents who call on his patriotism to serve his country. In "Temple of Doom" the destruction of a village prompts Jones into action.

Refusal of the call—The hero may decline to go on the adventure, at least initially. The 1946 French film "La Belle et La Bête" shows what happens when a daddy's girl refuses to leave her father and marry her young man. Similarly, in his third adventure "The Last Crusade" Indy initially refuses to search for the grail. It is not until he learns of the kidnapping of his father that he agrees to go on the quest.

Meeting with the mentor—Many heroes are aided in their adventures by a wise shaman or teacher. "Merlin" is a quintessential mentor. Obi-Wan of "Star Wars" is another. In "Raiders of the Lost Ark" and " The Last Crusade" Indy meets with Marcus Brody before his adventure. Later in "Crusade" when Indy's father enters the picture, replacing Marcus as the mentor, Marcus becomes comic relief.

Crossing the first threshold—The tale gathers steam as the hero passes from the ordinary world to the world of the adventure. In the "Wizard of Oz" Dorothy is cast into the magical land of Oz, a transition marked by a switch from black-and-white to color. In all three Indiana Jones movies, the threshold is crossed during a plane travel sequence to a foreign land.

Tests, allies, enemies—In every adventure, there are preliminary battles and struggles, as well as friends and enemies who help or resist the hero. In all three Indiana Jones installments, there are a myriad of test, allies and enemies. Among the tests he must face, Jones attempts to obtain a Fertility Idol from Renee Belloq, a diamond from Lao Che, and the Cross of Coronado from grave robbers. His friends include Sallah, Marcus and Short Round. His enemies include, Belloq, Lao Che, the Nazis, Walter Donovan, and the Thuggee Cult.

Approach—The stage in which the hero's skills are honed in preparation for the Supreme Ordeal. In "Raiders of the Lost Ark" the preparation takes place on the caravan ride where Indy fights for control of the truck that holds the Ark of the Covenant. In the "Temple of Doom" Indy's battle in the mine and subsequent mine car chase are the preparatory. Finally, in "The Last Crusade" the sewer and boat chase in Venice, as well as the motorcycle escape from Castle Grunwald.

Supreme ordeal—Every worthy adventure, in story and in life, entails a great climactic battle.

In story the battle is often life or death. In "Star Wars" the trash compactor scene on the Death Star is a Supreme Ordeal for Luke Skywalker, Han Solo, and Princess Leia. They are nearly crushed to death, but are miraculously saved. In "Raiders of the Lost Ark" the climatic battle takes place on the island at the ceremony that opens the Ark. In "Temple of Doom" the rope bridge finale is the supreme ordeal and in "The Last Crusade" the tank battle in the Canyon of the Crescent Moon is a death struggle against the Nazis in the belly of the steel beast.

Reward—The hero wins his prize, achieves his goal. Luke Skywalker and Han Solo save Princess Leia. In "Raiders", the Ark is saved in "Temple" the Shankara stones and children are freed and in "Crusade" the grail is saved from Nazis clutches.

The road back—After surviving the supreme ordeal, the hero is ready to return to the ordinary world. In "Raiders of the Lost Ark", the civilized Indy emerges from a meeting with the government to meet Marion as he transitions back to normal. In "Temple of Doom" Indy returns to the village with Willie and Shot Round, preparing to travel to New Delhi and civilization, and finally in " The Last Crusade" Indy, Henry, Sallah and Marcus ride off, literally, into the sunset.

Resurrection—The forces opposing the hero regroup and make one final attempt to defeat the hero, who seems almost vanquished, but then recovers, as if miraculously. In The Truman Show the hero sets out into the sea to escape his world and Christof unleashes all of his powers to stop Truman, seeming even to drown him. But Truman survives. In "The Last Crusade", Indy topples over a cliff in a battle with the Nazis leader Vogel. He is presumed dead by his father and friends. Only after a few agonizing moments does the

audience and the group get to see Indy didn't make the plunge, but held onto the side of the cliff and survived.

Return with the elixir—Having survived all his tests, the hero is now ready to return to the ordinary world with his prize. In the James Bond movies, the prize is typically the world itself, which Bond has saved from destruction. (But the world is not enough; the *real* prize is, of course, the beautiful girl.) In the first two installments of the Indiana Jones trilogy, Jones leaves with the mystical item he was seeking, as well as getting the girl. In the final installment, he must settle for saving the world, and saving his father.

Why is this mythic structure important?

Myths are no mere diversion. As a society, as humans, we draw inspiration from them. The sight of others facing obstacles, struggling, persevering and achieving, often on a grand scale, inspires us to persevere in our own struggles as well. In turn we demand more and get more out of our own lives. We are story-telling narrative animal. We are especially inspired when the myth is a great myth; when the art is great art. For each of us is a hero too—the hero of our own life stories, our own myths(Guerin, 1992).

Life as Myth

Christopher Vogler notes that his description of the hero's journey has provided many audience members with "some useful metaphor or way of looking at things, some language or principle that defines their problem and suggests a way out of it. They recognize their own problems in the ordeals of the mythic and literary heroes, and are reassured by the stories that give them abundant, time-tested strategies for survival, success, and happiness." Just as the work of Joseph Campbell has provided Vogler with a similar insight and inspiration. At root, the mythic adventure is not mythic at all: the true hero's journey is the individual's conduct of his

own life. The ultimate call to adventure is the sacred fact of our own existence. Our greatest task is the writing of our own stories. These stories are not written on any ordinary paper. They are inscribed on the precious, never-to-be-replaced parchment of our own lives. Knowledge of the hero's journey will help us to live that story well (Guerin, 1992).

<u>Thesis</u>

Now that I have set up my chosen artifact as a mythic tale, I will now focus in on my thesis proposal. In the trilogy of Indiana Jones movies, Raiders of the Lost Ark (1981), The Temple of Doom (1984), and The Last Crusade (1989), the audience is thrilled by the daring exploits of archeologist Henry "Indiana" Jones Jr. The adventure trilogy sits impressively in the top ten grossing movies of all time. It has spawned action figures, comic books, novels, web pages, and video games. Indiana Jones takes us to a time forgotten. Set in the early twentieth century, and focusing on periods many centuries previous, it has been heralded as escapist fiction at its best. The cars, and buildings and costumes are throwbacks to another time. It is an era brimming with chauvinist men, stereotyped women, exotic locales, promiscuous sex and evil Nazis. As a character, Indiana Jones is the ultimate construction of masculinity. Jones was created to be like an old radio serial. This is important to note because serial radio shows were marketed toward men, and employed a cliffhanger style ending. This served the purpose of keeping the audience following week to week.

The radio serial is a genre of its own that had certain thematic elements that needed to be adhered to. In order to translate this onto the silver screen, there was history to be minded. Certain elements were crucial in replicating an action serial. It was destined to have lots of action. Fist fights, gunfights, firefights, car chases, horse chases, boat chases all figured prominently into the

mix. In order to keep the movie from being practically devoid of content, romantic subplots and a mystery shrouded in mysticism was introduced. The franchise was an instant success.

The trilogy boasts Nazis as the primary antagonists for the first and third installment, while Indian cultists have that duty in the middle film. Each enemy is seen as unspeakably evil, threatening the very sanctity of the world. Colorful friends, deadly enemies and passionate romance surround Indiana Jones. Each movie has a different heroine, each serving to help bring out a different side of Jones masculine stereotype. The villains and the sidekicks are relegated to background duty due to their subtle othering. This paper looks at the masculine construct of the character Indiana Jones as he is portrayed in the three movies of the trilogy. Specifically, the many facets of his masculine stereotype revealed through all three films.

In Raiders of the Lost Ark we are introduced to the consummate bachelor, professor and adventurer. In The Temple of Doom we are treated to Indiana Jones as a surrogate father to an orphaned child, touching upon the masculine construct of fatherhood. The Last Crusade shows a role reversal, as Indy is humbled by conflict with his own father. The masculine notion of competition with a father has never been more deftly portrayed as it is in this film. Indiana Jones is the ultimate symbol of stereotyped masculinity, a hero. A hero, in its design is to be admired, and copied.

Internationally, but with a concentration in North America, many studies have sought to establish direct links between exposure to television and anti-social behavior in young people. This is often called the 'media effects' approach. Despite the notion of mass media effects, and despite the comments of numerous media critics, the search for powerful media effects has been less then successful. According to Allan C. Ornstein, Daniel U. Levine, Foundations of Education there is no conclusive data to determine just how much the media affect children and

youth or whether overall effects are positive or negative (depending, of course, on what one values as positive or negative). For example, the provision of twenty-four-hour rock-music programming has been viewed both as a means to keep young people off the streets and as the beginning of the end of Western civilization. Although most observers would agree on the vast influence of the mass media, data to assess their effects more precisely are almost completely lacking.

For the purposes of this thesis I will call the approaches on media analysis 'conventional' methods of examining media violence and I will argue that, despite the application of substantial resources over an extended period of time, researchers using approaches like these have not produced sufficient evidence either to support the claim that media violence is harmful. I will argue that this failure arises from a number of persistent major shortcomings in conventional research including a tendency on the part of researchers not to challenge their own presumptions; a lack of awareness of play; ambivalence about actual violence; and failure to take account of the extent to which people, including young people, can distinguish between 'realistic' and 'unrealistic' media messages. I will then fly in the face of current mass media research by using the Indiana Jones trilogy as a case study to refute current claims. I will do this by applying two traditions; narrative approach and mass media effects.

Methodology

Having seen my thesis proposal, I will now begin a discussion of my methodology. I will be using two critical perspectives, the first being the narrative approach. Narratives help us impose order on the flow of experience so that we can make sense of events and actions in our lives. They allow us to interpret reality because they help us decide what a particular experience is about and how the various elements of our experience are connected. Recognition of the

capacity of stories to reveal how we organize experience has led to the study of narrative by scholars in a wide range of disciplines. Contributions to the study of narrative can be traced to classical Greece and Rome; Aristotle and Quintilian both wrote about narration. More contemporary contributions to the various aspects of narrative include Ernest G. Bormann's theory of symbolic convergence and fantasy-theme analysis, Kenneth Burke's notions of dramatism and the pentad, and Walter Fisher's work on narrative paradigm. In many narratives, the sequences are temporally organized, centered around chronology. In other narratives, the sequences are constructed through other mean—by a theme, a character, or a quality. Narratives constitute the basic form of short stories, novels, comic strips and films. All of the symbolic forms that can be studied from a narrative perspective can be analyzed from a pentadic or fantasy-theme perspectives. What narrative criticism offers that these other perspectives do not is the opportunity to investigate a greater number of dimensions of the narrative itself—dimensions beyond characters, settings, and actions—and the opportunity to analyze not simply the content of a worldview but the form and structure of that worldview (Foss, 1989).

Using narratives, or aspects of narratives as units of analysis is useful if a critic wants to discover the effects or likely effects of a particular narrative on an audience. Narrative theory and criticism has a base in the logic of good reasons. There is logical reasoning much as it has been treated historically. Such considerations include questions about:

- o the reliability of facts; the completeness of facts;

- o the soundness of reasoning patterns;

- o the relevance of arguments to the issue;

- o that judgments are based on the real issues.

Then there is reasoning with values, or good reasons. Such reasoning, when added to traditional considerations of logic, requires that arguers:

- o identify the values at risk in (or at the base of) their arguments;

- o justify the relevance of those values to the issue;

- o examine the effects of applying the values to the case at hand;

- o check the consistency of values with the values of the universal and particular audience;

- o look for transcendent effects which would negate applications of the values.

Walter Fisher argues that human communication must be considered in more than its rational argumentative/logical form; that its historical and value aspects are every bit as important. However, presentation of the logic of good reasons was inadequate, as it failed to address questions such as: how does one present values in argumentation? Once presented, how can one evaluate the "relative value" of one value from that of another? How does one tell which value should win out?

In response, Fisher proposed the narrative paradigm, the idea that man is a story telling animal at heart, that human communication, especially argumentation, is largely a storytelling process, and that one should test the narrative rationality of stories as a way to further test argumentative grounds. After testing for the logic of good reasons (by examining factors of traditional rationality and the values orientations inherent in the arguments), advocates and audiences should test the narrative rationality of the stories told. Narrative rationality has two major aspects: narrative probability and narrative fidelity.

Narrative probability: that the tale hangs together as a good story (it is well told, believable, credible and the like)

Narrative fidelity: that it meets the tests for reason and values proposed in the logic of good reasons; that the story "resonates" with soundness.

Fisher says that not all stories are created equally. He thinks that everyone has the same innate ability to determine the narrative rationality (interpreted value) of the stories we hear based upon two aspects. First we examine the narrative coherence. This is our way of determining if the story holds together and makes sense in our world. Then we check the narrative fidelity. Here we see if the story matches our own beliefs and experiences and, hence, portrays the world we live in.

The theory of narrative paradigm is the theory that we as homo-narrans (story-telling beings) communicate in stories. In essence, our whole life is a story. Everything we do, every word we say, every thought we think is a part of that story. When people pass away, they leave a life story. This life story is often reviewed at their funeral or in their obituaries. This is another example of how everything we do to live out our lives is part of the story. And the story does not have to just be about the things we are most proud of or the things we feel guilty for. Even ordinary, routine days are part of your story, your life story, because that basically is what it actually it. Narrative paradigm is our life stories.

Narrative paradigm is used for many different tasks. It can be used for telling a compelling story. It can tell an argumentative and persuasive theme or even a literary, aesthetic theme. The stories give order and constitute ones life. They support our existence and create social reality. For an example, we can turn to a popular television sitcom.

On the animated comedy THE SIMPSONS, Homer Simpson meets his mother, whom he thought dead. She tells him little by way of explanation and then Lisa and Bart begin to notice strange facts, like that she ducks into the house when police cars go by. From these facts they

construct the story that she is a criminal. However, when she hears this charge she tells a slightly different story about being a peaceful hippie type who got in trouble with the law.

In popular advertising, Mary uses 1-800-collect to call Sue and tell her that Billy is in the mall buying flowers for some girl and holding her hand. The story of Billy's infidelity to Sue becomes more and more elaborate until Billy finally confronts Mary and informs her that the gal is his sister and that they are picking out a diamond for Sue.

- We "experience life as a series of ongoing narratives" with conflicts and characters/beginnings middles and ends
- Good reasons are found in the good story, more than evidence, facts, logic reason
- We tend to elaborate experience into story form
- An effective rhetoric would be constructed through narrative, since it is interpreted through narrative

There must be some other way narrative paradigm occurs in our lives besides through others telling you a story. Well there is; three ways, in fact. There are two main ways we communicate and tell our stories in life. They are through body language and written/spoken communication. Ironically, it has been within the latter part of the century that man has actually identified and accepted body language as a true form of communication, considering that it accounts for 55% of our daily communication whereas written/spoken communication only accounts for 45%. Each way of communication may either compliment or inhibit each other.

Mass Media Effects

Setting the narrative approach aside for a moment, I will now shift gears to the second part of my methodology, the media effects. This introduction provides a brief overview of the principal 'traditions' in effects research. Bear in mind that it us a somewhat artificial approach as

the various 'traditions' overlap with one another. However, it should help illustrate the main characteristics of each approach. Note, incidentally, that the term 'effects research' is often used solely to refer to the, predominantly American, empiricist approach.

Hypodermic Needle

Sometimes also referred to, after Schramm, as the Silver Bullet Model, this is the idea that the mass media are so powerful that they can 'inject' their messages into the audience. It gives the media a high level of empowerment. The hypodermic theory can be likened to a magic bullet. The magic bullet can be precisely targeted at an audience, who irresistibly fall down when hit by the bullet. In brief, it is the idea that the makers of media messages can get us to do whatever they want us to do(Schramm, 1982).

This is a view which has been seriously held by some media theorists, but has very little support for it. It reads as more of a folk belief than a model, which crops up repeatedly in the popular media whenever there is an unusual or grotesque crime. The hypodermic theory is what many media personalities call upon to somehow link the supposedly excessive media violence or sex. It is also up by politicians who call for greater control of media output. In many of the various media effects approaches there is usually some form or version of the hypodermic needle that model underlies many of them, notably the 'cultural effects' approaches.

Cultural Effects

For the purposes of this thesis, I will use the term 'cultural effects' here as shorthand for the investigation of social, political and cultural effects. Broadly speaking, those analysts who are concerned with cultural effects fall into two camps:

- somewhat élitist literary critics who are distressed by the spread of popular culture, which they see as diluting and undermining the values enshrined in high culture

- Marxist critics whose 'critical' perspective derives from the work of Karl Marx and from the Frankfurt School. Their main concern is with the way that the mass media are used to spread and legitimate the dominant ideology.

Professor JD Halloran, from Leicester University expresses the difference between his approach and the 'cultural effects' approach this way:

"The debate has been carried on by the moralizing literati, social philosophers, moralists, artists, and educators, who, judging from their comments, often feel that the social scientists are so preoccupied with research techniques and methodological devices that their works lack immediate social relevance and that they suffer further because they are unrelated to the general intellectual discussion of mass culture on the one hand and its historical development on the other. The social scientists reply to this by questioning the whole nature of the evidence produced by these writers and by criticizing the undisciplined nature of the generalizations, interpretations and speculations which abound in this field (Halloran, 1964)."

What Halloran is saying is that there are social scientists who are concerned with empirical studies of mass media effects. Social scientists that are criticized by those who want to get on with discussing the impact of mass culture. As Halloran sees it, current media effects theorists and effects believers simply do not provide the empirical evidence to support the generalizations they make about mass media and its relation to mass culture. To make matters worse, those interested in hard data are blocked and ridiculed by those who fear what the research statistics might show.

On the other side of the fence, there are those critics of mass culture who would criticize Halloran and other empiricists for failing to make any kind of worthwhile progress. Curran, for example, puts it this way: "...many want to resist the American domination of the field, with what seemed to many of us at the time its sterile consensus, its endless flow of repetitive and inconclusive 'effects' studies (Curran ,1990). "

Postmodernity

Many of the recent approaches to the mass media are influenced, or at least informed by, postmodernism. The questioning of a shared reality is at the heart of media effects. In the Marxist approach to the mass media it is important to note that Marxist commentators generally assume that media texts have one meaning. As author K.B. Jensen puts it, "…a very large proportion of international communication research is still informed .... by Lasswell's formulation of 'Who / Says what / In which channel / To whom / With what effect?', in which the 'what' of communication is conceived of as some message entity that maintains a simple presence in the world, linking two minds with reference to an already shared reality (Jensen,1995)."

Partly because of the influence of the postmodern mood, that 'already shared reality' can no longer be assumed. It can no longer be assumed that a text has a single meaning which can be uncovered by analysis of the text.

Audiences' Generation of Meanings

In recent years, research has turned increasingly to the way that audience members generate their own meanings from their readings of media texts, often resisting the preferred readings suggested by those texts. Much of this research is colored by the ideas of the French sociologist, Michel de Certeau, whose views have been enthusiastically disseminated and applied

in the English-speaking world by John Fiske. As Curran points out, " That audiences perceive mass-communicated meanings differently has ... been a central finding of media effects research for nearly half a century (Curran, 1990)."

In quoting research from the 40s which reached the conclusions that the audience is selective in their exposure to the media, that the meanings they take from the media are influenced by our attitudes, our experience, our peer groups, membership of sub-cultures and so on (Curran 1990).

Whether it is genuinely so new or not, many of its practitioners clearly consider this approach so new that they have taken to referring to it as the New Audience Research. It is important to note that the area of cultural studies represented by the New Audience Research is blurring the boundaries between cultural studies and anthropology, paying increasing attention to ethnographic studies of audiences, though still paying a great deal of attention to 'theory', which is what distinguishes this research from the traditional anthropological approach (Jenkins, 1995).

Uses and Gratifications

One influential tradition in media research is referred to as 'uses and gratifications' (occasionally 'needs and gratifications'). This approach focuses on why people use particular media rather than on content. In contrast to the concern of the 'media effects' tradition with 'what media do to people' (which assumes a homogeneous mass audience and a 'hypodermic' view of media), U & G can be seen as part of a broader trend amongst media researchers which is more concerned with 'what people do with media', allowing for a variety of responses and interpretations. However, some commentators have argued that gratifications could also be seen as effects. For example, thrillers are likely to generate very similar responses amongst most viewers (Katz, 1974).

U & G arose originally in the 1940s and underwent a revival in the 1970s and 1980s. The approach springs from a functionalist paradigm in the social sciences. It presents the use of media in terms of the gratification of social or psychological needs of the individual (Katz, 1974). The mass media compete with other sources of gratification, but gratifications can be obtained from a medium's content (watching a specific program), from familiarity with a genre within the medium (watching soap operas), from general exposure to the medium (watching TV), and from the social context in which it is used (watching a movie with family). U & G theorists argue that people's needs influence how they use and respond to a medium. Zillmann has shown the influence of mood on media choice: boredom encourages the choice of exciting content and stress encourages a choice of relaxing content. The same TV program may gratify different needs for different individuals. Different needs are associated with individual personalities, stages of maturation, backgrounds and social roles (McQuail, 1987).

An empirical study in the U & G tradition might typically involve audience members completing a questionnaire about why they watch a TV program or film. Denis McQuail (1987) offers the following typology of common reasons for media use:

Information

- finding out about relevant events and conditions in immediate surroundings, society and the world

- seeking advice on practical matters or opinion and decision choices

- satisfying curiosity and general interest

- learning; self-education

- gaining a sense of security through knowledge

Personal Identity

- finding reinforcement for personal values

- finding models of behavior

- identifying with valued other (in the media)

- gaining insight into one's self

Implications

In the fairly early days of effects research, it became apparent that the assumed 'hypodermic' effect was not borne out by detailed investigation. A number of factors appeared to operate to limit the effects of the mass media. Katz and Lazarsfeld, for example, pointed to the influence of group membership and Hovland identified a variety of factors ranging from group membership to the audience's interest in the subject of the message. As a result of this evidence, attention began to turn from the question of 'what the media do to the audience' to 'what the audience do with the media'. Herta Herzog was one of the earliest researchers in this area (McQuail, 1971).

Herzog undertook, as part of Paul Lazarsfeld's massive program of research, to investigate what gratifications radio listeners derived from daytime serials, quizzes and so on. Katz summarizes the starting point of this kind of research quite neatly:

"... even the most potent of the mass media content cannot ordinarily influence an individual who has 'no use' for it in the social and psychological context in which he lives. The 'uses' approach assumes that people's values, their interests, their associations, their social rôles, are pre-potent, and that people selectively 'fashion' what they see and hear to these interests (McQuail 1971)."

Researchers in the uses and gratifications vein therefore see the audience as active. It is part of the received wisdom of media studies that audience members do indeed actively make conscious and motivated choices amongst the various media messages available. Like much of the research in the Empiricist vein, the American tradition of Uses and Gratifications research has been located within a pluralist view of the mass media (McQuail, 1971).

Chapter 2

WE READ FROM HERE

I have just outlined my two prevailing methodologies, and will now begin with a background of the artifact I will be using in my case study. The invention of the Indiana Jones trilogy is now the stuff of movie legend. While on a vacation on a Hawaii beach in May 1977, George Lucas and Steven Spielberg were talking about films they would enjoy directing. It began when Spielberg revealed his desire to direct a James Bond picture.

Lucas said he would go him one better, and he pitched his idea centering on a character he had just created. Indiana Jones, an adventuring archeologist whose thirst for fortune and glory would lead him on a search for the legendary Ark of the Covenant (the symbol of God's contract with the Israelites into which Moses placed the tablets of the Ten Commandments). Spielberg, intrigued by the concept, expressed his interest in directing the movie and the two friends made a handshake deal (Hata, pg.25).

Radio Serials

To understand the Indiana Jones character, one must look at the two genres that directly influenced the invention. First, is the radio serial. Lucas modeled the character and the series after Golden Age radio serials and pulp magazines. Radio serials was how America entertained itself in those tough Depression days and the years of World War II. For youngsters who grew up in that era, whose childhood began with the Stock Market Crash of '29 and only began to improve with the postwar '50s, it was a time for escapism into the world of imagination and radio adventure serials. Adventure serials came into being in the early 1930s with programs like

"The Lone Ranger," but even before that, a nightly 15-minute comedy called "Amos 'n' Andy" turned the infant medium of radio upside down (Vaz, 1994).

Sales of radios surged, from 650,000 sets in 1928, to 842,548 the next year, as the antics of Amos, Andy, the Kingfish, the Judge, the Bailiff, Lightnin', and the Fresh-Air Taxicab Company made America tune in. In those early days there were NBC (formed in 1926), CBS (1927) and Mutual Broadcasting (1934).

Daytime radio gave "soap operas" their name and reputation. "Ma Perkins" owned the longevity title, making its debut on December 4, 1933, and continuing without a break for twenty-seven years—7,065 broadcasts with the same actress, Virginia Payne, in the title role, and the same sponsor: Oxydol soap(Maitland, 1998). It was, however, the evening adventure serials that drove the industry. Staples like Jack Armstrong dominated. Jack and his sidekick cousins Billy and Betty Fairfield and the show's father image, Uncle Jim Fairfield, who was an explorer and pilot of his own amphibian. As Jim Harmon, radio-premium historian, wrote, "Memorably, Jack was able to follow the instructions in an old pirate map and keep Billy, Betty, Uncle Jim and himself on the correct course out of the bottomless-pit death traps laid by the Cult of the Crocodile God (Hata, 1994)."

This was the same era of Tom Mix and the TM-Bar Ranch for all the "straight-shooters" in radioland. Besides hocking premiums like: Tom Mix's Compass-Magnifying Glass, his Signal Arrowhead with a magnifying lens and a reduction lens (called a "smallifying" glass) also sported a spinning whistle siren all in one. Mix's action adventure serial served as a primary contributor to the creation of Indiana Jones, as George Lucas was a fan of his serial. These serials had daring escapes, riveting action, and death defying thrills. To balance out the story, Lucas also drew heavily on the detective and pulp fiction of his youth.

Pulp Fiction

   The first "pulp magazine" has not actually been identified per se, but it probably appeared in the 1880's. Some authorities claim that the first all fiction issue of The Argosy (Oct. 1896) is the first "pulp magazine," but there are hundreds of true pulp magazines that are not "all fiction". In April, 1894, The Argosy became a monthly magazine in the traditional 7 x 10 inch format, and it is a convenient place to start. These "pulp magazines", originating with **The Argosy** in the 1890's, had grown and multiplied during the first 30 years of the 20th century, and by 1930 there were hundreds of titles, many general adventure, western and air-war, some "spicy", some "love," and many "hero" or character centered.

   By 1938 radio and motion pictures were occupying much of the old pulp reading public, and pulp magazine publishers were worried about lagging sales at newsstands. **Argosy** would make a dramatic change from "pulp fiction" to "men's adventure" in 1943, a milestone in the history of pulp magazines. Hard-boiled "men's adventure" fiction has always been related to public interest in the problems of modern, urban life, particularly in crime. However, crime as a feature of Western social life was not generally recognized until the rise of large cities in the early 1800s, a period that corresponds to the creation of a mass reading public. Fascinated by and afraid of crime, new city-dwellers vilified and romanticized criminals, as well as those who fought them (Marling, 2001).

   The idea of detection and the figure of the adventuring detective that would eventually stand at the center of the genre were introduced in the early nineteenth century by a Frenchman, Francois-Eugene Vidocq. Having served as a soldier, privateer, smuggler, inmate, and secret police spy, Vidocq at age twenty-four credited himself with a duel for every year of his life. The Paris police accepted his offer of his "security services" in 1812, and shortly he established his

own department, the Surete, which became the French equivalent of the American F.B.I.(Marling, 2001).

In a typical year, William Ruehlmann reports, "Vidocq had twelve men working for him, and between them they made 811 arrests, including 15 assassins, 341 thieves and 38 receivers of stolen property." When Vidocq's *Memoirs* were published in France in 1828, they were immediately popular and translated into English. Honore de Balzac modeled the character of Vautrin on him in *Le Pere Goriot* (1833), and Victor Hugo did the same with Jean Valjean in Les Miserables (1862).Interest in England in "crime stories" blended with a strong, existing genre called the gothic novel.

In the United States, Edgar Allan Poe read Dickens, and he read and reread Vidocq. In five stories between 1840 and 1845, Poe laid out the basics of the detective story, which underlie much hard-boiled adventure fiction. In "Murders in the Rue Morgue," Poe introduced his brilliant, eccentric detective, C. Auguste Dupin, whose solutions were chronicled by an admiring, amiable narrator.

Later detectives, notably Arthur Conan Doyle's Sherlock Holmes, became even more eccentric, and Poe's nameless narrator had his counterpart in the amiable Dr. Watson. In "Rue Morgue," Poe introduced three common motifs of detective fiction: the wrongly suspected man, the crime in the locked room, and the solution by unexpected means. Dupin solved the crime by reading the evidence better than the police did and by noticing clues that they had neglected, thus highlighting the importance of inference and observation (Marling, 2001).

In a second story, "The Purloined Letter," Poe invented the plot of the stolen document, the recovery of which ensures the safety of some important person. Dupin solved this crime by two more important formulae: deduction through psychological insight into the protagonists, and

a search for evidence in the most obvious place. In the third Dupin story, "The Mystery of Marie Roget," Poe introduced and developed the crime by recounting newspaper clippings, a technique that later attracted the literary realists and is still used. Though this mystery contained no solution it was in court at the time, leaving the reader to deduce a solution, it marked the beginning of the genre's use of and competition with newspapers in presenting the "truth about crime" to readers (Marling, 2001).

Pulp and detective fiction did not really come in to its own until the Great Depression, around the same time radio serials became popular. Both mediums were used to market and sell goods, as well as serving as part of the World War II propaganda machine. Most important, they served as fantasy creating artifacts for young men and boys. Their brand of hero were the literary loins from which Indiana Jones sprung.

Invention

In spirit, the character would embody the two fisted, swashbuckling panache of the classic pulp magazine and matinee serial heroes like The Shadow, and SkyKing. Indiana would lead two lives, from the soft-spoken college professor of archeology at a small New England who dressed in tweed, to the globetrotting seeker of relics, outfitted for action in a fedora hat, leather jacket, a cracking whip in hand and a gun holster on his hip. During the character's gestation period, many concepts were considered. Lucas was interested in giving Indy the high-life of a Manhattan playboy, an aspect of the character never explored in the films. Once the character's holes were filled in, the casting began. An intensive talent search began for casting such a large-scale project.

Spielberg and Lucas were looking for someone to be the rugged, almost invulnerable hero they had envisioned. It was not an easy part to cast. The movie was centered on the macho

exploits of Indiana Jones. He was the lynch pin of the movie, without which no amount of support from a veteran cast would help. Steven Spielberg expounded in <u>The Best of the LucasFilm Archives</u>. "We were stuck; we had three weeks left to cast the part of Indiana Jones, and there was nobody close. Then I saw The Empire Strikes Back and I said Harrison Ford is Indiana Jones. I called George Lucas and said, 'He's right under our noses' George said, 'I know who you're going to say.' I said, 'Who?' and he said 'Harrison Ford' 'Right' 'Let's get him,' he said. And we did. "

Harrison Ford was the only person Lucas and Spielberg saw playing Indiana Jones. Spielberg likened Ford's appeal to something lost in new Hollywood. Spielberg felt Ford was a remarkable combination of Errol Flynn from <u>The Adventures of Don Juan</u> and Humphrey Bogart as Fred C. Dobbs in <u>The Treasure of Sierra Madre</u>. He can be villainous and romantic all at once (Vaz, 1994).

Thus began the creation of <u>Raiders of the Lost Ark</u>. Spielberg began the directing for the first Indy installment June 23rd, 1980 in La Rochelle, France and over the next fourteen weeks took the actors and the crew to four countries for location and studio filming. Much time and money was spent creating authentic period weapons, vehicles and costumes. All of the work was worth it at the box office, as Indiana Jones galloped away as the most profitable film of 1981. Raiders of the Lost Ark is heralded as one of the most successful films ever, generating $242,374,454 in the domestic box office and finishing first in the top ten movies of 1981. It was an auspicious beginning for both the swashbuckling Indiana Jones character and the collaboration of George Lucas and Steven Spielberg. For the next installment Lucas and Spielberg would take Indy to India for an encounter with occult forces. Indy, his sidekick and new "tag-along" partner face the danger of the Thuggee. In a 1989 interview with writer Ben Fong-

Torres, Lucas admitted there was a conscious decision to make the second film much darker than the first. But although Lucas felt Temple of Doom was, on balance, no more violent than Raiders, he did acknowledge that many of the fans were dismayed by the kind of violence Indy found in India (Vaz, 1994).

Despite the controversy, it was another success for the Spielberg/Lucas team. Between their creative team-up for the Indiana Jones series and Lucasfilm's Star Wars trilogy, and Spielberg's own films, the duo had stature as the most commercially popular filmmakers in the history of movies. As planning went into the third installment it was decided to return to the dynamics of the first film. Once again Indy would be racing the Nazis to obtain a sacred relic—the Holy Grail, the sacred chalice Jesus Christ used at the Last Supper—but this time with Indiana's father, played by the superlative Sean Connery, along for the ride.

At the time of the third film's release it was billed as the final Indiana Jones adventure. All three films were released on cable, and played on network television. In 1990, all three films became available for retail purchasing. In 1999, a digitally re-mastered VHS version of the trilogy was released for retail purchasing. Only time will tell if Indiana Jones will ride again.

Literature Review

When using narrative theory, it is crucial to look at the work of Walter Fisher. In Clarifying the Narrative Paradigm, Walter Fisher argues that human communication must be considered in more than its rational argumentative/logical form; that its historical and value aspects are every bit as important. He also covers this territory in Toward a Logic of Good Reasons, The Narrative Paradigm: In the Beginning and A Motive View of Communication. However, presentation of the logic of good reasons was inadequate, as it failed to address questions such as: how does one present values in argumentation? Once presented, how can one

evaluate the "relative value" of one value from that of another? How does one tell which value should win out?

In response, Fisher proposed the narrative paradigm, the idea that man is a story telling animal at heart, that human communication, especially argumentation, is largely a storytelling process, and that one should test the narrative rationality of stories as a way to further test argumentative grounds. He wrote these responses in <u>Human Communication as Narration: Toward a Philosophy of Reason</u>, <u>Narration, Reason, and Community</u> as well as <u>Narration as Human Communication Paradigm.</u> After testing for the logic of good reasons (by examining factors of traditional rationality and the values orientations inherent in the arguments), advocates and audiences should test the narrative rationality of the stories told. Narrative rationality has two major aspects: narrative probability and narrative fidelity.

Pieces that over-lap Fisher's narrative study are <u>Shifting Media, Shifting Paradigms, and the Growing Utility of Narrative as Metaphor</u> by Lance Haynes, <u>Admiral Mahan, 'Narrative Fidelity,' and the Japanese Attack on Pearl Harbor</u> by Ronald Carpenter and <u>Narrative in Natural Discourse: On Conversation and Rhetoric</u> by Thomas Farrell.

When looking at mass media, there are a few scholarly works that contribute heavily to the framework for analysis. In using Fantasy-Theme analysis the work of Robert Bales and Ernest Bormann must be considered. Bales book, <u>Personality and Interpersonal Behavior</u> laid the foundation for Bormann's <u>Fantasy and the Rhetorical Vision</u>, <u>The Force of Fantasy</u>, <u>Fantasy Theme Analysis and Rhetorical Theory</u> and <u>The Symbolic Convergence Theory</u>. Applying and expanding on those works, are <u>Applied Communication Research</u> and <u>Symbolic Theories in Applied Communication</u> by John Cragan and Donald Shields. In relation, Kenneth Burke's

material on mass media and drama is worth consideration. Specifically, <u>A Rhetoric of Motives</u> and <u>Counter-Statement</u>.

There is a significant amount of work that has been done on mass media. According to an essay by Brian Ott, the analysis revealed conflicting ideologies present in <u>Star Trek: The Next Generation</u> television series and movies. Kent A. Ono, discusses the stereotypes of women and minorities show in the science fiction television show <u>Mighty Morphin Power Rangers</u>. Both of these artifacts are similar because they are in the same genre of science fiction. Both have been accused of the same stereotypes George Lucas's most recent <u>Star Wars</u> is under fire for, and even promote the masculine gender roles inherent in the <u>Indiana Jones Trilogy</u>. In Ott's essay on Star Trek, he argues that black males are portrayed by the oversexed, violently aggressive Klingons. Women are reduced to nurturing and motherly roles, while homosexuality is perceived as bad. It is the author's view that the series conflicts with the utopian society <u>Star Trek</u> attempts to create as a backdrop for the show.

These are clear constructs of gender being overlaid onto the characterizations seen on the Star Trek television show. The constructs seen here are shown in alien races as well as human, making it difficult to see if one is not consciously looking for them. Ott pokes at these flaws, while making the argument via current media effects theory that while the stereotypes may not be intentional, on some level they are connecting with the audience and they accept it (Ott, 1996).

As for <u>The Mighty Morphin Power Rangers</u>, Ono uses ideological criticism to draw out the stereotypes he perceives as being directed at children. Stereotypes aimed at children are the most damaging, as they are effective during the formative years. Stereotypes that Ono believes are dangerous. Examples in the essay began as simply as the hero's costumes. The red-blooded

all-American white boy is the leader in red. The brainy "four-eyes" science whiz is in blue. The very feminine girl is in pink, with a skirt as part of her costume. The oriental girl clad in yellow, a reference to Asians being labeled as "yellow men". Finally the black ranger, who wears black and in one episode has to fight an evil hip-hop villain and spends time acting like a primate. These issues directly tie into gender as the "pink" ranger is female and portrayed as very girly. The men are always macho and brave and the male characters always are the leaders. The way they construct masculinity is equally detrimental (Ono, 1997).

Boys in Space by Ilsa Bick, For the Greater Good by Steven Collins, Reel to Real by Bell Hooks, Trash Culture by Richard Simon and Show/Down Time by T.K. Nakimura all cover similar ground relating mass media and its implicit effect on its audience. All look at the problem from an overview standpoint, analyzing issues of gender, but are not limited to and include issues of race and class. These works are crucial in understanding the overall problems of mass media entertainment. They do not, however, make strides in mapping out the gender roles, masculine or feminine, that many believe are inherent in most media artifacts.

When looking at gender in media cinema, there is a virtual overload of material on feminine stereotypes and female gender roles. Noted feminist Andrea Dworkin wrote in her book, Woman Hating, about the damaging and subjugating effects these gender stereotypes have on women and how they are portrayed in the media. Women, Culture and Society by Barbara Balliet and Susana Fried, The Lenses of Gender: Transforming the Debate on Sexual Inequality, by S.L. Vern, Women, Race and Class by Angela Davis, A Feminist Theoretical Perspective on the Socialization of Teenage Girls by K. Pierce, The Mismeasure of Woman by C. Tarvis and Postmodern Gender Relations in Feminist Theory by J. Flax all deal with female portrayals of gender in the media. Despite this discrepancy, there are still some works available.

To begin, Joan Mellen's <u>Big Bad Wolves: Masculinity in American Film</u>, looks at very early constructs of gender in modern cinema. Mellen's book focuses on such figures as Humphrey Bogart, James Dean and John Wayne as she details the male gender role their films and persona propagate. These men became cultural icons that shaped what type of male character was attractive to society. An entire generation of men was acculturated by the constructs viewed on the screen. As society was exposed to these films they were exposed to what Hollywood was telling society a man should be. The movies began creating a stereotype for all men to follow.

In a similar vein, <u>Acting Male</u> by Dennis Bingham, the author looks at slightly more contemporary films and actors. Clint Eastwood, Jimmy Stewart, and Jack Nicholson are used to show the white American male at his toughest, sweetest and coolest respectively. Bingham's book shows progression of the masculine image. These men add new sides to the stereotype while promulgate what has come before them. As Jack Nicholson's films gain popularity, the societal constructs of masculinity really have become ingrained in our society. In <u>Ethnic and Racial Images in American Film and Television</u>, author Allen Woll examines what ideologies can be found in most television and film.

Woll finds many problematic racial stereotypes and ethnic issues in much of current media. Woll also is able to identify ethnic labeling done on a sub textual level. Woll shows how the stereotypes come from and relate to society. Most importantly, Woll shows the creation of societal constructs. In 1994, Susan Jeffords wrote a compelling book entitled <u>Hard Bodies: Hollywood Masculinity in the Reagan Era</u>. This book looks at the movies released in the Reagan era and the implications of their gender roles. Jefford's work is the cornerstone of this essay. Jefford's book covers such popular movies as the <u>Star Wars</u> and <u>Indiana Jones Trilogy</u> as well as the <u>Back to the Future Trilogy</u> and the <u>Rambo Trilogy</u>. There is a lively discussion of the many

facets of masculinity displayed in the Indy films. Jeffords also covers father/son conflicts in Rambo, Star Wars and the Indy films, as well as illuminating the constructs of parenthood and gender contained in the Back to the Future trilogy.

Jeffords also offers one the more complete views of the construct of masculinity, highlighting three main facets. One; is the bachelor aspect of masculinity. The bachelor seen in society as the rugged, sexually powerful, young male. Two; the fatherhood construct of masculinity. This facet relates how every male is born to be a father or father figure. Third; is the conflicted son model of masculinity. This facet discusses how ever son is in conflict with his father. Jefford's framework provides a starting point for this essay's look into the Indiana Jones Trilogy. Each of these movies, holds certain conflicting ideologies. Jeffords also believes that the roles of gender demonstrated by our society are traceable to the earliest of our modern cinema and reinforced through to our latest (Jeffords, 1994).

Before leaving this discussion of pertinent literature, I would like to note Denis McQuail's mass media work. In Communication Models for the Study of Mass Communications, Towards a Sociology of Mass Communications and Towards a Sociology of Mass Communications McQuail goes through not only the Uses and Gratification theory, but offers a different perspective then most current mass media scholars support. Similar works include Narrative Form and Moral Force: The Realization of Innocence and Guilt through Investigative Journalism by Theodore Glasser, The Rhetoric of Form in Conversion Narratives by Charles Griffin and Narrative Studies of Argument by Thomas Hollihan.

The goal of this analysis is to be able analyze the constructs contained in the <u>Indiana Jones Trilogy</u> and use them to deconstruct current mass media theory. In the next section, I will take apart the trilogy in order of theatrical release and analyze them rhetorically.

ONLY THE ANALYTICAL MAN WILL PASS

Raiders of the Lost Ark

It is the mid-30's and Adolph Hitler is searching frantically for an ancient and sacred artifact, said to give invincible power to its possessor. The American government must locate the legendary relic and recover it before Hitler's agents seize it. Dr. Indiana Jones, a professor of archaeology at a small New England college, is better known to Army Intelligence as a cunning and steel-nerved adventurer is. Jones is the only man with the ability—and recklessness —to undertake the task demanded by his country on the eve of World War II. Here Indiana Jones is introduced to the audience as the perfect example of white male America. He is a shoot first, shoot some more, shoot again and then ask question adventurer.

Synopsis

Action-packed and adventure-filled, Raiders of the Lost Ark is a loving homage to the Saturday matinee cliffhanger serials. When the Allies discover the Nazis are planning to use the Lost Ark of the Covenant as a weapon, the U.S. government enlists archaeologist-adventurer Indiana Jones to locate the biblical treasure chest where the remains of the broken tablets of the Ten Commandments were placed. En route, Jones and his feisty ex-girlfriend, Marion, must escape the clutches of evil Nazis, duplicitous "natives," and a nest of venomous snakes—not to mention the wrath of God. The groundbreaking special effects and furious, never-ending pace make for a stylish whirlwind of a movie, topped off with a fabulous sense of humor. This bare-

knuckled, barnstorming, pot-boiling, eye-popping bucket of Technicolor popcorn became Paramount Pictures' highest-grossing film, and deservedly so—Raiders of the Lost Ark is quite considered one of the most enjoyable movies ever made (Hata, 1994).

Characterizations

In Raiders Indy is portrayed as the consummate bachelor. The first fame Indy is visible highlights his masculinity. There has been an attempt on his life that he has single handedly thwarted with a crack of his whip. His whip, to many is seen as an extension of his penis. In short, it is a phallic device. He is unshaven, sweaty and wearing a worn leather jacket and fedora. He is the embodiment of healthy, potent testosterone. This is a man's man. When he is not adventuring, he has a sprawling bachelor pad in which he lives when teaching. In Professor Jones archeology class, the students are predominantly female. These female students watch his dry lecture with adoration in their eyes. All of these young girls are shown swooning over Dr. Jones as he teaches. Over a dozen women in his class have crushes on him. He is portrayed as smart, rugged and sexually desirable. This sends the message that his brand of man is the kind to emulate (Jeffords, 1994).

He is brave, and violent, and women lust after him. This point is further illustrated by the one students who blinks slowly at Jones during his lecture, her eyelids scrawled with " Love You". This is his first class back since his pre-credits trip. Jones has just returned from a recent expedition in the dense jungles of South America, which ended with the unwelcome intrusion of Rene Belloq, a ruthless French treasure hunter. This is the first example of "othering" in the Indiana Jones Trilogy.

Belloq is a fellow archeologist, he is attractive and smart. Belloq is also French. His accent allows the creative team to vilify Belloq in support of the white American male hegemony. At no

point in Raiders of the Lost Ark is an American villain or sidekick seen. Indy leaves for Patan, Nepal to find one of his old professors who has information vital to his search.

In Nepal, Jones finds the professor's beautiful and bold daughter Marion instead. Marion's father has died, leaving her to survive alone and penniless in the unfriendly foreign city, and making her the only one who can give Indy the help he needs. Reluctantly, she agrees to cooperate with the persuasive charmer, putting aside bitter memories of their past love affair for the right price which is a chance to start a new life. Marion is an interesting departure from the standard feminine construct portrayed in most adventure movies. Marion is a competent, strong woman almost Indiana's equal. This shows more of Indiana's masculine side, as he tries to convince her to help him (Simon, 1999).

Once united, the two white American heroes head off to find the Ark of the Covenant. However, their reunion is cut short only days later in a crowded bazaar in Cairo, when Marion becomes the innocent victim of an attempt by German agents to dispose of Jones. Relentlessly pursued by Nazi henchmen, Indy soon learns that the German archaeological team has hired his old rival, Belloq. Indy's only chance now of keeping the object out of Nazi hands is to infiltrate their operation deep in the vast Egyptian desert before the Frenchman leads them to the site of the buried relic.

The Nazis are now moved into position as the primary villains of the tale, with Indy's weasly French counterpart working with them. This is significant because the Nazis are always acceptable villains. They are always made part of the "othering" process. The "othering" being referred to is making the Nazis seem cowardly, weak, and ineffective. They are made less desirable so the audience cannot identify with them. This makes the connection with the hero stronger. Even though they are white they have accents and are not American. This negates them cinematically

and the audience cheers as Indy shoots them, whips them, runs them over with trucks and blows them up (Jeffords, 1994).

In order to infiltrate the German dig site, Indy meets up with his friend Sallah. Sallah is an Arab, and is a glorified sidekick. He distracts and pacifies the Nazis with some antics while Indy does the real work at the site. To support the American white cultural hegemony, Sallah is "othered". Sallah is there to support Indy academically, but shows no heroism of his own outside of what Indy supplies him with. The ancient ruins are teeming with life as Arabs work feverishly in the brutal sun, under the impatient supervision of Nazi officers. Time is quickly running out as the Nazis press forward at a frantic pace, growing ever closer to their final goal. Indy must risk going into the excavated ruins himself, aided by a small band of loyal Arabs and protected only by the darkness of the desert night.

During the digging, Indy does not once help with the grunt work. He watches, supervises, and mugs for the camera. He is the hero, and is shown in charge of the underlings, not mixing among them. Finally, just as day begins to dawn, they find the relic. But even Indiana Jones, a man of few fears, is not prepared for the terror that accompanies his brief triumph. Seizing the treasure for their Furhrer in Berlin, the Nazis leave the foolhardy American and his girlfriend to face a torturous death, while they hastily abandon the desecrated ruins. Indy must be the one who stays calm and gets himself and Marion out of the ruins. Indy must be the brave and strong one as Marion begins to crumble as her torch dies out. The pair manages a harrowing escape in time for Indy to pursue the convoy with the Ark along a treacherous and winding road to Cairo (Jeffords, 1994).

In a heroically daring ambush, he rescues the cargo from the enraged Germans. The "othering" of the Nazis continues as Indy is able to wrest control of the Ark and the truck carrying

it from an entire battalion of German soldiers. The Nazis are depicted as stupid, and cowardly, and impotent to Indy's might and prowess. They are unable to stop the heroic American with 20 to 1 odds. This stands to support the American male hegemony. This sequence also shows Indiana Jones as the toughest of all his male adversaries. He beats them blow for blow, showing he is masculine enough to beat them all (Ott, 1996) .

This all plays into the masculine construct of men being strong, and tough. Indiana Jones is the ultimate expression of that construct. He is depicted as the ultimate expression of "what it is to be a man".

As Dennis Bingham (1994) puts it :

By performing masculine aggressiveness, rituals and self-preservation, he turns an individual man into a representation of "Man." This breaks down unitary masculinity into a series of comportments, with the paradoxical result that the coherence of the character is shown by the way in which its individual qualities contradict each other. A character's traits are mediated or "read" (Bingham, pg. 101).

This method emphasizes the character as a social and narrative construction. This construction is what the audience identifies with and assigns value to. Attempting to get the relic safely out of Cairo on a tramp steamer, Indy and Marion again find themselves trapped when their vessel reaches open sea. Triumphantly, the menacing Germans remove the relic to an awaiting submarine and, at Belloq's sinister prompting, abduct Marion as well. Here, Indy boards the sub to save his "woman", as a chorus of cheers erupts from his fellow males on the tramp steamer. Challenging his ingenuity and endurance to the limit, Indy follows them to their secret supply base, hidden deep within a remote tropical island.

In a tense climax, Indy confronts Belloq and the Nazis. Indy positions himself with a bazooka trained on the Ark from a mountain peak. He threatens to blow the treasure "back to God". Belloq then threatens Marion's life, forcing Indy to surrender to the Nazis. This sequence shows Indy as playing straight. The Nazis, and their consorts are shown as having no redeemable qualities as they are not above threatening an innocent woman, and through the Ark, the rest of the world. Belloq and the evil Nazis use Marion to tug at Indy's heartstrings. This shows Marion, or women, to be Indy's weakness. Women are the weakness to the masculine hero. Indy allows Marion to keep him from total victory. Since the beginning of time it seems, women have been considered the Achilles heel of men (Mellen, 1977).

By giving into his emotions, he allows the Nazis to possess a tool that could rule the world. In the climax, Indy and Marion are tied to a post as the Nazis open the Ark. Indy is able to tell Marion to close her eyes, to spare her from the wrath unleashed by the opening of the Ark. This scene shows Indy is still the confident one, able to instruct Marion in such a way as to save her life. It also shows Indy, the American white male hero, as smarter then the foolish Nazis who destroy themselves. In Raiders of the Lost Ark, Indiana Jones is portrayed as the ultimate bachelor. At the end of the picture, he triumphantly leaves the nations capital with his woman on his arm. It is implied here that the reward for his quest is the conquering of this woman.

The Temple of Doom

In the next installment Lucas and Spielberg would take Indy to India for an encounter with occult forces. The opening sequence of the second Indy film has the main character hobnobbing in Shanghai's exclusive Club Obi Wan. The Club-Obi-Wan is the scene of a battle of wits between Indiana and local crime lord Lao Che. A straight up trade—a funerary urn holding the ashes of Lao's ancestor, Nurhache, in Indy's possession for a diamond Lao holds and

Indy covets—turns treacherous as Lao slips poison into Indy's champagne. Indy, his sidekick and new "tag-along" partner Willie Scott head to the airport, where they board a tri-motor plane.

Unbeknownst to our hero, the plane they board belongs to Lao Che. Once airborne, the pilot empties the fuel tanks and parachutes to safety. Indy cheats death again by disembarking with his friends in a rubber raft, moments before the plane crashes. The group eventually fights an evil blood cult in the heart of India. The dark themes of Indiana Jones and the Temple of Doom troubled some critics and audience members. Some even felt that the shrill Willie Scott character, so different from the tough tomboyish Marion of Raiders, was not the type of female lead the headstrong likes of Indiana Jones would have cared to be with. Willie does fill a unique role in uniting Indy and Short Round in a non-traditional family structure (Vaz, 1994).

In a 1989 interview with writer Ben Fong-Torres, Lucas admitted there was a conscious decision to make the second film much darker than the first. But although Lucas felt Temple of Doom was, on balance, no more violent than Raiders, he did acknowledge that many of the fans were dismayed by the kind of violence Indy found in India (Vaz, 1994).

Synopsis

The continuing saga of Indiana Jones, occurring chronologically before Raiders of the Lost Ark, finds Indy venturing into India in search of magical stones. Along the way he tries to save hundreds of children enslaved by a leftover Thuggee cult. Of all the series, this one plays most like the Saturday serials to which George Lucas and Steven Spielberg were paying homage. Here dashing, whip-wielding archaeologist-adventurer Indiana Jones is joined by comely chanteuse Willie and a 12-year-old sidekick named Short Round. Together they search for a mystical stone stolen from an Indian community and stumble upon a dangerous Thuggee cult. Exotic locales, wild chases, death-defying cliffhangers, last-minute rescues, screaming damsels, and tribal

sacrifices are the order of the day as the threesome attempt to acquire the stolen stone. After the film's release, the MPAA's Classification & Ratings Board created a new rating—PG-13.

Characterizations

The Temple of Doom begins in 1935, in the city of Shanghai, China. Seated around a table at the exotic, smoke-filled Club Obi Wan, local crime lord Lao Che and his henchmen are watching the beautiful American cabaret singer Willie Scott captivate her audience. Lao Che is not here for the entertainment, he has an appointment to keep and, very soon, Indiana Jones—in full evening dress—joins the party. Here, the audience is reintroduced to the charming, masculine, playboy bachelor Indiana Jones. Indy has with him something Lao greatly covets—a jade urn containing the ashes of Lao's royal ancestor Nurhachi. After Indy trades the ashes for a fabulous diamond, Lao tries a double-cross. Lao Che and his men are Asian, the first example of "othering" in The Temple of Doom.

They have accents, they are not white, American males, and that makes them villains. At no point in The Temple of Doom is there an American villain or sidekick (Jeffords, 1994). Lao slips poison into Indy's champagne and the fiendish gangster demands the diamond back - in exchange for the antidote. This again shows Indy as the hero, a straightforward American honoring his end of the bargain. It also shows Lao and his men as duplicitous and evil. Indy's head is swimming and his vision blurs as the poison goes to work.

Indy makes a futile grab for the vial containing the antidote and a raging brawl breaks out. Willie Scott, who has joined the table, finds herself scrambling on the floor of the club desperately trying to recover the diamond Lao Che originally gave Indy. Bullets are flying and the situation is out of control as Indy grabs Willie, who has missed the diamond and snatched the antidote, and the pair escapes behind a giant, rolling gong.

They flee through the narrow streets of Shanghai in a powerful car driven by Indy's "bodyguard", Short Round—an 11-year-old Chinese orphan whom Jones has in a way, adopted. Indy caught Short Round trying to pick his pocket, and took him under his wing. This relationship allows a new facet of Indy's masculinity to emerge. He is now playing the role of father. It is part of the masculine construct that every male is supposed to be a father or father figure during their life (Jeffords, 1994).

This is a new facet of Indiana Jones explored throughout the film. After a prolonged chase sequence, they wind up in the Mayapore hills. They have arrived in India. Despite the fact that Indiana Jones is playing father, this sequence and the opener also show he is still Indiana Jones. This harrowing escape creates the image of a non-traditional family. They are met by a native shaman. The shaman informs Indy that the village is under a curse. The village's sacred stone, kept in a shrine, has been stolen by the Maharajah of Pankot.

Since the sacred stone's disappearance, the crops have withered, the animals have died and the children mysteriously vanished. Indy is intrigued and sympathetic but is anxious to get to Delhi where he can take a flight home to America. During this exchange, Indy looks at Short Round several times, obviously equating the plucky little orphan with the missing children. However, the sudden appearance of one of the village children that has escaped from Pankot, clutching a tattered fragment of cloth, changes Indiana's archaeological mind. Despite Willie's protests, the three companions travel by elephant to Pankot Palace and meet the maharajah that turns out to be a 13-year-old boy.

While traveling Indy relates to Short Round that going to the palace will help them find fortune and glory. He spends the scene describing the fortune and glory, speaking to him as a son, imparting his wisdom to the boy. Short Round listens very attentively, asking questions and

following the logic of Indy's lifestyle. It is easy to see Indy is training the boy in his own image. Also during the trip to the palace Short Round and Indy spend an evening by the campfire playing cards. During this scene Willie screams at all of the animals she sees at the edges of their camp. The boys ignore her, playing cards until Indy catches Short Round cheating. Short Round blames the cheating on Indy and the two laugh it off. This underscores the relationship, as Short Round is using tactics Indy taught him in their card game. When Willie tries to give Indy a hard time, Short Round defends him as he might defend a father (Rothenberg, 1995).

The scene also underlines Willie Scott's character. The character of Willie is a typical feminine construct character. She screams at danger, she is weak and needs a man to save her and provide for her. She is materialistic and needy. This scene also begins relating the trio as a non-traditional family unit. While Willie is hanging clothes to dry and screaming at the wildlife, Shorty and Indy calmly play cards. Once, Indy comments to Short Round. "The biggest trouble with her? Is the noise!" Both shake their head sadly, as if sharing a universal truth about women. Finally, on the last leg of the trip, Indy finds a Kali statue, dripping with human blood and organs as offerings. As Short Round tries to see what his mentor is up to, Indy cautions his surrogate son not to come up to where he is. Jones does not want to subject the child to some of man's horrors (Jeffords, 1994).

This is a different side of Indiana Jones, as his concern for the sensitivity of another leads him to spare Short Round the gruesome sight. Once the eventful trip to Pankot is complete they are also introduced to the maharajah's advisors and to Captain Blumburtt of the British cavalry, who is visiting the palace on a routine inspection tour. Following an elaborate but nauseating banquet, the simmering romance between Indiana Jones and Willie Scott begins to boil. As Indy goes to Willie's room, Short Round tells Indy to make sure to "Tell me what happens." This is an

interesting note because as Indy is about "score" he gets the reinforcement of his actions by his sidekick. Short Round looks up to Indy as a father, and therefore has a vested interest in his happiness. An assassin who attempts to strangle Indy in his suite interrupts their flirtation, however. Dispensing with the assassin, Indy searches for his means of entry and discovers an inscription that matches the fragment of cloth he has brought from the village. A sliding door reveals a secret passage. Willie throws herself shamelessly and tastelessly at the archeologist during this scene, who has more important things on his mind.

The implications here are numerous. Indy, who a few moments ago was going to have a sexual encounter with Willie, has turned around completely. He now has a more important goal, fortune and glory, to adhere to. This is showing the audience priorities. The needs of Willie as a woman come second to the adventure. Indy and Short Round walk through the tunnel, which is inhabited by millions of hideous insects, and accidentally trigger a booby trap in a small chamber at the end. Lethal spikes from the ceiling and floor begin closing in on them. Their yells for help bring Willie to their aid. Goaded by Indy's desperate urging, she plunges her hand into a hole in the wall literally crawling with insects, and flips a lever that deactivates the spikes and opens the door to the chamber. Indiana, Short Round and Willie make their way from the chamber along a wind tunnel, through which a roaring gale howls eerily, until at last they are staring down into a colossal subterranean temple, the Temple of Doom. They have arrived in time to witness a terrifying Thuggee ceremony. Mola Ram, High Priest of the evil cult, leads a throng of chanting worshippers in a ritual sacrifice to their bloodthirsty goddess, Kali, whose giant statue looms above them all. After the ceremony, in which Mola Ram pierces the chest of a sacrificial victim and has him lowered into a pit of boiling lava, Indy descends into the silent temple. He is

determined to retrieve the three strange, glowing stones placed by the priests under the statue of Kali.

The Thuggee cult is another example of "othering" in the <u>Indiana Jones Trilogy</u>. The dark skinned members of the cult, with thick accents, make an acceptable villain for our white American hero to crush under rocks, throw into pits, stab with swords and drop off bridges. Indy has barely grasped the treasure when Thuggee guards working in the underground mines beneath the palace capture him. Short Round, too, is overpowered and thrown into the same cell. Dr. Jones is brought before the evil Mola Ram who unveils his incredible plans. Enslaved children are toiling in the mines searching for the last two Sankara Stones. When they are found, their terrible power will be unleashed; Mola Ram's followers will expand their evil influence until Kali rules the world.

As the full horror of the plan begins to penetrate Indiana's mind, he is forced to drink "the blood of Kali" from a skull-shaped bowl. He falls under the evil spell and when Willie is brought to the temple as the intended victim, he ignores her pleas and assists in the preparation for ritual sacrifice. Again, the helpless Willie needs to be rescued. Meanwhile, Short Round has been forced to work in the mine with the other slave children. Here he discovers that intense pain from fire can cause a person to "wake up" from the nightmare trance. He makes a brave and daring escape and reaches the scene of Willie's impending doom. Shorty thrusts a burning torch into his hero's side; Indy springs back to life and saves Willie from certain death in the lava pit. This is a significant sequence because Short Round is tortured over what to do to save Indy. When he first is approached by Short Round, Indy strikes the boy, ignoring his cries. Even when Short Round says " I love you" to Indy, there is no effect. During the fire sequence, Shorty burns Indy back into reality, proving that action and violence need to triumph over love in a masculine world. It is

shown that violence, in a mediated form like "tough love" is the only thing men can understand (Jeffords, 1994).

Once more in possession of the Sankara Stones, Indy and his companions help free the slave children and begin a hair-raising journey to the surface. On the way, they release the young maharajah from his trance and His Highness races off to get help from the British forces. Indy, Shorty and Willie are engaged in a desperate flight through the mine tunnels, riding roller coaster style in empty mine cars, pursued by Mola Ram's Thuggee guards. During a prolonged fight sequence in the mines, Indy is fighting an enormous Thuggee cultist and Shorty is fighting a brainwashed child. During this fight, as the dramatic music underscores them, the camera cuts back and forth between Indy and Short Round, highlighting their perfectly choreographing their fight moves. They move identically, dispatching their adversaries in the exact same manner. This is significant because it shoes by actions how Indy's father like influence has shaped the child through the actions that have been passed down to another generation. It also shows the masculine way of handling a situation being passed down to another generation.

The character of Short Round is also easily accessible to kids, as this sequence shows them they can be a hero like Indy too. As long as you are fighting non-American villains. Other guards demolish the supports of an enormous underground cistern, releasing a monster tidal wave that crashes through the mine tunnels and threatens to sweep Indy, Willie and as Thuggee guards close in, Short Round in its path. After a daring escape across a rope bridge, Indy returns the children and the Shankara stone to Mayapore, telling Short Round that there may be more to the world then just fortune and glory. He teaches the child this through his actions and his words, but does not explain to him the violence and machismo he displayed through out the adventure.

At the close of the movie, Indy, Short Round and Willie rejoice with the village in Mayapore, a non-traditional family with a non-traditional father and son.

The Last Crusade

The third installment of the Indiana Jones trilogy would reverse roles, as Indy himself has to deal with his father. In Indiana Jones and the Last Crusade, the man with the hat is back. And this time, he's bringing his Dad. Harrison Ford plays the daring archaeologist in his third motion picture adventure. In the long-awaited film, Indiana Jones embarks on the lifetime as he begins a search for the Holy Grail. The film introduces moviegoers to Indiana's father, Dr. Henry Jones, with Academy Award-winner Sean Connery starring in the role.

Synopsis

Steven Spielberg's third action-packed entry in the Indiana Jones trilogy still evokes the cliffhanger Saturday matinee serials of yesteryear. It is 1938 and Indy receives word that his archaeologist dad, Professor Henry Jones, has disappeared while on a quest for the Holy Grail. Indy embarks on a search for both his dad and the much-coveted artifact. The Last Crusade has a unique twist to the series' traditional opening-sequence cliffhanger. Actor River Phoenix plays an adolescent Indy who, while on a field trip with his Boy Scout troop, finds adventure on a circus train. Spielberg wanted to make the film about a father-and-son relationship, and Connery was his first choice to play Indy's dad. The selection was perfect, considering Spielberg and producer George Lucas first came up with the idea of the series as a rival to the James Bond movies in which Connery had starred.

Author Susan Jeffords (1994) contrasts father/son portrayals in cinema:

" One of the key features of father/son stories is the gradual transformation of that relationship. In Rambo, once trained by Trautman, is rescuing him from Soviets in the final film sequence. Similarly, Marty McFly of the Back to the Future Trilogy, initially awed by Doc Brown's knowledge and at the mercy of his inventions, finally rescues Doc from his own time traveling death in 1885. In Star Wars, Luke is initially tormented by and divided from his then unknown father. By the final movie, Luke has rescued his father from the dark side. And, in Indiana Jones and the Last Crusade, Indy is reunited with his long-estranged father who he must save from Nazis jailers (Jeffords, pg. 47) ."

The Last Crusade opens in the time of Indy's boyhood. On an Eagle Scout hike young Indy discovers a group of fortune hunters with the relic known as the Cross of Coronado. Young Indy takes the cross from the grave robbers and a chase begins. During this sequence the audience learns how Indy got the scar on his chin and where his dislike for snakes stems from. The opening ends with a present day Indy wrestling the cross from the deck of a Portuguese cargo ship. This is significant because the opener shows a teenage Indy at odds with his father. The elder Jones has no time for his son's discovery and this becomes a theme that runs though out the film. This situation opens up a new facet of Indy's masculinity. Indy is now a son. The masculine construct dictates that sons are in constant conflict with their father. Much popular theory states the conflict centers around possession of the mother. Young Indy finds no understanding from his father, both expect too much from the other and thus they are in constant conflict (Jeffords, 1994).

While Raiders of the Lost Ark was set in 1936 and the events in Indiana Jones and the Temple of Doom occurred in 1935, Indiana Jones and the Last Crusade takes place during the year 1938. It is the first film teaming Harrison Ford and Sean Connery, who have portrayed some of the world's best-known movie heroes. The film focuses on much off screen back history to highlight the pairs' animosity. Indy finds his father, who disappears while searching for the Holy Grail, his life long quest, and almost instantly they are at each other's throats. This film marks the return of Indy's friend Sallah and mentor Marcus Brody.

In Raiders of the Lost Ark, Sallah was the best digger in Europe. Two years later, he has become more prosperous. "He has left digging behind and has a small antique business," comments Rhys-Davies, who again plays the role of Indy's sidekick. Both of these characters are interesting to note because they both are "othered" to an extreme in this film. In Raiders, while there were elements of their characters made to lessen their heroic impact, in The Last Crusade they are turned into outright comic relief. Marcus Brody spends most of his scenes acting as if he is senile. He is prone to falling down and saying inappropriate things. He is also British, his accent "othering" him and keeping the white American male hegemony in tact. Sallah is the character most affected by the "othering" process. He is now dressed in a tiny white suit complete with red fez. In the first movie, he was strong and confident, with slight comic overtones. He was the best digger in Cairo and ran a prosperous business. Sallah has been considerably altered in this film. His accent has been exaggerated and his observations and actions purely done on a comedic level. He does not serve any heroic function in the film. Sallah is there to make Indiana Jones look more heroic. Indy spends much of his time saving Marcus and Sallah from their own misadventures.

George Lucas said in a <u>Newsweek</u> interview. "We find out more about Indy. While he admires and was influenced by his father, Indy is an adventurer and his father is a scholar. Dr. Henry Jones has never been able to appreciate Indiana's adventurous side." This dismissal of Indy's beliefs and life is the root of much of the trouble between the two men. This further enforces the masculine construct as the two men have never discussed their feelings over the years. Both of Jones men lead separate lives, never confronting their emotional needs. Bearing their discomfiture like men, they deal with other subjects without confronting their feelings. "Henry is a scholar and a serious archaeologist, whereas he thinks Indy is a bit of a rogue - even if he does give the artifacts he finds to the museum," Frank Marshall said in <u>The Best of the LucasFilm Archives</u>. "It seems to Indy that he is never able to please his father and, besides, Indy has a lot to live up to."

The pressure of a male to please one's father is addressed in the film as well. Indy's father is a noted college professor and scholar. In a way, Indy has followed in his footsteps, but went kicking and screaming. Almost everything Indy has done in his life has been linked to impressing his father. When Young Indy wrests the Cross of Coronado from the grave robbers, the first person he brings it to is his father. Even at a young age Indy wants validation for his efforts. Henry Jones Sr. is too busy with his own quest for the Grail and Grail lore. Indiana becomes a college professor and scholar like his father, and goes on wild, reckless adventures as well. The story of Indy's quest for the Cross of Coronado and Henry Jones's quest for the Grail highlight the similarities between the two men (Summerhawk, 2000).

"These are two men who have never made an accommodation for each other," Harrison Ford declared in <u>From Star Wars to Indiana Jones</u>. "In this film you see another side of Indiana's

personality. He behaves differently in his father's presence. Who else would call Indy 'junior' - which is something that Indy hates?"

Indy's behavior in <u>The Last Crusade</u> is very different from the first two films. The shades of his bachelor side are there in his interaction with Elsa, his new love interest, and some of his fatherly instincts are brought out by the child-like Marcus Brody, but most of Indy's behavior is altered by his father's presence. Indy is now always on his guard, trying to get his father to acknowledge his accomplishments, as Henry belittles almost everything Indiana does during their adventure. Working with fairly basic tools, Indiana Jones has no gimmicks or gadgets - just his own intelligence, dexterity and wit as he travels to faraway places (Jeffords, 1994).

In a particularly grueling battle on board a tank, Indy is presumed dead for a few moments near the films conclusion. Henry Jones is upset, commenting, " I hadn't told him anything. Five minutes would have been enough." This scene plays into the masculine construct as men are not supposed to have complicated feelings. Especially if they involved other men, even of that man is your father. Henry Jones needing five minutes is significant because five minutes is all he would need to express all of his feelings for an entire lifetime to his son (Simon, 1999).

Earlier in the film when the two are alone on a zeppelin, Indy comments how the last time they had a quiet drink he was seven years old. His father detects the rebuke and Indy tries to explain he had a lonely childhood. A lonely time for both of them. Henry insists differently and the two argue. Nothing is resolved and the two men testily change the subject. This scene is an icebreaker that allows the men to work toward change. Both Joneses are now trying to work toward resolution, both are locked in a macho struggle over their feelings.

"Indiana Jones is a romantic," Harrison Ford stated in <u>From Star Wars to Indiana Jones</u>. "He's also a cynic. The interplay between these two aspects of his character is what makes the role so interesting to play. His bravery, indomitability and selflessness in certain situations is what makes him attractive to audiences."

The Indiana Jones adventures are set in a period of high adventure and exotic romance. <u>The Last Crusade</u>, Indy encounters a woman very different from the characters portrayed by Karen Allen and Kate Capshaw in the first two movies. In her first starring role in a motion picture, actress Alison Doody plays Dr. Elsa Schneider. "She's an art historian, a very strong-willed lady," Doody comments. "She is quite similar to Indy. Like him, she goes out and gets what she wants. In this case, she wants to find the Holy Grail."

The character of Elsa is significant in many ways. She is a departure form both of Indy's previous romantic interests. Elsa is not the headstrong heroine of <u>Raiders,</u> or the damsel in distress of <u>Temple</u>. Elsa, is a duplicitous Nazis collaborator. Elsa plays to a different construct of femininity. She shows the dark, backstabbing side of women that societal constructs contain. She is the embodiment of women a hero like Indiana Jones should avoid at all costs. As Indy is rescuing his father from the Castle Grunwald they are stopped by a Nazis secret police officer named Vogel holding a gun to Elsa's head. He says he will kill her if they don't surrender. Henry Jones warns his son she is a Nazis, but Indy doesn't believe it. Like with Marion in Raiders, Indy gives up his advantage and allows himself to be captured over a woman. Again a woman is depicted as the weak link in Indy's defenses (Ott, 1996).

The other significant element drawn out in the character of Elsa in both Jones men have a sexual relationship with her. During their internment in the Castle, Indy admonishes Henry for being old enough to be her grandfather. Henry responds he is as human as the next man. To this,

Indy pointedly remarks he was the next man. This competition brings out the heart of the masculine struggle. Father and son both discussing a mutual sexual conquest has implications on how men behave. More pointedly, it has implications on how men are supposed to behave. This puts them at odds in the basest way possible as the domination of woman becomes their new objective. In a sense, both characters vie for control of Elsa as a way to prove who is more of man (Jeffords, 1994).

Elsa herself is controlled by the Nazis and secret policeman Vogel. The Nazis have returned to the third film as the easy stock villain. Again, since they are foreign, it is easy to "other" them and make them all unilaterally evil. At the end of the film, Marcus gallops off on his horse, lost and falling off of his saddle, and Indy rides out to save him. As Indy, Professor Jones, Marcus and Sallah ride off into the sunset the two Jones men take center screen. Both men closer then when they began, but without really resolving the conflict between them. There is, however, a change in their dynamic. The Jones men have crossed a line into new territory. To mark a clear shift in the father/son dynamic that has taken place, Indy not only succeeds in rescuing his father but then proceeds to fight beside him and outdo him on the battlefield. He also obtains the Holy Grail, completing his father's life quest for him. Indy learns to let go as his father shows him how let his obsession subside.

At the close of The Last Crusade Indy does not leave with a women as a conquering bachelor, nor does he leave with a surrogate family. At the end of The Last Crusade Indy and his father gallop off into the sunset together. This is significant because they are no longer father and son, their dynamic now shows them as "buddies". Most importantly, however, they still leave with their masculinity intact (Jeffords, 1994).

Narrator

In <u>Raiders of the Lost Ark</u> the narrative is presented directly to the audience. The audience directly witnesses the action, and the voice speaking of the events, characters and setting is hidden from the audience. The narrative is not mediated by a narrator, the audience is not told about the events and characters by a narrator whose presence is more or less audible. There is no narrator to apologize, defend, criticize or preach. The narrator has no power or claimed authority, it is directly presented to the audience.

<u>Audience</u>

The audience that is being addressed in the narrative are young men and boys. Lucas and Spielberg wanted to make a series of films that would remind them of the adventure serials they enjoyed as boys. This is a particularly relevant fact in light of current media effects research on young men and boys.

As boys pass from childhood to manhood, they develop their moral and ethical code. They learn to handle emerging sexuality. They clarify conceptions of gender roles. And they prepare for their future careers. While young people have traditionally been guided in these paths by familiar sources—family, friends, religion—today's boys are increasingly influenced by an ever-expanding and pervasive media. From an early age, boys are especially active users of media, watching hours of television, movies, music videos, and sports, listening to radio and CDs, surfing the Internet, and playing computer and video games.

Current media effects researchers have suggested that the cumulative impact of these media may make them some of the most influential forces in their lives, especially during adolescence. Yet there is remarkably little research on media's influence on boys.

The character of Indiana Jones is one to emulate, as he is the hero. He is a white American male, and the trilogy goes a long way to support his cultural hegemony and masculine

stereotype. Any character that is not a white American male is sacrificed by being dumbed down or vilified. They are sacrificed to make the hero look better. The characters are negated in such a way that they cannot be taken seriously as heroic figures. It makes Indiana Jones all the more heroic if he is not in competition for the mantle of hero through out the movie. This is considered a danger because so many children and young adults view movies like the trilogy on a regular basis. So much of the media influences society and the shaping of young people. Indiana Jones speaks directly to gender roles. Mainly, Indiana defines what it is to be a man. Through all three films he displays three distinct facets of the typical masculine construct. This can be problematic as it might encourage children and young adults to emulate Jones's behavior. How to relate to your father and women are not lessons to be learned from Indiana Jones. As a society, our constructs are created through cinema and tradition and it is propagated by films like the Indiana Jones Trilogy.

It may also be of practical importance to study if a violent television show or movie that depicts fantasy-like creatures differs in effect from a movie that features more human-like creatures that employ realistic movements and facial characteristics. Americans as a society look to films for role models to emulate. Even if they are not to looking to be influenced, when one goes out to a film, they are being affected by it. It is a consistency principle. When you go to see a film, or a television show you expect to be entertained. One does not dissect the ramifications of the stereotypes shown on the screen. Many critics of the media have pointed to television and film as a major cause of teenage violence among men and boys. Further concern that not only is violence prevalent but the portrayal of violence is highly skewed toward a male perspective. Psychological studies suggest that males may seek out this violence more than do females, but

research has been mixed as to whether or not males actually enjoy this violence more than females do (Oliver, 2000).

Men are expected to be leaders. Whether exhibiting positive or negative behavior, they must be confident, successful, funny, and athletic. They are characteristically violent and angry and, regardless of circumstances, they are not to cry. Men are also seen as problem-solvers, though the problems men face and the solutions they use vary depending upon the man's race. And finally, men in the media are defined not by their relationships (as are women) but by their careers.

Today's young people, while consuming unprecedented quantities of media, experience a contradiction between their own reality and media messages about masculinity. While they identify the characteristics and behaviors so familiarly attributed to men, they also recognize that the men and boys they see on TV are not like themselves nor the boys and men in their own lives.

Chapter 4

FORTUNELESS GLORY

Before applying the case study, I will hold a brief discussion of media effects theory, practices and applications. The primary focus of the ongoing media effects debate has been the effects on children. The argument of what damages to children has been around for years. It goes back as early as comic books in the mid-thirties. Arguments were made that comic books caused deviant behavior in children. That these printed booklets made a child withdraw into a fantasy world of their own. What was considered most problematic, however, was the charge that these books made children act more violently (Bingham, 1994).

Each new entertainment medium that emerged since that time has brought with it its own wave of criticism. The old radio serials where the hero would subdue countless thugs with his fists received a lot of attention in its time. Television, with its westerns, had a harsh round of critiques with children learning values from the violent old west (Mellen, 1977).

Now, television and film are at the forefront. The arguments being made against the these media is the same argument, practically verbatim, that was used against comic books. By the new millennium's standards, current comic books are hardly readable, much less packed with salacious content. Indiana Jones may not be overrun with decapitations and heart-pluckings, but does that make it less harmful? What kind of persuasive message has been layered behind the theme music and the wise cracks?

<u>Media Effects</u>

The question about the effects of television violence have existed since the earliest days of the medium. Long-time researcher Leonard Eron claimed in testimony given to a US Senate committee:

"There can no longer be any doubt that heavy exposure to televised violence is one of the causes of aggressive behavior, crime and violence ... Television violence affects youngsters of all ages, of both genders, at all socio-economic levels and all levels of intelligence... The causal effect of television violence on aggression, even though it is not very large, exists. (Eron, 1992)"

Later, Eron estimated at a 1993 conference that 10% of violence in the USA was due to television (Stossel, 1997). Of one looked back past the birth of television, one might have seen similar claims about film in a 1933 report by Blumer and Hauser who found that " motion pictures created attitudes and furnished techniques conducive to delinquent and criminal behavior." (Newbold, 1995).

Further back, one might have referred to the 1888 *Punch* attribution of crimes in Whitechapel to "highly colored pictorial advertisements"; to an 1841 Inspectors of Prisons report claiming that theatres, if not corrupting the mind, "tend to its vitiation by familiarizing it with scenes of grossness, crime and blood"

Are we to believe, then, that a society free of television sets, cinema screens and the printing press was safe from media effects? Socrates worried about the possible effects of the discovery of the alphabet and he wrote nothing, though reading and writing had been widespread in Athens, at least for administrative purposes, for over 100 years by the time of his birth in about 470 B.C. During Plato's lifetime, young people were taught to read and write and to recite

the works of the great poets, such as Homer and Hesiod. Plato, though, wanted to ban poetry because 'it has a terrible power to corrupt even the best characters'. There was particular contention over supposed allegorical tales, like Homer's *Battles of the Gods*, because "children cannot distinguish between what is allegory and what is not, and opinions formed at that age are usually difficult to eradicate or change." (McLuhan, 1964).

A persistent concern with the corruption of innocence is apparent here. In treatments separated by over 2,000 years, the pantheistic Plato and the determinedly monotheistic Roman Catholic Father Gerard Moloney express similar worries about the pollution of young minds. The main difference between them is whether this is attributable to Homer the author or Homer the Springfield Powerplant Worker.

Case of Direct and Indirect effects

A man wrote recently to RTÉ, Ireland's national public-service broadcasting organization, expressing no doubts about the harm television can do. As he reported, he entered a room at around 6:30 p.m. on Monday, 3 November 1997, to see his children watching a television movie he found so offensive that:

"I lifted the television up in my arms and threw it out the window. The television landed straight down onto the car, blew up and did $900 worth of damage to my new Ford."

While Mr. X's report may be exaggerated, he is not alone in his concerns. Internationally, but with a concentration in North America, many studies have sought to establish direct links between exposure to television and anti-social behavior in young people. This is often called the 'media effects' approach (Gormley, 1994). The action reported by Mr. X can be seen differently too, if located within the context of his role in the family. He claims to have destroyed a television set and caused $900 worth of damage to his car. If another person acted in this way,

Mr. X might reasonably describe it as aggressive, anti-social behavior. To be sure, many of us would wonder if this man should not be locked up for reckless endangerment. Yet his letter implies that his violent intrusion into his family's entertainment was justified by the nature of the material they were watching and by his duty to preserve their "innocence." It seems a far cry to blame such a severe action on the media.

A developing body of research seeks to locate the experience of television viewing within the micro politics of domestic relationships, considering such questions as who decides what is seen on television, who literally controls the remote control.

However, none of this current research offers any conclusive evidence that justifies the strong overreaction seen by Mr. X over a television show. Claims that media causes violence bear little relation to real behavior. Japanese and European kids behold media as graphically brutal as that which appears on American screens, but seventeen-year-olds in those countries commit murder at rates lower than those of American seventy- year-olds.

Likewise, youths in different parts of the United States are exposed to the same media but display drastically different violence levels. TV violence does not account for the fact that the murder rate among black teens in Washington, D.C., is twenty-five times higher than that of white teens living a few Metro stops away. It does not explain why, nationally, murder doubled among non-white and Latino youth over the last decade, but declined among white Anglo teens (Medved, 1992).

Furthermore, contrary to the media effects theory, in Fresno County—California's poorest urban area—display murder and violent-crime rates double those of their counterparts in Ventura County, the state's richest. Confounding every theory, America's biggest explosion in felony violent crime is not street crime among minorities or teens of any color, but domestic

violence among aging, mostly white baby boomers. In practical terms, media effect theories are not about kids, but about race and class (Medved, 1992).

Case of Counting Incidents

At approximately 9:30 p.m. on December 27, 1997, Mr. Y sat with his partner and their two children, a boy of 16 and a girl of 9, to watch <u>Die Hard 2</u> on television. Over the next two hours he took notes as the family enjoyed an on-screen celebration of violence including: terrorists causing a crash in which 230 airline passengers died; a man stabbed through the eye with an icicle, accompanied by grotesque gurgling sounds and vivid visual effects; a man having his throat slit, with more visual and sound effects; a fire engulfing the plane in which the members of a terrorist gang prematurely celebrated their escape (Gormley, 1994).

Mr. Y's research approach, that of listing violent acts, is also not unusual. In fact, the majority of media effects research current employs similar methods. Studies simply catalogue such incidents. Records a total of 264 violent deaths in <u>Die Hard 2</u> alone, while a study of American media points out that the typical American child witnesses 12,000 violent acts on television per year (Gormley, 1994).

The language of <u>Die Hard 2</u> was playfully integrated into the group's conversation when the teenage boy asked for a drink and his mother, adopting a mock accent, replied "Eat shit, motherfucke", the clearly understood implication being that he would have to get his own drink.

During a commercial break, the girl responded to an insurance company's advertisement calling on viewers to take care with Christmas tree lights, arguing that the company was merely trying to avoid claims and did not really have viewers' interests at heart.

The presence in <u>Die Hard 2</u> of Dennis Franz, well-known for his role in the TV series <u>NYPD Blue</u> led to a long discussion about the problems facing David Caruso, another actor in

the series, who had tried to build a career as a big-screen actor. But when "real-life" violence was discussed, <u>Die Hard 2</u> was ignored. The girl's electronic "pet" bleeped and she explained that it needed attention, describing the kinds of attention she could offer, including food or a slap. Other family members reacted to the latter as if stung, arguing that slapping was unreasonable, and a discussion of discipline and violence ensued, with references to actual parental violence in the home of one of the girl's friends. At no stage during this debate was any reference made to the mayhem in progress on the screen, perhaps because it was not considered relevant to the issue of violence in real life (Gormley, 1994).

These events draw attention to issues including that of modality, the extent to which young people believe that what they see on television is real, and the sense in which families use television as an occasion for conversation and affection. This is important to note as a strong family unit is being displayed here. The strength of the family is a very significant fact I will discuss later (Gormely, 1994).

<u>The Bodycount Approach</u>

The media effects approach to television and film violence is simply the most recent manifestation of a tendency to blame communications media for a loosely-defined range of "antisocial" behaviors. Another approach, which presumes but does not argue the effects theory, involves elaborate counting methods. The United States threats of legislative action led to a 1994 agreement that the television industry would fund a project for monitoring the "status of television violence." This approach essentially counts violent attacks and death and examples of anti-social behavior. Despite extensive number crunching, there is no conclusive empirical data that supports the hypothesis that the volume of violent acts increases media effects (Gormely, 1994).

<u>The UCLA approach to theory</u>

The UCLA Report displays an unorthodox approach to its theoretical background, far from the "critical sociological perspective". Surveying the "many different studies" that seem to suggest that a large collection of invalid studies is authoritative simply by weight of numbers. Rigorous social science would surely hold that the results of flawed studies can not be claimed to support any hypothesis, no matter how many such studies are cited (Halloran, 1995).

The remainder of the UCLA analysis, dealing with subsequent research, is similar in tone and the report's prefatory section ends with the circular argument that "media violence is a potential danger". It is clear from these short extracts that the UCLA Report also fails to make any genuine contribution to our knowledge, mainly because it fails to attempt any serious engagement with theory. Because, indeed, it effectively evades the question of whether media violence is harmful (Gormley, 1994).

<u>Media Effects Flaws</u>

Conventional research has delivered no useful answers to the question of whether media violence is harmful. Gauntlett argues that the lack of answers after decades of research and hundreds of studies must lead to the conclusion that effects are "not there to be found." and that the "effects paradigm should be laid to rest." It is clear from the previous pages that the major conventional works have been hopelessly flawed and, rather than challenging presumptions, have used them as the basis for research, often rendering their own results meaningless. It is also clear, however, that many people continue to believe that violent television programs cause violent behavior in society, and the fact that inadequate research projects have failed to support this hypothesis is not sufficient evidence to rebut it (Gauntlett, 1995).

It has become something of a cliché to observe that despite many decades of research and hundreds of studies, the connections between people's consumption of the mass media and their subsequent behavior has remained persistently elusive. Indeed, researchers have enjoyed an unusual degree of patience from both their scholarly and more public audiences. But the time comes when we must take a step back from this murky lack of consensus and ask - why? Why are there no clear answers on media effects? Lets begin by taking apart current media effects flaws piece by piece (Gauntlett, 1998).

1. The effects model tackles social problems 'backwards'

To explain the problem of violence in society, researchers should begin with that social violence and seek to explain it with reference, quite obviously, to those who engage in it: their identity, background, character and so on. The 'media effects' approach, in this sense, comes at the problem backwards, by starting with the media and then trying to lasso and grasp at connections from there on to social beings, rather than the other way around.

2. The effects model treats children as inadequate

The individualism of the psychological discipline has also had a significant impact on the way in which children are regarded in effects research. While sociology in recent decades has typically regarded childhood as a social construction, demarcated by attitudes, traditions and rituals which vary between different societies and different time periods, the psychology of childhood - developmental psychology - has remained more tied to the idea of a universal individual who must develop through particular stages before reaching adult maturity (Piaget, 1929). The developmental stages are arranged as a

hierarchy, from incompetent childhood through to rational, logical adulthood, and progression through these stages is characterized by an achievement ethic (Jenks, 1996). In psychology, then, children are often considered not so much in terms of what they *can* do, as what they (apparently) cannot. Negatively defined as non-adults, the research subjects are regarded as the 'other', a strange breed whose failure to match generally middle-class adult norms must be charted and discussed. Most laboratory studies of children and the media presume, for example, that their findings apply only to children, but fail to run parallel studies with adult groups to confirm this. We might speculate that this is because if adults were found to respond to laboratory pressures in the same way as children, the "common sense" validity of the experiments would be undermined.

3. The effects model is selective in its criticisms of media depictions of violence.

In addition to the point that 'antisocial' acts are ideologically defined in effects studies (as noted in section three above), we can also note that the media depictions of 'violence' which the effects model typically condemns are limited to fictional productions. The acts of violence which appear on a daily basis on news and serious factual programs are seen as somehow exempt. The point here is not that depictions of violence in the news should necessarily be condemned in just the same, blinkered way, but rather to draw attention to another philosophical inconsistency which the model cannot account for. If the antisocial acts shown in drama series and films are expected to have an effect on the behavior of viewers, even though such acts are almost always ultimately punished or have other negative consequences for the perpetrator, there is no obvious reason why the antisocial activities which are always in the news, and which

frequently do *not* have such apparent consequences for their agents, should not have similar effects.

4. The effects model makes no attempt to understand meanings of the media

The effects model *necessarily* rests on a base of reductive assumptions and unjustified stereotypes regarding media content. To assert that, say, media violence will bring negative consequences is not only to presume that depictions of violence in the media will always be promoting antisocial behavior, and that such a category exists and makes sense, as noted above, but also assumes that the medium holds a singular message which will be carried unproblematically to the audience. The effects model therefore performs the double deception of presuming (a) that the media presents a singular and clear-cut 'message', and (b) that the proponents of the effects model are in a position to identify what that message is.

The meanings of media content are ignored in the simple sense that assumptions are made based on the appearance of elements removed from their context (for example, woman hitting man equals violence equals bad), and in the more sophisticated sense that even in context the meanings may be different for different viewers (woman hitting man equals an unpleasant act of aggression, or appropriate self-defense, or a triumphant act of revenge, or a refreshing change, or is simply uninteresting, or any of many further alternative readings). In-depth qualitative studies have unsurprisingly given support to the view that media audiences routinely arrive at their own, often heterogeneous, interpretations of everyday media texts. Since the effects model rides roughshod over both the meanings that actions have for characters in dramas and the meanings which those depicted acts may have for the audience members, it can retain little credibility with

those who consider popular entertainment to be more than just a set of very basic propaganda messages flashed at the audience in the simplest possible terms (Buckingham, 1993).

5. The effects model is not grounded in theory

Finally, and underlying many of the points made above, is the fundamental problem that the entire argument of the "effects model" is substantiated with no theoretical reasoning beyond the bald assertions that particular kinds of effects will be produced by the media. The basic question of why the media should induce people to imitate its content has never been adequately tackled, beyond the simple idea that particular actions are "glamorized". Obviously, *antisocial* actions are shown really *positively* so infrequently that this is an inadequate explanation. Similarly, the question of how merely seeing an activity in the media would be translated into an actual motive which would prompt an individual to behave in a particular way is just as unresolved.

The lack of firm theory has led to the effects model being based in the variety of assumptions outlined above - that the media (rather than people) is the unproblematic starting-point for research; that children will be unable to "cope" with the media; that the categories of "violence" or "antisocial behavior" are clear and self-evident; that the model's predictions can be verified by scientific research; that screen fictions are of concern, whilst news pictures are not; that researchers have the unique capacity to observe and classify social behavior and its meanings, but that those researchers need not attend to the various possible meanings which media content may have for the audience. Each of these very substantial problems has its roots in the failure of media effects commentators to found their model in any coherent theory.

<u>The Future for research on media influences?</u>

The effects model, we have seen, has remarkably little going for it as an explanation of human behavior, or of the media in society. While any challenging or apparently illogical theory or model reserves the right to demonstrate its validity through empirical data, the effects model has failed also in that respect. Its continued survival is indefensible and unfortunate. However, the failure of this particular model does not mean that the impact of the mass media can no longer be considered or investigated.

There is a need for well-considered, well-designed and well-managed research which is sensitive to the social contexts within which television viewing takes place and to the extent to which young people have developed quite a sophisticated awareness of the relationships between television messages and 'real life.' Research is capable of delivering useful answers to the question of whether media violence is harmful but only if researchers are prepared to take a rigorous, critical social scientific approach which does not rest on easy, and easily dismissed, presumptions.

Any paradigm which is able to avoid the flaws and assumptions which have inevitably and quite rightly undermine the effects model is likely to have some advantages. With the rise of qualitative studies which actually listen to media audiences, we are seeing the advancement of a more forward-thinking, sensible and compassionate view of those who enjoy the mass media. After decades of stunted and rather irresponsible talk about media 'effects', the emphasis is hopefully changing towards a more sensitive but rational approach to media scholarship.

Chapter 5

CHOOSE WISELY

Now that we have discussed the current limitations of mass media theory, I will discuss the findings of <u>Indiana Jones Trilogy</u> case study and how it supports the statement that media effects theory is overstated and inconclusive. In Chapter 3 we went through the entire trilogy and analyzed it from first frame to last frame. Using narrative principles and current media analysis theory, we viewed the mythic travels of Indiana Jones and found several possibly problematic points to ponder.

<u>Summary</u>

As far as characters go, they are about as one-dimensional as they get. Indiana Jones himself is the basic construct of masculinity. He is inherently chauvinist, ruggedly handsome; action oriented and out to save the world. This becomes problematic because Indy is not a perfect character, nor is he a role model that should be copied in behavior. While he is the hero, Dr. Jones often displays characteristics that are less then heroic. This is a form of subversive persuasion. Young children exposed to the notion that anything the "hero" needs to do to win is acceptable. In film such as this, the moral and ethical implications are glossed over for a non-existent "greater good." There is no alternative to violence in the game. Although violence is not particularly gory, but there is blood and cries of anguish as well as dead bodies. The masculine message reinforced throughout the trilogy is that violence solves everything (Jeffords, 1994).

At no point in the trilogy is negotiation possible on any level. Indy cannot avoid the Nazis, work out a truce with them or distract and elude them. This is consistent with the character

portrayed in all three movies and echoes many sentiments exhibited by Americans in the 40's through the 80's. This fact does not, however, make the impact any less damaging. Indeed, a politically correct Indiana Jones may be good for a child to see but would make for a boring movie series.

There is certain amount of responsibility on the part of the audience to view these images critically. A child is unequipped to do this for themselves in most cases. Herein, lies the crux of the problem. This can be amazingly problematic as Indy, the hero the audience is conditioned to identify with, spouts ethnic slurs. The movies do not make a distinction between the German people and the "Nazis scum" Indy faces. The movies leads the player to believe that all people from Germany, indeed all that speak with a German accent, are inherently evil and must be destroyed. Without placing a qualifier on the slurs, the audience must accept the "hero's" beliefs.

As noted previously, there is not an excessive amount of gore in the movies, but there are prolonged sequences of violence. There are lavish chase scenes, fight scenes and scenes involving death, destruction and weapons of war. Above all, it is not cartoon violence. While there is an element of camp, it is realistic enough to allow the audience to identify with it and campy enough to make light of the seriousness of it. The realism also stands to blur the line between fantasy and reality. All of these stylistic touches lead the audience to identification with the hero. Identification by antithesis is used. The cavalier attitude and brash, callous vocabulary is easy for an impressionable child to emulate. The masculine notions of enemies and fights to the death are personified in Indiana Jones without counter-balance (Jeffords, 1994).

These messages reinforce ethnic slurs and violence acted out upon one societal group. The trilogy suggests to the audience through various levels of identification, using discursive and

non-discursive cues that violence and racism is acceptable. As a trilogy marketed for children and young adults it is problematic that it reinforces masculine and feminine constructs.

<u>Implications</u>

Now we know the content of the trilogy. We know that there is a lot of violence, and lot of stereotypes and a lot of potentially damaging gender roles if one believes the mass media effects theory as it stands. However, does any of it actually have an *effect*?

When the <u>Indiana Jones Trilogy</u> was released each individual movie was the top movie of its year. The trilogy is part of the top ten films of the 1980's and one of the top 100 films of all time. The films had extended cinema runs, video releases and re-mastered re-releases each surpassing the last in sales.

Recently, ABCTV ran <u>Raiders of the Lost Ark</u> and <u>The Temple of Doom</u> on back to back nights during the crucial February sweeps period. During the same time, American Movie Classics cable channel ran the trilogy. In all instances, the movies won their time slot, earning a large ratings share a testament to their enduring popularity.

Why is this significant? It is significant because despite the stereotypes and gender roles contained in the films, despite their enduring popularity and undoubted exposures, there is no evidence of actual effects. Not one shred of empirical evidence to prove that this trilogy has had damaging effects on its audience.

I began by using general internet meta-search engines, followed by a search of Lexis-Nexis, EBSCO, Communication Index, Genderwatch, Infotrac, Inforetrieve, Ingenta, Social Sciences Index, UMI Proquest Digital Dissertations and the New York Times Index. During the course of this comprehensive search, I found no evidence of violent acts attributed to the trilogy.

Over the twenty-year period that the franchise has been available to the public, there has been not one reported incident of anti-social behavior in relation to the trilogy.

This is noteworthy because this trilogy is one of the most popular movie trilogies of all time. Arguably, it has the chance at making a great impact. According to current mass media themes, the Indiana Jones trilogy would prompt violent behavior among young men and boys, as well as cause racist and inflammatory action against Germans. There has been no evidence, empirical or otherwise that this has occurred, lending credence to serious flaws in the current media effects model.

Recommendations

If the problem does no lie with the mass media, then where is the problem? It is almost an American tradition to speak about the decline of the young, but the current wave of scapegoating children for the very problems inflicted on them by their elders has become a social, journalistic, and political outrage. All through politics and media, the young are portrayed as violent, stupid, drug-addicted, sexually out-of-control, disconnected, apathetic, and vulnerable to cartoons, movies, and action films (Males, 1996).

This cultural libel is now so pervasive It has become a national political movement, a widely held belief that draws a diverse following ranging from cultural conservatives like William Bennett and Bob Dole to Boomers like Bill Clinton, Al Gore, and most of mainstream journalism. Posturing about the young was the most frequent theme of political campaigns, which, despite all the rhetoric, seem to have no ideas about actually helping them.

Phobias about media and culture - particularly television and the online world - have not only criminally distorted the reality of the lives of the young, but provided a handy way for journalism and politics to avoid most, if not all, of the real causes of the problems of the young.

We need to take stock of all who pass along certain myths about the young: TV and film and gangsta rap cause violence; teenagers are sexually irresponsible; welfare programs promote teen pregnancy; teen suicide and drug use are "epidemic (Males, 1996)."

There is much false information and political rhetoric passed on about the young. The real scandal involving America's youth, is that while adult America is getting wealthier all the time, the United States has the highest rate of child poverty of any Western nation. The problems facing children have little to do with media, culture, sexuality, or permissiveness. In the US, 16 million children and teens live in poverty. It is not surprising that violent youth crime is rising rapidly as a consequence - murder is up 50 percent in the past decade, and violent crime arrests have doubled (Males, 1996).

The outpouring of adult outrage over the source of these problems is the worst kind of hypocrisy. "Liberals and conservatives have joined in rampant escapism on 'youth violence,'" writes Males. "The issue is not racial dysgenics and the debilitating effects of the welfare state, as conservatives claim, nor is it liberal scapegoats such as 'media violence,' and 'gun availability'(Males, 1996)."

These knee-jerk responses to the problems of the young fail to acknowledge the stark reality that race, class, gender, era, family background, and locality are far greater predictors of violence than young age. In fact, when these factors are fully accounted for, age and media predicts little about violence.

Journalists can only pass along information. They provide us with little, so we cannot make many distinctions between the kids who are in genuine danger and the kids who are not. A survey in *The New York Times* reported that more Americans - nearly a third - blamed TV for violence than any other single source, including family problems.

Males points out that although public officials are quick to blame violent media, rap, and videogames when murder rates are reported to be rising among the young, they rarely point out that in rural and suburban areas, the murder rate is almost nonexistent for kids, even though the same dread media blaring out of boom boxes and underclass tenements are pouring out of split-level stereos and TV screens (Males, 1996).

As the l996 presidential campaign has demonstrated so convincingly, the scapegoating of the young is now a bipartisan political theme. Bob Dole regularly reviews movies and warns about drugs, and Bill Clinton has endorsed a whole new generation of useless censorship technology - from V-chips to blocking software - that won't help any children in need, and will only annoy those who are not (Males, 1996).

It is clear that current media effects theory is inadequate. The issue arises with media effects when children are being left to their own devices when it comes to media consumption. When there is no parenting, and when the babysitter is the television and movies. The media has become a powerful force in our children's lives. Whether it's television, computer games, the Internet, movies or videos, by the time they reach middle school children have been exposed to tens of thousands of hours of messages - some of which are contrary to our beliefs and value systems.

While not more than a generation ago limited access to inappropriate information seemed to protect a child's innocence, today that has changed immensely. Children regularly are exposed to a crude sex talk, scandal and consumerism. There are days when the news shows sound like crime sheets, the movies explode with violence and the Internet displays people having intercourse. Moreover, children that watch a lot of television, movies or play video games for hours on end are likely to have lower grades in school, read fewer books, exercise less and be

overweight says the American Academy of Child and Adolescent Psychiatry. Aside from the plethora of unhealthy foods such as candy, snacks and sugary drinks that are advertised, this sedentary lifestyle keeps children from more physical activities like running, jumping and getting the exercise they need (Gordon, 2001).

In addition, extensive use of media - especially in very young children - even can have a negative impact on their cognitive abilities. Recently, the AAP recommended that children under age 2 not be exposed to television at all. While there are a number of reasons why they made this recommendation - including the lack of vital eye exercise and the poor sound quality which impacts the child's hearing - the organization wants parents to understand the importance of talking to and playing with the child instead. There are ten relatively simple steps to lessen the perceived media effects on children (Gordon, 2001).

1.) Set clear limits. Limit a child's daily screen usage to one or two hours - or less.

2.) Do not use the media as a babysitter. Using the television, movies, video games and other forms of media as a babysitter may be convenient, but it can begin a pattern of indiscriminate viewing and game playing.

3.) Do not make the television or the Internet the focal point at home. Families watch less television, play fewer computer or video games and surf the Internet less if these screens are not literally at the center of their lives. A television or computer in a child's room encourages more use and diminishes your ability to monitor its use.

4.) Offer other enjoyable activities. Encourage reading, music-making, hobbies, sports and social activities as alternatives.

5.) Choose what to watch. Decide what to watch and turn off the television afterward to discuss it with your children.

6.) Ban unacceptable programs, websites or games. Forbid children from watching television programs and movies, viewing websites or playing games that you strongly oppose. Teach children critical viewing skills and be clear about why to avoid certain programs, movies, video games and websites.

7.) Identify high-quality programs. Teach children to be critical of overly commercial, simplistic, violent and unrealistic programming. Provide examples of what you consider high-quality programming.

8.) Know what your kids are watching and viewing. Watch at least one episode of a child's favorite TV shows or view their favorite movie. Ask the children what they like about the programs. Discuss both "good" and "bad" shows, movies, video games and websites.

9.) Discuss media violence. Talk with children about how TV and movie characters solve their problems. Ask children to come up with more realistic or nonviolent solutions. Talk about the violence promoted in the video games your children play. Discuss alternative ways to resolve conflict.

10.) Have a voice in local TV programming. Call or write your local stations and networks to express your approval or disapproval of children's and adult programming, as well as commercial content.

No matter what form messages take - television shows, computer games, commercials or websites - they can be either good or bad for a child. And, just as parents would limit certain foods in children's diet or the amount of time they spend in the sun, it is not unreasonable to suggest they should limit the media messages in their lives. The best way to accomplish this is by helping children at an early age become more aware or critical of the messages they see and hear.

Teach them to recognize what these media messages are telling them and more importantly what they are not saying. Doing so enables children to make better choices about what is right and wrong, gives us all a more realistic approach to dealing with media effects.

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