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The Unsung Hero Character: A Harbinger Device of Misfortune

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The Unsung Hero Character: A Harbinger Device of Misfortune

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with a concentration in Storytelling

by

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ABSTRACT

The Unsung Hero Character: A Harbinger Device of Misfortune

by

Eutimio Talavera, Jr.

This thesis introduces an obscure storytelling device, *The Unsung Hero* character, as one way of examining how movies function as stories. This character is often overlooked, as it frequently cloaks its idiosyncrasies, thus it lacks any apparent signs of internal conflict. This analysis foregrounds the character's overall functionality, found only in rare instances and typically in the story of a movie. With effective implementation in a story, as a functional harbinger device, brief appearances of *The Unsung Hero* character demonstrate flashpoints or disclosures of a forthcoming misfortune in the story. This movie analysis shows how *The Unsung Hero* character functions effectively as a harbinger device in stories.

DEDICATION

To all whom I care for, especially those who have passed on.

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CHAPTER 1

INTRODUCTION

I am an enrolled member with a Federally recognized Native American tribal nation, but I did not always know this about myself. My upbringing consisted of a slew of migrations with my immediate family members back and forth to Chicago, Illinois to many random locations throughout the United States. At about the age of eight, I would encounter the first in what would become a series of Native American cultural experiences. Of those many excursions, I met more of my other family members in the state of Wisconsin during part of the 1980s, and as a personal choice, I did opt to live with them on two different occasions. While there, I also attended a tribal elementary school on the Oneida Indian Reservation.

Although I did experience an initial associative connection with other Native Americans, from an academic standpoint, I was still much out of step with what being a Native American is about. I also found it rather easy to take notice of the differences in the tribal community in comparison to city life. In the mid-1980s, things on the reservation like cars, clothing, and hairstyles came from the previous decade. From an urban point of view, as I look back, what I saw can be described as a social imbalance upon a tribal community by a Northeast Wisconsin hegemony of predominantly White American communities. I can put this all into context now as the Wisconsin Oneida tribal community continues to dramatically evolve but does so under the constraints of a Westernized homogeneous life that Wisconsin duplicates in its political laws. As a Native American, I view Westernization as a construct that means to offset my views on tribal culture, and which Anthropology scholar, Kottak (2007), defines as the "acculturative influence of Western expansion on other cultures" (p. G-10).

After my initial experiences in the state of Wisconsin, I would return to stay with my immediate family in the state of Illinois. I would find myself in the late 1980s, and the early 1990s, slowly integrating into an urban Native American Chicago community without a knowledge of it being there previously. However, it is while on the Wisconsin reservation that I would first become familiar with powwows.

For the next few years that would follow, my life would mostly revolve around powwow events. My urban tribal affiliations and associations would grow from my direct participation in the annual powwow events in Chicago. This is where it would happen, this is where it would all truly begin for me—my respect and honor for the Native American culture; past, present and future. There is a fine line that Native Americans must become familiar with when maintaining a careful balance between cultural significance and modernity in an urban environment.

As an urban Native American, I obtained empowerment at a young age with aspects of my own autonomy that an inner-city life enables more so than a reservation could. Though I examine the importance of autonomy a little later in this thesis, it should be noted here that I work from philosophy professor and scholar, Pojman's (2002) description of the term:

> Self-directed freedom. The autonomous individual arrives at his or her moral judgements through reason rather than simple acceptance of authority. The *autonomy thesis* states that ethical truths can be known and justified on the basis of human reason without divine revelation. (p. 272, italics in original)

My ties to the urban Native American community in Chicago did slowly sever after a bad relationship with an urban Native American teenage woman there, which did sow the seed of discontent within me. Perhaps my experience with being on the Oneida Indian Reservation (her tribe's reservation is also in Wisconsin) was partly the reason, but she too, mostly, had her part

for why our relationship became inconsolable. Regardless, my personal insights of Native American spiritual experiences for me began to grow as well and took a direction much different from that of my Native American friends in Chicago. In 1995, my understanding of my tribal identity would expand for me more academically than culturally.

By personal choice, I decided to see and experience a Native American boarding school firsthand as a student in South Dakota for my last year of high school. While I attended, I recognized many cultural similarities with the Native Americans of that time and place, but I saw social differences there as well. Many of the social differences could simply be geographically-related, as a lot of the students there have their reservations in the Great Plains. I also observed that the other Native Americans there seemed to adapt well by showing signs of their content with a reform school-like setting. Perhaps the contentment that I mention would have plenty to do with the asocial aspects of impoverishment on some of the reservations in the Great Plains. Despite my visit to the Native American boarding school, I opted to return to the state of Wisconsin to complete my high school requirements in 1996.

In the mid-2000s, I studied Public Policy, in Chicago, as part of my undergraduate degree at a private Native American college that was funded by the Bureau of Indian Affairs (BIA). Low Native American student representation beyond high school was a basis for the existence of the college. The tiny little private college was a rather unpleasant experience for me. I must point out that I did choose to drop out of the University of Illinois at Chicago (UIC), the university I wanted to attend ever since 1989, in 2004 to attend the private college. I could not resist the enticement of a college degree with a Native American emphasis from my hometown. While making my decision, I took into consideration my transfer credits from the University of Wisconsin at Green Bay and are what made it easier to receive acceptance to the private college.

Unfortunately, at the private Native American college, a budget scandal with its head trustee had surfaced, and because of her, the BIA would close it down permanently near the end of my degree. I did not get to finish my degree in Public Policy, but at that point, I became enthralled with politicizing the Native American culture to confront the social oppression that the Native Americans have endured for centuries. I am unable to unlearn those teachings about our culture and its place in American society. I still utilize this knowledge with all aspects of my life to define who I am at any given point in time.

Despite being off track in Chicago between 2004 and 2006, I would still eventually graduate as part of the Class of 2011 from the University of Illinois at Springfield (UIS). Making the choice to attend UIS made it possible for me to attend East Tennessee State University (ETSU) to study Storytelling. Early on at ETSU, one of my Storytelling professors projected the notion upon me of focusing on my Native American culture to help me find my storytelling voice. At this point in my life, discussing my cultural identity had become a rather sensitive issue for me to share with others about myself. So, because readers might not understand, unless they know where I came from and what I have been through, explaining my Native American views while writing this thesis felt like a very alienating experience.

I find it to be a jarring thought to be a Native American storyteller who only tells Native American stories, especially, to those whom identify with the status quo and are not of Native American ancestry or descent. I believe that others cannot exactly understand the significance of myself mastering a repertoire of a wide-range of Native American stories because not everyone grasps the political, historical and psychological concepts of what being Native American means.

As far as the historical and political aspects are concerned, systematic invasions of this continent via the East Coast, primarily by the diametrically opposing Euro-Caucasian cultures

did overrun this nation's indigenous tribal inhabitants. Thus, several Native American tribes continue to endure an ongoing oppressive federation occupation effort, and that same oppressive federation continues to uphold and impose constructs of segregation with reservations. A Legal Studies scholar, Pevar (2002) mentions "the forceful taking of tribal land" and underscores the further extent of these pigeonholing efforts (p. 69). Our Native American tribal ancestors agreed to the bold enactment of reservations upon them only "after either 'consenting' to relinquish land to the federal government or being forced to do so" (p. 58). The singling out of the indigenous tribes to the level of a type of indigenous street gang is unfortunately the political approach that the United States would initially choose to adopt as its public policy, with long-term detrimental effects. Initially, Pevar holds off on his justification for his use of the term, "*Indian*" and not Native American instead (p. 1, italics in original). As a Native American, I would prefer to resist the slur of *Indian* as it connotes association with being under Federal occupation.

From the point of the Federal Indian policy (post-Revolutionary War) era, Pevar, (2002) gives an overview of the misfortune that Native Americans have endured (pp. 1-17). During a pre-President Obama era, Pevar identified nine U. S. Presidents who have deliberately attempted to act upon the lives of Native Americans in an array of different forms. Pevar argued that one-third of those U. S. Presidents (Johnson in 1968, Reagan in 1983 and Bush, Jr. in 2001), gave only a public endorsement of rights for Native American tribal people (pp. 12-14). Another third of those U. S. Presidents (Roosevelt in 1934, Nixon in 1970, and Clinton in 1994/2000), did sponsor beneficial laws in favor of Native American people (pp. 10-13). The remaining one-third of those U. S. Presidents (Jackson in 1828, Hoover in 1949, and Eisenhower in 1953), had worked to intentionally pass laws with disastrous consequences upon Native American tribes

(pp. 7-11). According to Pevar, the other atrocities against Native Americans by the United States Federal Government since the Revolutionary War can be traced to Congress (pp. 6-17).

Pevar (2002) summarizes the impact of such presidential and congressional decisions by writing the following:

> … Approximately five hundred nations were prospering in what is now the United States when Europeans first arrived in North America …. Some 315 Indian reservations [now] exist in the United States covering more than 55 million acres of land (about 2 percent of the country's land mass) …. As a group, Indians are the most disadvantaged people in our society. (pp. 1-3)

Pevar also elicits a rather dark notion of uncertainty as he discusses what is known as Native American tribal "autonomy" (p. 14). What Pevar wonders about tribal autonomy pertains, thematically, to oppressive issues of law:

> … the future of federal-Indian relations is impossible to predict …. In recent decades, Indian tribes have increasingly asserted their treaty and statutory rights, often causing a backlash in the process …. However, only time will tell whether the President and Congress—and the nation—will support and promote tribal sovereignty in the years ahead or will once again actively seek to destroy tribal self-government and autonomy and take tribal land. (pp. 13-14)

Thus, tribal *autonomy* is another way of referring to tribal sovereignty.

In terms of Native American tribes having a separation from the United States Federal Government, Pevar (2002) describes the rights appertaining to tribal sovereignty/autonomy with the following:

Indian tribes have the *inherent* right of self-determination and self-government. Congress

has the authority to limit or abolish these powers, but the powers that tribes possess are

… a consequence of their historic status as independent nations …. The source of an

Indian tribe's power is its people. Indian tribes and their members have the inherent right

to govern themselves. (pp. 86-87, italics in original)

Pevar states that the self-righteousness of Congress to maintain its morally-questionable "plenary

authority" over Native American tribes derives from a "principle of law" that gerrymanders its

"military power" (p. 87).

Meanwhile, while working on my performance storytelling studies at ETSU, I took on

the task of harnessing a storytelling persona that would allow me to pursue other avenues. By

doing so, made it so that I would not be confining myself to indigenous stories that most of my

audiences would not relate to on the same level as I would. I spent time researching ancillary but

minimal story characters during the planning stages of my final requirements at ETSU. At that

point, I started repurposing short pieces of prose fiction into literary stories that I could use in my

performance storytelling. I began to find de Maupassant to be intriguing for this exact purpose

as his writing is known for his very short stories. The very first instance I had with becoming

familiar with de Maupassant came after reading about plot orientation in Foster-Harris (1959).

Le Révolution de *Scruffee*

After analyzing plot structure in a de Maupassant story, *The Jewels*, in Foster-Harris

(1959), I soon developed the thematic story character; *Scruffee*. I began to also integrate ideas

about the plot motivations for misfortune in stories. The rest of the pieces all started to fall into

place from there. Ultimately, this thematic character evolved into what I now refer to as *The*

Unsung Hero (TUH) character, and TUH character has become the focus of this research.

One may only find TUH character in oral traditional stories on rare occasions, such as with loose adaptations of *The Mouse, The Bird, and The Sausage* from Grimm & Grimm (1977/n.d.) or in live performances of *The Spider Weaver* from Chung (2006). One may find TUH character more typically within the stories of movies. I argue that TUH character is an optional harbinger device in stories (not just with movies) that can signify the onset of discord in a morphological storyline, which a story that features a misfortune motif eventually reveals. TUH has its representation in a story with a brief emergence and an equally brief departure.

When a harbinger device of misfortune is effectively put into use, it could be a virtue within storytelling. TUH character can actively serve (seemingly in a therapeutic sense) as an impartial mediator between storyteller and the recipients of a story. This is especially significant in cases where the story contains an element of misfortune that becomes excessively thematic or that has a prolonging in its reveal. Therefore, I deem TUH character to be a psychological point of return in stories. I would argue that TUH character offers some cognitive comfort (to those who experience the story) in the form of a neutral character, especially when a story blurs the elements involving a hero character and a villain character.

Before I cause a stir of any misapprehensions, I want to reiterate that, I claim that if there is a misfortune motif in a story, TUH character may appear. TUH character is optional and can be absent from a story that contains a misfortune motif. For purposes of a consistent story example, I have chosen to do a content analysis on the static/cinematic storytelling of a movie, and not just any movie, but on *The Warriors* (Gordan & Hill, 1979). By static/cinematic storytelling I mean to imply that of the pre-coded or the assemblage of visual/aural story content that, because of the advent of technology, seems to harness a perpetual lifespan. In turn, this, temporally, offers an audience an equally consistent level of a recurrent diegeses or

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static/cinematic story. I aim to demonstrate that TUH character can also derive from movies as stories, and, therefore, across the kaleidoscopic array of story transmittal formats. With insight from Kellner & Ryan (1988), Martin (1995b) writes, "one of the essential ways contemporary Americans learn their politics, values, and roles is through exposure to cinematic narratives" and "stories in film" (p. 126). By supporting views by Kellner & Ryan, and Martin, I could combat misapprehensions about TUH character.

As far as not everyone understanding what goes on psychologically with being Native American is concerned, the renowned psychoanalytical insights by Jung has been implemented in characterizing the Native American psyche by movie critics/rhetorical theorists, Frentz & Rushing (1995). In this type of context, Jung's literary renditions become involved in a type of, to borrow an Ong (1982) epithet, "technologizing" to an apparent level of psychoanalytical weaponry (p. 175). In their discussion on the theoretical progression of the technology hunter character in movies, Frentz & Rushing claim that, psychologically, Native American males are the catalysts for the mythos of "the Euro-American white male hero: ego, knowledge, and culture" (p. 209).

In their remarks, Frentz & Rushing (1995) attempt to label Native American ancestral males or "the Indian hunter" as "premodern" in their "cultural myth" that they attempt to "reconstruct" (p. 48). As part of the process, Frentz & Rushing claim that Euro-American White males repress Native Americans into the unconscious. Frentz & Rushing state the following:

> Jung's name for that which we hate, fear, and disown, and therefore repress into the personal/cultural unconscious, is the *shadow*. The shadow is unconsciously projected onto someone else, a scapegoat, perhaps an entire class of people for whom we feel an intense attraction-repulsion. (p. 39, italics in original)

Frentz & Rushing attempt to justify the inclusion of Native Americans into their myth-building of the Euro-American White male hero with "Jung's term *synchronicity*" but their language steps out of bounds a few times (p. 51, italics in original).

To emphasize their claims about Native American ancestral males as catalysts for the "masculine image" for Euro-American White people, Frentz & Rushing (1995) try to place Native American ancestral males into what they mention as the "*inferior shadow*" (p. 61; p. 40, italics in original). Frentz & Rushing elaborate on the *inferior shadow* with the following:

> the ego disowns all that is experienced as Other…. Examples abound in the mythic history of America … the Indian, the African slave, the threatening animal …. Forms of Other tend to be interchangeable and even merged (for example, the Indian as savage animal) …. (p. 40, italics in original)

Frentz & Rushing also stipulate that when "separated from the whole" the shadow "is always diabolical" (p. 169). Building upon the remarks about Native American ancestral males as the catalysts to the "masculine image" for Euro-American White people, Frentz & Rushing make the following claim:

> His rout of the Indian cultures ultimately sets the pattern for his relationships with all darker-skinned races—the African-American slave, the Hispanic immigrants from the South, and the Asians he would later attempt to colonize in modern wars …. (p. 61)

Most importantly, Frentz & Rushing concede that an "awareness of the shadow's existence is a prelude to action" and how right they are to mention this (p. 178).

As part of showing precedence or my motive to analyze *The Unsung Hero* character, I want to denounce the stigma of the inferior shadow projected onto Native Americans by the dominant cultural consciousness. This may not be the way my storytelling professor's advice

had been intended, but nevertheless, this is the only way I, with my background, am able to focus on my Native American culture and is relevant to why I chose other artistic avenues when it comes to my performance storytelling. By proving that TUH character exists in stories, I could, metaphorically, become TUH to efface these inferior shadow projections.

I do not intend to be an all-out character of misfortune upon the oppressive dominant consciousness. Rather, I could, metaphorically, be the ember that ignites and stokes the flame that will illuminate the hearts and minds, from tribal nation to tribal nation, of individual tribal members. As a prelude to action, I, as TUH, could alert other tribal people as to the way Native Americans are perceived and discussed in academic settings, thereby allowing the tribal people to not only resist these negative projections, but to also allow them to heroically eclipse them as well. As a prelude to action against inferior shadow projections, I would need to complete this thesis first. My cultural insights normally do not require justification to myself so, again, to explain my Native American views as I wrote this thesis felt like a very alienating experience to me.

Alienation and Misrepresentation

I still consider myself an urban Native American with a diverse educational background. Because of my urban and reservation experiences, I come to realize that, as a Native American student, I have an advocacy obligation to accurately contextualize Native American cultural perceptions in academic settings. Kottak (2007) might refer to this part of my work as a method of the "new forms of political mobilization and cultural expression" (p. xxi). According to Kottak, "indigenous peoples use various strategies to resist attacks on their autonomy, identity, and livelihood" (p. xxi). I think that the concept of analytical rhetoric upon Native Americans needs to continue to be deconstructed and then addressed so that work like mine can be taken

genuinely as serious. The issue pertains to negative perceptions of Native Americans due to academic misrepresentation. I believe that academic misrepresentation of Native Americans diminishes the integrity of my work when those misrepresentations are given a scholarly safety net in renowned periodicals in which they appear.

For the purposes of anyone being in doubt about TUH character and its place in the story of *The Warriors* (Gordan & Hill, 1979), I implement aspects of Rushing (1989), to elaborate upon key concepts in the analysis. Metaphorically, Rushing deconstructs the stories of the movies *Aliens* (Hurd & Cameron, 1986), and its predecessor, *Alien* (Carroll, Giler and Hill & Scott, 1979). Yet, as it turns out, after the centuries of hardships, if one looks closely enough, it becomes apparent that Native Americans (myself included) continue to endure misrepresentation on different levels. Our misrepresentation is apparent on different levels partly due to there being different levels of misinformation. The concept of Native American misrepresentation due to misinformation is covertly evident (again, if one looks closely enough) in Rushing.

For numerous reasons which I discuss throughout this work, Rushing (1989) seems to mildly lament the personification of Native Americans, or the existence thereof, in the most peculiar manner. Rushing does this by alienating Native Americans very subtly within the greater body of her analysis. This is a type of tactic that exemplifies the concept of misinformation via misrepresentation of my cultural affiliations. Such tactics exasperate a persistent misunderstanding of my thoughts and ideas as a male and indigenous tribal member. Further, this tactic also downplays the misfortune theme of the Native Americans. Although Rushing attempts to offer a moral justification as an explanation to the various immoral exploits upon Native American tribal groups, she does this in bad taste and it diverts her reader from an otherwise acceptable argument on the feminine principle.

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The explanation Rushing (1989) offers behind her cryptic correlation with Native Americans comes off as circumstantial to the content of the movies that she discusses, but it, instead, has regressively circumscribable language. Rushing subversively triangulates Native American people together with Greek mythology (Dionysus) to fortify her attempt at further criticizing "the heroic mastery of the feminine/land" topic (p. 8). She offers no positive remarks concerning Native Americans, historically or contemporaneously, in contrast to her ancillary claims about Native Americans. Even if Rushing does level her assertions at the patriarchal "heroic mentality" in a formal academic manner, she fails to offer language that counters the Native American slurs she uses in demonstration of her point (p. 7). Instead, Rushing amplifies derogatory terminology such as, "these 'red devils'" or "the 'noble savage' motif," and citing that Native Americans are "libidinous" people that "had to be purged" for having a "Dionysian element" (p. 7). Without alternatives to this language, without citing the perspectives of any Native American scholars, her work functions to misrepresent Native Americans. This would not be the only instance in which Rushing would misrepresent Native Americans. As I have mentioned above, with her cohort, Frentz and Rushing (1995) later collaborate to outlandishly make the claim that Native American ancestral males gave rise to the aggressive mechanical cyborg archetype in America.

Moreover, I read Rushing (1989) as though her understanding of Native Americans is as if we no longer exist. Her subversive closing remarks about *us* sheds light on the way she grasps who we are as indigenous people: "In America, *we* seem to have finally dispensed with transforming the Dionysian god into an Indian devil (although tragically too late for the benefit of their culture)" (p. 21, emphasis added). Since Rushing was writing in this way, it seems she has not dispensed with it at all. Readers might find it easy to misconstrue Rushing's work as a

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type of propaganda or try to ascribe to misinterpretations about Native Americans as fact. At first glance, I might mistake Rushing as allegorically using Native Americans to build a rhetorical arsenal against *Alien* (Carroll, et al., & Scott, 1979) and *Aliens* (Hurd & Cameron, 1986). Rushing still inadvertently evokes or perhaps rouses the negative perceptions of Native Americans, contradicting her point.

From a philosophical standpoint, I could easily make the presumption that Rushing (1989) attempts to pose an argument with unethical and hypocritical ramifications. What makes it seem this way is what I gather are attempts to objectify the alien characters in the *Alien* (Carroll, et al. & Scott, 1979) franchise, specifically the alien queen that reproduces eggs in *Aliens* (Hurd & Cameron, 1986). Were it not for the egg-laying queen alien character, there could only be subjective discussions concerning these fictitious characters of the franchise, and the arguments about the feminine archetype would primarily have to revolve around the Ripley character. Instead, Rushing evokes a subjective feminine personification upon the alien queen to objectify it as though it exists in reality. In her review of the feminine principle, Rushing allegorically compares the alien queen to Ereshkigal in Heidel (1946). Rushing also compares the aliens that protect the eggs in the alien queen sequence allegorically as being Dionysian characters (pp. 13-14). However, it is the hatching eggs in this scene, not the egg protectors, that compels Ripley to end the impasse scenario by having her literally open fire on all the eggs so that Ripley could protect the fertility of her own kind. Ripley rescues a lone space colony survivor; a prepubescent, Caucasian girl.

Despite the heroics by Ripley in *Aliens* (Hurd & Cameron, 1986), the only comparisons of the egg protectors to Dionysus from Rushing (1989) are the indirect racial allegories to Native Americans. Martin (1995b) describes this tactic as a "textual production" that weaves a "web of

associations of a kernel word" (Dionysus, Ereshkigal, etc.) "through a meandering process of

amplification" (p. 127). Political Science and movie critics, Kellner & Ryan (1988) distinguish a

use of the term "*metonymy*" to refer to this same process (p. 15, italics in original). Thus, I argue

that by giving an objectifiable boost to the egg protectors in *Aliens*, Rushing seems to be

manipulating the grounds for objectifying a construct of the fictitious alien queen, subjectively,

as beholding a feminine principle. I admit that grasping the difference is tricky, but as American

philosopher and Emeritus professor, Nagel (1979), points out "the distinction between subjective

and objective is relative" (p. 206). Dionysus (unlike Ereshkigel) receives less embellishment

from Rushing, so the dominant subjectivity appears to be inferential. All other metonym efforts

from Rushing to Dionysus are mere piecemeal accounts.

There are many values of subjective-objective points of view, but when they are

concerning values explicitly within reality, Nagel (1979) states the following:

> Objectivity is naturally linked with reality; it is easy to feel that anything has to be
>
> located in the objective world in order to qualify as real, and that it must have as its real
>
> nature some character which, whether physical or not, can be regarded impersonally and
>
> externally. (p. 202)

It is, perhaps, more common than not for critics and theorists, in what Frentz & Rushing (1999)

might describe as a "publish or perish" environment, to objectify abstract ideas, from A to Z, to

ground their ideas in a dimension of reality (p. 230). Professor of philosophy and movie critic,

Wilson (1986) states that a similar issue also takes place in movies with the topic of subjectivity:

> the 'subjective-objective' dichotomy is commonly used to mark *several* different
>
> contrasts. Hence, an impression that a type of narration is, in some sense, subjective
>
> should serve only as an invitation to sort out some of the vagaries of our scattered use of

the term and to avoid the bewilderment its naïve application is so likely to provoke. (p.

131, italics in original)

I know many Native Americans would probably agree that Rushing (1989), unwittingly, seems

to be provoking negative subjectivisms by reinforcing projections of an inferior shadow. Not

only is the above approach of mild ambivalence towards Native Americans offensive, but it also

seems to be targeting all types of masculine social groups by espousing hate, and this has no

place in academia.

The Unsung Hero (TUH) character espouses no hate, or much of anything else for that

matter. Rather, TUH character, I claim, can be feminine, masculine or ambiguous. There is no

need to emphasize its gender. The principle emphasis upon TUH character in *The Warriors* and

other stories is more determinate upon what I explain in this thesis to be the idiosyncratic

robustness of TUH character—or the lack thereof. Very similar to Frentz & Rushing (1995),

Rushing (1989) demonstrates that taking advantage of the real exploits upon the indigenous

inhabitants of this land only to arbitrarily advocate for a bunch of fictitious aliens in outer space

is a point that hardly seems appropriate. However, I make effort to address these points as they

intersect with ideas I explore in the analysis of *The Warriors*. Rushing's ideas that pertain to

Native Americans, as well as to masculinity, intersect with me personally.

As Native American and male, my voice has very little advocacy, and could do without

further attacks upon my autonomy with misrepresentation in academic settings. Therefore, to

underscore the Native American cultural metaphor I make about TUH and resisting negative

projections into the inferior shadow, I pose the research question of this thesis to be: as a Native

American, could I discursively demonstrate *The Unsung Hero* character to be a harbinger device

of misfortune in a story, static or otherwise? In this thesis, the initial characterization process

that TUH character undergoes in this analysis culminates as belonging to the dimension of the unknown, giving the character a nuance of obscurity. To reiterate, I extract the TUH character concept from a story of a movie, and an analysis of static/cinematic stories of movies offers repeated storytelling consistency.

In the following review of literature, I deconstruct TUH character into its primal manifest form. To do this, I first define the focus of my analysis by comparing it to partial treatments from scholars that have grappled with similar abstract character concepts. With the combination of these scholar's introductory offerings, together they set the precedent of there being different levels of obscure characters that different scholars view differently using different lenses. For an individuation process for TUH character to occur amongst these various other character treatments, I demonstrate that an emphasis on realism is required for TUH character to rise to the surface.

CHAPTER 2

REVIEW OF LITERATURE

In this review of literature, I primarily discuss a path that some scholars revisit from time to time, sometimes treading only lightly upon it. I document their trace acknowledgements of a character semblance that are comparable to the basic story character at the focus of this analysis. This story character I focus upon is notably obscure; I refer to it as *The Unsung Hero* (TUH) character. I offer some preliminary character treatments, which I view as fleeting ancillary notions that appear in the scholarly works that I deconstruct.

In the initial scholarly character semblances that I review, there seem to be efforts by these scholars to unlock their understandings of TUH character. I arrive upon this same point of the path, initially, as a curious performance storyteller in search of an original character for story analysis purposes. Ultimately, my goals are to analyze what TUH character is, and to make use of its identifiable aspects, so that I could discuss it despite its obscurity. I have an underlying expectation of this character having a neutral role in comparison with other story characters that have more distinct plot motivations.

Some scholars in this review of literature section tend to sanctify their interpretations, so this section will consist of various contrasting, if not opposing, viewpoints. I begin by discussing how various scholars segue, from their characters, with bedrock assumptions, multicultural mysticism, or folksy esotericism to theological acknowledgement. I then discuss a more pragmatic approach from additional character treatments. Specifically, I compare character offerings to establish an origin of TUH character. After addressing abstract views on the concept of a harbinger, I close with a focus on what traits (if any) constitute a depiction of TUH

character. I try to emphasize the point on the portrayal of TUH character in stories with as realistic of a description as possible.

The Sacred

I find it disconcerting to analyze material that concedes (subtly or overtly) to an inclusion of theological issues while expressing knowledgably upon their own arguments. I tend to regard theology arguments as accessory studies unto their own as they tend to meander into indisputable areas of infallibility. I think that there is too much open-endedness when scholars annotate material with a sacred or ecclesial twist if a bulk (or even a brief portion) of their material contains theological indications. Yet, much is the case, whether it be intentional or not, with Scheub (1998; 2012), Campbell (1972; 2008), Sobol (1999) and Walker (1985). These scholars do offer intriguing pragmatic potential but also shift, either deliberately or inadvertently, towards swaying new readers from drawing impartial conclusions.

I begin with considerations of the unconventional folktale character treatments from Scheub (1998; 2012) on the trickster character. Professor of children's literature, Lechner (2004) defines the trickster character as "a character who frequently outwits others … thus achieving personal gain, avoiding work, getting out of trouble, or saving the community" (p. 304). I begin with Scheub (1998; 2012) because I would like to examine the scholarly connection between stories with movies as an homage to Scheub (1998). In his work, Scheub (1998) makes an interconnected theological argument between stories and stone wall murals from Africa's stone age. Scheub identifies the trickster character in these rock mural stories and uses it to elevate his claim. For a more informative and non-theological description of the trickster character; see Chapter Four.

Purging pragmatism. I open with the trickster character analysis by the African Studies

scholar Scheub (1998) as one potential comparison to *The Unsung Hero* (TUH) character. It is

also noteworthy to mention here that after a few years, Scheub (2012) slightly abandons his

assertions from his initial trickster character treatment. The conceptual basis behind the trickster

character treatment by Scheub (1998) reveals that he draws its inspiration from his ethnographic

analysis on African storytelling during the 1960s and 1970s (p. xi). Scheub discusses a

connection between an emotion-invoking storytelling device and the trickster character in his

cursory interpretation. Scheub subsequently deconstructs his interpretation of the trickster

character liberally. Scheub attempts to tie in the repetitive layering of archaic imagery in the San

rock murals to storytelling. The imagery of the murals alone, at best, are what I could describe

as efforts that resemble preliminary sketches from a short-lived modern artistic movement. Art

historians Janson & Janson (1986) mention the works of French painter Duchamp as belonging

to the "Dadaism" movement (p. 692). Janson & Janson describe how Duchamp "initiated"

unique abstract paintings that were ahead of their time "by superimposing successive phases of

movement on each other, as in multiple-exposure photography" (p. 692). Similarly, Scheub also

mentions that in the actual San rock murals, "the effect in the paintings is to trap the mythic

moment in form, much as a tale does. The tale achieves the cessation of time much as painting

does, at least partially by means of patterning of imagery" (p. 13). I support that movies have

ties to storytelling in quite a similar way. I am sure that a mural can hold traces of a story, but I

believe that even a quick series of flickering still images does also. I would, perhaps, benefit

from insight on the connection between rock mural stories versus a movie story.

I want to address here that because Scheub (1998) has the tendency to use subtleties of an

ecclesiastical one-sidedness, his argument gravitates toward reasons to discredit his trickster

character in comparison to TUH character. To underscore the ecclesiastical message, Scheub

eventually insists upon invoking the trickster character, but only briefly. Unfortunately, by doing

so, accomplishes little other than to end his discussion on an abrupt note of complexity.

Concerning his message via the trickster character, Scheub (1998) writes the following:

The trickster character is especially suited to the storytelling function of palimpsest. In

his sublime, creative activities, the divine trickster is closest to the perfection of God; in

his obscene, selfish, amoral activities, he descends to the lowest instincts of humans ….

The divine trickster is so constituted: he mediates between gods and humans, between the

perfection (or the original-ness) of heaven …. The divine trickster is an agent of chaos;

he is also a creator …. He is ambiguous …. He has the sublime connection with the gods,

or is himself a god. (pp. 270-271)

From a late 1990s reader's perspective, the cursory treatment from Scheub may seem to be

making a rather profound claim, but this might be due to his setup of intrigue in the ancient

storytelling practice that he emphasizes. At the end of the day, the murals are still just images on

rock walls, and the trickster character is certainly not under exclusive confinement of mere stone.

Over a decade later, Scheub (2012) recants his previous depiction of the trickster

character, and he, essentially, diabolizes it in the process. In doing so, Scheub reduces the

trickster character to a fictional psychosis that the mortal traditional hero character endures as

some form of mental illness or a cognitive disorder. Scheub acknowledges Campbell's (1972)

monomyth as pertaining to the hero character but also tries to incorporate the trickster character

as an essential factor in its progression. Scheub draws the conclusion that "the monomyth is

nothing more nor less than the hero's movement to the great battlefield of his psyche, where the

epic confrontation occurs, the struggle between a mortal and his demons as that mortal seeks to

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touch the heavens" (p. 144). It seems that Scheub gives off an impression that any appearance of the trickster character in stories is merely a type of apparition to the hero character.

Unlike Scheub (2012), I argue that the hero character can be present without the trickster character in a story as well as the other way around. However, in contrast, Scheub writes the following:

The hero is the summary and the sum of the oral tradition: he reveals the interplay of characters in the oral tradition, he exposes the alchemy … take the hero apart and you have equal parts God, tale character, historical character, and trickster …. You have a mortal tale-character who is tormented by the basest aspects of his psyche and exalted by the most sublime …. One cannot understand the hero without taking the demon into fullest consideration, and one cannot comprehend the nature of the hero if one omits the factor of God. (p. 144)

I find the above addition to the trickster character by Scheub to be illogical because it questions the cognitive stability or the comprehension of a storyteller and of story recipients. Could the hero in a story, a figment of one's imagination, convey that there is convincing inner-turmoil that is basically the result of what could paradoxically be the figment of the imagination of the hero character? Comparatively, this offering is far more definitive than the "ambiguous" description from years before by Scheub (1998) (p. 271).

I assert that because the trickster character also has supernaturally immortal attributes, it allows TUH character to be a more relatable character. TUH exhibits (or suggests that it has) mortal characteristics, making it less of a contrivance. Mortal practitioners of shamanism seem to also have loose affiliations with TUH character (as a story device), but I explain this idea later in this chapter. Comparably, the initial trickster character explanation by Scheub (1998) gives so

much more to go by than his later assessment. Due to character inconsistencies, and the ecclesiastical trappings, I find these treatments on the trickster character by Scheub (1998; 2012) to be insightful in setting up a precedent for TUH character, but they are also rather perplexing.

Mythological theorist, Campbell (2008) offers another alternative character comparison that furthers in setting up a realistic precedent for *The Unsung Hero* (TUH) character concept. The character that Campbell mentions is "the supernatural helper" (p. 59). I allege that the supernatural helper (TSH) character has an obligation to the traditional hero character in the narrative discourse in stories, thereby weakening it as a comparative character. Campbell states that "the first encounter of the hero-journey is with a protective figure (often a little old crone or old man) who provides the adventurer with amulets against the dragon forces he is about to pass" (p. 57). To be more descriptive upon TSH character, Campbell indicates the following:

> Not infrequently, the supernatural helper is masculine in form. In fairy lore it may be some little fellow of the wood, some wizard, hermit, shepherd, or smith, who appears, to supply the amulets and advice that the hero will require. The higher mythologies develop the role in the great figure of the guide, the teacher, the ferryman, the conductor of souls to the afterworld …. (pp. 59-60)

Campbell affirms that his premise of TSH character is dependent upon interactions with the traditional hero character within stories.

Interactions with the traditional hero character and the TSH character seems to be essential to some stories, but not with TUH character. The logical basis of TUH character would have to, according to this analysis, depend upon a premise of having neutral autonomy in terms of the scope of a story. Campbell (2008) furthers support of the claim of the dependency of TSH character upon the traditional hero character by stating the following:

The hero to whom such a helper appears is typically one who has responded to the call. The call, in fact, was the first announcement of the approach of this initiatory priest. But even to those who apparently have hardened their hearts the supernatural helper may appear …. (p. 61)

As with Scheub (1998), Campbell triangulates his intentions—religion, mythology, and the journey of the hero character—or what he calls the "monomyth" (p. 23).

In his 1948 opening from *The Hero with a Thousand Faces*, Campbell (2008) establishes his intent by stating, "It is the purpose of the present book to uncover some of the truths disguised for us under the figures of religion and mythology …" (p. xii). I would argue that underneath the intention of his "comparative elucidation," Campbell makes use of his extensive knowledge in comparative mythology as an inadvertent vehicle of religious fervor (p. xiii). Campbell makes numerous generic references to God throughout the passages of his work as a comparative mythological source upon which to draw. However, Campbell explicitly mentions the "numerous mythologies and religions of mankind" without any disclosure of a specific sect or denomination of his own (p. xiii). When taking a stance, one should make his or her stance clear when making comparisons between theology and mythology. Otherwise, taking an impartial stance in this instance fosters a dichotomous co-optation to form by default, but mythology need not be dependent upon theology to convey the fundamental aspects of its totality. Campbell reads to me as focused on proving that God exists with his monomyth, but this is at the expense of a reasonable treatment of the traditional hero character (p. 23). Not only does Campbell offer theologians looking for didactic proof with references to God, but Campbell also attempts, with his monomyth, to symbolically merge the sacred and the supernatural.

In his heroic quest to prove that he is an astute universal hero of the sacred and the supernatural mythologies, Campbell metaphorically becomes the "*Master of the Two Worlds*," which Campbell argues is what the traditional hero character becomes at the end of a story/journey (p. 196, italics in original). Campbell literally demonstrates this objective of his by writing that "the great deed of the supreme hero is to come to the knowledge of this unity in multiplicity and then make it known" (p. 31).

In acknowledgement, Campbell (2008) admits to borrowing "monomyth" from Joyce (1939), but it is unclear how Campbell defines the term (p. 343). Mythology and modern novel scholar, White (1971), attempts to deconstruct the origin of the term further with the following:

> As might be expected, it is not easy to discover from this context what the term means.
> The passage runs: 'And their bivouac! And his monomyth! Ah ho! Say no more about
> it!'; Joyce does not, nor is the word given in the *OED*. It seems to be Campbell's
> borrowing from a Joycean neologism. (p. 44, italics in original)

White also offers additional substance to monomyth in his claim that the hero's quest "in many ways corresponds to the 'monomyth' of the hero" (p. 67). Campbell writes that the term monomyth is "the mythological adventure of the hero … in the rites of passage: *separation— initiation—return …*" (p. 23, italics in original).

To put the monomyth concept differently, monomyth means the sum of various story elements that form the story of the traditional hero character's journey. However, all the insight into the traditional hero character from Campbell (2008) comes with his ecclesiastical agenda in tow as he continues with the following:

> The cosmogonic cycle is presented with astonishing consistency in the sacred writings of
> all the continents …. The godly powers sought dangerously won are revealed to have

been within the heart of the hero all the time. He is 'the king's son' who has come to

know who he is and therewith has entered into the exercise of his proper power—'God's

son,' who has learned …. From this point of view the hero is symbolical of that divine

creative and redemptive image …. (pp. 30-31)

In addition to the religious motifs in his monomyth ('The Meeting with the Goddess' and

'Atonement with the Father'), Campbell also mentions "the supernatural helper" character as

being integral to the monomyth of the traditional hero journey (p. 59; p. 28).

TSH character by Campbell (2008) is really a terrific comparison character to TUH

character because the two characters are similar. However, because of its dependency on the

hero character, its lack of autonomy, and because Campbell wants to sanctify it as belonging to

his monomyth, I consider the supernatural helper character to be interesting, yet not quite

identical to TUH character. Nonetheless, the inclusion of TSH character and its dependency

upon the traditional hero character becomes instrumental in the formation of the groundwork for

characters of obscurity in stories. A suitable foundation of obscure characters warrants filling

corresponding voids with a precedent for TUH character. Notwithstanding, I also judge that the

clearer of the distinction of the traditional hero character, the better the understanding is of its

kindred counterpart: TUH character.

Professional performance storyteller and musician, Sobol (1999) describes Campbell

(1972) as the old and wizened crone figure of the supernatural helper character. On behalf of

performance storytellers of his generation, Sobol allegorically writes, "The great teacher of

mythology, Joseph Campbell, had acted as a guide for the spiritual wanderers of the storytelling

revival" (p. xiii). This spiritual reinforcement prelude that Sobol embeds early in his work is

what professors of Religious Studies, Martin & Ostwalt, Jr. (1995) refer to as "allegorical

interpretations," and these interpretations allow for "another way to recognize theological criticism" (p. 14). In addition to his Campbell allegories, Sobol offers his own obscure reference of character comparisons. I shall argue that the allegorical subtext of criticisms by Sobol severely hinders his comparative offering though, which I present below.

Movie scholar and critic, McLemore (1995) states, "Allegories are, almost by definition, fragmentary and melancholic" (p. 138). Martin and Ostwalt, Jr. (1995) add, "allegory is the basic standard for criticism," and that "each author employs a distinct method and style to tease out the religious meaning" (p. 15). Sobol (1999) strategically, yet subtly, sets up an initial theological tone that points to mythological criticism, subsequently to ideological criticism, and finally, to theological criticism.

Some of the terms that Sobol (1999) uses in his allegories are unclear. For example, in his effort to intersect Campbell (1972) with Propp (1929/1968), Sobol refers to "a blessed original condition" (p. 120). Sobol is using a sacred rhetorical tone (or, theological criticism) when he discusses Campbell and Propp, and attempts to align the Campbell monomyth with Propp's ideas to put a spin upon mythological criticism. Sobol suggests that "Propp … analyzed the classic wonder tale" (p. 120). Sobol then leaves Propp to segue into Campbell.

Actually, Propp (1929/1968) analyzes "a comparison of themes" within "the component parts of fairy tales" to develop a story "morphology" comparative model (p. 7). Propp adds that a story morphology is "a description of the tale according to its component parts and the relationship of these components to each other" (p. 7). Analyzing "constants and variables" allows Propp to indicate that story "functions actually represent recurrent constants" (p. 7).

Like those of Campbell (2008) and of Scheub (1998), Sobol's (1999) argument insists on descriptive terms that parallel theological nomenclature by adding the following:

… there follows a transgression and fall from grace, which must be redeemed by the

hero's journey. The hero accomplishes the redemption with the aid of magical tokens or

helpers, which are gained by inward grace, special virtues, or difficult lessons …. The

return journey is again beset with trials, temptations, and often further transgressions,

which must be redeemed before the final blissful reunion and communal restoration are

achieved …. Joseph Campbell showed how myths, sacred narratives, and fireside tales

from around the world tend to conform to this same pattern. (p. 120)

The Storytellers' Journey: An American Revival by Sobol, seems to be a thematic homage to

Campbell (1972). There appears to be a correlation between a motif of a storyteller's journey

from Sobol to a motif of the journey of the traditional hero character in Campbell. However, the

rather vague phrasing, "blessed original condition," by Sobol alludes inexplicably to some

otherness or an abstract characterization that he comingles with a monomyth allegory (p. 120).

What is this "blessed original condition" character that Sobol is referring to (p. 120)? In terms of

storytelling, it appears that Sobol is addressing attributes of a prototypical story character that is

to be in conjunction with the conventional spiritual wisdom from Campbell.

I claim that Sobol (1999) triangulates what takes place in Jonesborough, Tennessee since

"1971" (at the storytelling revival festivals) (p. 3). Sobol seems to focus on triangulating the

storytelling festival to Campbell (1972) and mildly to Propp (1929/1968). The "blessed original

condition" character by Sobol is a mere common denominator of that triangulation process (p.

120). A character phrasing like "blessed original condition" by Sobol lacks vital specificity and

character complexity as it only reflects as a speculative allusion to an obscure character like

TUH character (p. 120). This prototypical character from Sobol is more of an acknowledgement

of its representational existence but still offers a precedent for a category of obscure characters.

Finally, I want to introduce a character here that Walker (1985) analytically refers to as "the doomsday crone" (TDC) character (p. 145). I mention TDC character here because I need to consider a threshold for the scope of misfortune in stories to compare other scholarly character treatments to that I review. For comparisons, in terms of extremes, Walker discusses TDC character as a type of forerunner of ultimate misfortune or "the ultimate wrath of the destroying Crone character, whose anger would devour the world" (p. 150). This conjuring of inevitable misfortune of total and complete doom that TDC character assails upon would-be recipients is what Walker epitomizes as "the Crone's death curse" (p. 153).

Walker (1985) measures the religious sentiment of "the destructive power of the Crone" in terms of foreboding fear of TDC character (p. 161). According to Walker, TDC character could "destroy all the world and all its gods, without distinction," and that her "power" derives from "her ability to destroy gods" (p. 160). However, Walker herself concedes to TDC character (as a topic) as merely belonging to "the doomsday myth" (p. 162). As a formal explanation as to why, Walker adds, "mythology is nothing if not the formalization of the subjective" (p. 163). From a mythological standpoint or not, the emphasis on the misfortune of TDC from Walker appears to have an incongruent continuity upon a narrative discourse in comparison to *The Unsung Hero* (TUH) character. The point to the misfortune that follows the appearance of TUH character is to develop a continuum of a story not stop it dead in its tracks. Walker's treatment of TDC character is intriguingly odd, though far-reaching in its scope of total misfortune in comparison to TUH character. Nevertheless, TDC character offers an ample resource to draw precedence from in the categorization of obscure characters.

In this section, I have deconstructed a concise account of scholarly revelations by Scheub (1998; 2012), Campbell (1972; 2008), Sobol (1999) and Walker (1985) in comparison to TUH

character. I also attributed these scholarly characterizations as sacred manifestations in the form

of a character or entity woven or spun into stories and the foundations of storytelling. To attain a

contrasting insight from additional scholars, and a more contemporary context of *The Unsung*

Hero character, I offer a secular lens for the next section of this review of literature.

The Secular

       The goals of this section are to avoid inadvertently saturating it with religion, and to

obtain the basis for *The Unsung Hero* (TUH) character while using secular examples. To argue

that a performance storyteller's journey to East Tennessee is sacred by conflating Campbell

(1972) with Propp (1929/1968) is one thing, but it would be entirely different to misconstrue key

terms to this section. For example, as I mention the term secular, I ascribe to one of its meanings

over another.

       As a Native American, the meaning of the term secular is one that I choose in academic

writing, but I do not necessarily swear by it in my personal life. Rather, secular takes on

meaning in this analysis as it pertains to Westernized life, as I encounter nearly endless exposure

to it more than I do with my own culture. I call upon Ostwalt, Jr. (1995) for how secular will

coincide with this analysis. Ostwalt, Jr. states that "secularists would have us believe that the

enlightenment freed Western society from the shackles of religion" in an effort that it may

"capitulate to science and empiricism" (p. 157). Ostwalt, Jr. also specifies a distinction of

secular by indicating that "religion is being popularized, scattered, and secularized through extra-

ecclesiastical institutions" and that "secularization … encourages a return of religion to ordinary

life" (pp. 157-158). As for the purposes of this analysis, I do not favor this additional Ostwalt,

Jr. meaning of secular.

The remainder of this section will examine other scholarly key references of a secular sort that pertain to the characterization of TUH character in storytelling as well as with performance storytelling. Ultimately, I aim to identify this elusive character realistically. I first begin with giving some context to White (1971) while also exploring Dundes (1968; 1999) and von Sydow (1948) to flesh out the harbinger concept. As I move forward, I cover treatments from Ellmann (1966) and Mann (1947) to offer a realistic context to TUH character as well.

Realistic realizations. Since *The Unsung Hero* (TUH) character, as a harbinger device of misfortune, has a predictable purpose to a story, the structural complexity of its presence constitutes a fundamental concern. Is TUH character a motif? I claim that TUH character itself is still a character but not a motif. I could support the idea that the harbinger device aspect of TUH character does contain attributes of what the folklore scholar Dundes (1968) refers to as "motifemic sequences" (p. 3). Would this mean that TUH character is attributable to a type of oicotype character? No, but for clarity, I offer here some brief insight into what folklorists describe as an oicotype. Dundes infuses the von Sydow (1948) concept of an oicotype into his discussion on Propp (1929/1968). Dundes indicates that an oicotype is "a recurrent, predictable cultural or local variant" (p. 3).

Some 30 years later, Dundes (1999) reiterates more concisely upon the concept by von Sydow (1948). Dundes writes the following:

> von Sydow argued that just as a plant may adapt to different climatic and soil conditions in different areas, so folktales (and by implication other genres of folklore) would take on local characteristics as they moved from one district, region, or country to another. Oicotype is a logical extension of the comparative method. (p. 138)

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The Appalachian character of Jack would, perhaps, be a prime example of an oicotype, as well as the evolving dichotomous twosome trickster-hero character by Scheub (2012). White (1971), confers that he is cognizant of a similar concept with his statement, "the whimsical practice of putting classical myths into modern garb" (p. 23). I argue that if TUH character could somehow become a cultural hybrid oicotype character, it would have to take on a persona of an ancillary story character and would have to forfeit its current role of a harbinger device of misfortune. An oicotype has less of a basis to be an alternative characterization explanation for TUH character in comparison to a cognate term; "prototype" (p. 43).

The notion of an obscure character must be one that is a rather ancient one as the above passage from White (1971) manages to sustain a nostalgic sentiment for the age-old search for the "fundamental meanings of myth" (p. 38). In his search for myth, White describes there to be a logical presumption of an "original version or prototype of a myth" (p. 43). Hence, with his designation of the prototype term, White simplifies the syntactical meaning into a phrase that he can refer to, but he also scarcely alludes to an "archetype as primal form" (p. 44). White derives his substance for the prototype term from the biographer of the Irish author, Joyce: Ellmann (1966). Ellmann originally mentions the phrase of "mythical prototypes" (p. 200). White reworks the above Ellmann phrase to be "mythological 'prototype'" (p. 21).

A primal prototype character concept would be quite integral to TUH character in this analysis as TUH character seems to have a semblance that revolves around a pre-consciousness domain. Moreover, this pre-consciousness domain would be a realm that seems to be not as inhabitable with story characters, at least not any with what I refer to as idiosyncratic robustness. I discuss the need to identify a character's idiosyncrasies in Chapter Five.

The German novelist, Mann (1939/1947), contributes another distinctive phrasing that is a useful comparison for defining the TUH character more succinctly. The translative versions of Mann offer influential insight into an alternative characterization explanation for TUH character apart from prototype. The English edition of Mann mentions the "mythical ego" or "ego of antiquity" (p. 424). Mann includes a description on the ego of antiquity phrase and states the following:

> The ego of antiquity and its consciousness of itself were different from our own, less exclusive, less sharply defined. It was, as it were, open behind; it received much from the past and by repeating it gave it presentness again …. It was a mythical identification, peculiarly familiar to antiquity; but it is operative far into modern times, and at all times is psychically possible …. (p. 424)

I would expect as a general premise to TUH character that TUH character would not be prone to internal conflict, due to its lack of character development or a lack of disclosure thereof within stories. Therefore, I find it feasible to draw a connection with the basic manifestation of TUH character to take on a universal simplicity that represents the ego of antiquity. At the least, I could anticipate there to be a fundamental likeness to the ego of antiquity that TUH character would embody or personify. With the ego of antiquity or primal form, and the prototype vernacular, I can begin the act of a reconstruction of a concrete characterization explanation for TUH character; the character of absolute obscurity. I begin, once again, to demonstrate this reconstruction process with first referring to White (1971).

Reconstructing realism. Because the static nature of story elements are susceptible to wavering (as with live renditions of stories), I review a few more characterization concepts to help concretize my characterization of *The Unsung Hero* (TUH). In terms of the motifemic

sequences aspects of TUH character I mention earlier, I find the concept to be relevant when describing the onset of misfortune that TUH character previously foretells in a story, so it would be vital to include this aspect into the process of a characterization explanation. White (1971) offers "prefiguration" as a term that I find to be rather fitting for the harbinger process to misfortune in stories (p. 11).

As a term, prefiguration works very well with describing the active role of TUH character that I will now consider. In his writing on mythology and the modern novel, White (1971) notes the following:

> A myth introduced by a modern novelist into his work can prefigure and hence anticipate the plot in a number of ways …. The myth will offer the novelist a shorthand system of symbolic comment on modern events. "Prefiguration" is a useful word to describe this relationship, since it suggests "coming before" and hence offering a comparison with a whole configuration of actions or figures. (pp. 11-12)

This statement from White seems to be a straightforward and easy concept to comprehend. White also notes the difficulties when attempting to use rhetorical terms like prefiguration for mythology purposes. White looks at the origin to the prefiguration term to emphasize this point.

For the origin of the prefiguration term, White (1971) states that it beholds a previous meaning that is much different than its contemporaneous usage by stating the following:

> … the word 'prefiguration' is of religious origin …. One of the classic examples of prefiguration in this sense is the prophetic relationship between Abraham's preparation to sacrifice his son Isaac and the Crucifixion … and since then the term has been secularized and adapted to many other contexts. (p. 12)

Now being of a secular meaning, the term, prefiguration, becomes vital to the characterization of this analysis on the storytelling concept of TUH character as a harbinger device of misfortune.

To assure further relevance of prefiguration, White (1971) continues with the following:

One merit of the term "prefiguration" in its secularized sense is its latitude of meaning. With it, one can enlarge the scope of an investigation of such symbolic correspondences, to avoid certain misconceptions, by treating not only motifs taken from old mythologies, but also those using legends …. A wider term also makes it possible to compare mythological motifs with literary plot-prefigurations …. And prefigurations, can, of course, come from other, less dignified sources. (pp. 12-13)

White's comments here are broad enough to go beyond the modern novel to include performance storytelling and perhaps movies also.

A prefiguration may not be an outright unique character reference but White (1971) reveals a glimpse at what takes place if a performance storyteller invokes TUH character into a story performance. As the onset of misfortune in a story eventually does reveal, its harbinger effect aims back to the initial setup of TUH character in the form of its prefiguration appearance that a performance storyteller may intentionally insert. Perhaps TUH character is neither secular nor sacred, and perhaps this character must be in a state of flux, in between the two sides, residing in some supernatural disposition. A deeper examination of narrator/storyteller constructs assists in understanding the potential of supernatural characteristics of TUH character.

Before I proceed with an examination of shamanism, ritualization and storytelling, it is noteworthy to indicate that TUH character has its material to identify it on a preliminary basis. As an effort to focus upon the concept of what constitutes a story device, the remainder of the review of literature aims to identify forms of ritualization events within a wider array of

storytelling. I refer to Kottak (2007) to justify this process. Kottak states, "some anthropologists believe there are both sacred and secular rituals. Secular rituals include formal, invariant, stereotyped, earnest, repetitive behavior and rites of passage that take place in nonreligious settings" (p. 226). I ascribe to the above claim by Kottak, I add more about the construct of rituals in what follows.

Synthesizing Shamanism

I consider there to be parallels of the oral tradition of performance storytelling to the practice of shamanism. As polarizing as this claim may seem, I draw a link between these two aspects and *The Unsung Hero* (TUH) character by placing an emphasis upon a concept of a story performance as a ritual. I first consider ideas that underscore or explain the activities of a performance storyteller and the performance process. While doing so, I deconstruct the processes involving shamanism to allow for a better distinction of TUH character. I set out to accomplish this by contemplating as well as emphasizing the similarities of storytelling in movies to oral stories. More specifically, I exemplify this by introducing the premise of an invisible motivation for all forms of artistic expression. I attempt to demonstrate that in storytelling, TUH character is an integral mediator in the envisioning process of this artistic expression fulfillment to the invisible motivation. Some scholars offer insight that suggests that this fulfillment concept is an intentional outcome on the part of the storyteller.

Performance storytelling. Oral traditional storytelling, even in the rawest of verbal forms, belongs within the concepts of orality and the oral proficiency of verbal expressiveness, but it is the performance storyteller who transcends mere verbal syntax into a coherent and masterful story performance. Some performance storytellers advocate for performance storytelling as an artform. Folklorist and storyteller, Sawyer (1990), indicates that performance

storytelling is a "folk art" and a "living art" as "it lives only while the story is being told" (p. 29).

In the next few exploratory facets of this review of literature, I first examine the nuances behind

the artistry of the performance storytelling process before assessing similar storytelling nuances

in movies. By drawing the uncanny connection to a shamanism phenomenon that seems to also

be taking place within performance storytelling, I demonstrate that *The Unsung Hero* (TUH)

character assists in this connection to indicate thereof to be aspects of a ritual.

What is the link with TUH character to performance storytelling studies? During the

performance of stories, the performance storyteller undergoes a trancelike state while he or she

harnesses the stories from within his or her mind. This process is overtly distinguishable in the

trancelike stare of the performance storyteller. The translations of Mann (1939/1947) describe

an identical state involving artistic expression with the following:

> Such is the gaze which the mythically oriented artist bends upon the phenomena about
>
> him—an ironic and superior gaze, as you can see, for the mythical knowledge resides in
>
> the gazer and not in that at which he gazes. (p. 423)

When taking the concept that Mann addresses into consideration; artistically, it would appear

that TUH character is likely to be a construct of envisioning storytellers.

Some scholars also address this envisioning artist/storyteller notion. The existentialist

psychologist, May (1994), states that "artists are the only ones who have the capacity to see

original visions" (p. 122). In storytelling performances, Sawyer (1990) states that a performance

storyteller actively uses "the instinctive method of seeing" a story (p. 144). The audience

members of a storytelling performance are in the position to visually detect the trancelike stare,

the envisioning process of a story, of a performance storyteller. I ascribe to the idea that the

envisioning process is what takes place during all moments of artistic expression within the

minds of all artists who implement their creativity. As a performance storyteller, I claim that the mind of the performance storyteller can fixate, in proximity, upon invisible story characters and invisible stories—hence the creative gaze—but that there is also an invisible recipient of those phantasmal stories that he or she tells. This envisioning process links to the claims by Neupert (1995) and Prince (1982). Wilson (1986) also attests to these claims to a certain extent which I discuss in Chapter Five.

In narrative story, movie scholar and professor, Neupert (1995), proposes there exists "some unseen other," whom he acknowledges as "the narratee-spectator" (p. 63). Neupert insists that "a narrative demands a perceiver" (p. 24). Neupert gives acknowledgement to Prince (1982) also, who emphasizes the narratee concept further. According to Prince, a narratee is "someone whom the narrator is addressing;" that takes on characteristics of an ideal or appraising audience member that is completely invisible (p. 178). Prince introduces the following concept of the invisible narratee with stating thusly:

> If we consider that all narration is composed from a series of signals to a narratee, we can distinguish two large categories of signals: the *zero degree*, offering no overt marks of the narratee, and *specified* narration, which may even assign a fictional personality to both narrator and viewer. (p. 186, italics in original)

I would argue that, in performance storytelling, TUH character would be both a specified signal to the invisible narratee as well as a zero-degree signal, whereby TUH character also advances a story for any physically present spectators. I also draw the connection of an invisible narratee to be present in movies as well, but that it individually manifests on a per character basis. I claim that there is yet another manifestation of the narratee for the artistic force of a movie too; the writer/director. I cover these parallel connections amongst storytelling also in Chapter Five.

TUH character advances the plot of a story, so the performance storyteller would have to first deflect TUH character off the invisible narratee (whom the performance storyteller is ideally performing for) to aim for and to acknowledge the physically present voyeuristic/eavesdropping audience. I would also argue that a performance storyteller would fill the role of classical narrator while the audience actively participates in spectatorship as voyeurs/eavesdroppers to the performance storyteller spectacle for a phantasmal narratee-spectator. During its role in an oral story, TUH character assists in isolating the narratee and includes the audience in the process of the envisioning by the performance storyteller. Hence, this denotes stark similarities to rituals, which subsequently have a similar role in shamanism. Devices of oral language also acknowledge the voyeuristic/eavesdropping audience almost in the same way. I explore some of these oral language devices later in this chapter for comparisons.

Furthermore, I would argue that, as with classical narration and performance storytelling, a movie is also capable of having an affiliation with the narratee experience. A primal-esque form of TUH character is as consistent in a movie as is the detectable idiosyncratic robustness of all characters in static/cinematic stories. Therefore, the static/cinematic content of a story in a movie should also indicate a consistent narratee presence no matter which character is the source. The onset of a ritualization process in movies seems to be much less oblique than in performance storytelling, and again could be dependent upon a per character basis. In addition to a consistent presence of TUH character, a consistent narratee presence for the writer/director of a movie (as well as for each character) makes a movie an ideal format for deconstruction purposes.

As for this content analysis on *The Warriors* (Gordon & Hill, 1979), a consistent narratee presence of its writer/director would indicate an origin from Hill. Hill is also a contributing

writer as well as producer for both movies that Rushing (1989) critiques, making the claim of a

presence of his personal narratee in *The Warriors* even more relevant to this content analysis. I

could anticipate that an ideal narratee of the static/cinematic story for *The Warriors* could be a

result of an artistic visioning process of Hill. Cinematic critic and author Kawin (1978) refers to

the proxy manifestations of a writer/director's presence in the static/cinematic story of a movie,

as to give a movie a first-person voice, as "mentations" (p. 12). Wilson (1986) is slightly

hesitant to accept this construct by Kawin. However, Wilson ascribes partially to the notion of

mentations by suggesting:

> … Kawin might mean that the contents of the screen are presented so that they will be
>
> recognized, directly and explicitly, as film material about which the film maker has
>
> reflected, judged, and made decisions in the activity, partially on display, of forming that
>
> very film. (p. 131)

In contrast to the claims of Kawin and Wilson, however, in performance storytelling, an

envisioning process for stories involves that the performance storyteller be in plain sight to

others rather than as a manifestation in the form of a proxy.

Since the performance storyteller is typically the only one that is visible onstage, a

performance storyteller relies heavily on devices that articulate oral language. This is where I

would incorporate the concept on the elements of a ritual performance as most of these forms of

articulation pertain to a performance storyteller's physicality. Performance storyteller and

author, Lipman (1999) discusses the importance of a performance storyteller being "present" in a

story as performance "storytelling always constitutes an *event*" (p. 12, italics in original).

Lipman offers more of a distinction on what being present as a performance storyteller means

with the following:

Being there requires a physical presence … but it also calls for your intellectual,

emotional, and imaginative presence. It implies that you actively coordinate all the

artistic and practical elements in the storytelling event …. Being present means thinking

in the present as you tell. (p. 12)

Because of a reliance upon physicality with devices of oral language, it seems that the

performance storyteller places an importance on occupying a performance space to achieve being

present. The proper occupation of the storytelling space allows for a better performance to the

audience with the effective use of oral language and its devices. Lipman writes, "one of the most

concrete elements of the oral language is the storyteller's spatial relationship to the listeners" (p.

28).

There are, as Lipman (1999) states, many "expressive elements of oral language" that can

combine to be more effective during a performance storytelling event (p. 29). Because of this, it

appears that nuances of ritualization would also manifest here to intertwine into performances.

Lipman elaborates much further on the expressive elements of oral language with the following:

Oral language can simultaneously present a word, a tone of voice, a facial expression, a

gesture, a posture, an eye direction, and an orientation in space. Each of these elements

represents a dimension of communication, and the various dimensions can reinforce each

other to produce something more powerful than that of words alone …. The most

successful storytellers—as well as actors and public speakers—draw on this complex

world of simultaneous expressive possibilities …. Further, the user of oral language can

create a simultaneous cluster of expressive elements that portrays a character clearly and

suddenly. (pp. 29-30)

In setting the stage to prepare for the TUH character to enter a story, I would argue that the expressive elements of oral language and its devices from a performance storyteller seems to make the audience more than mere "listeners" of the story (p. 28). I find that they are more so as spectators or voyeurs as well as eavesdroppers rather than listeners. I claim that this is a commonality that helps transcend not just an envisioning storyteller, but also the narratee and TUH character to within the ritual practice of shamanism which I will now review.

The shamanism complex. To clarify, the use of the term ritual here is to take on a wider meaning apart from what Sobol (1999) projects. Sobol supports the use of the term as it pertains to the voyeuristic/eavesdropping audience. Specifically, Sobol posits an understanding of ritual "as pertaining to a threshold" where the "fundamental creative, psychic, or spiritual powers may be encountered" (p. 122). I pose the meaning of ritual to revolve around the performance storyteller who is already beyond the threshold which Sobol describes. Sobol states that the "narrative subtext" of the "ritual ordeal" is of the "unconscious or occult" in which an audience or community participates by the means of "spectatorship" (p. 122). So, a ritual, in essence, seems to take on characteristics of a ceremony or even an exorcism of the narratee perhaps.

What else does the ritualization process of the envisioning performance storyteller, the narratee, and *The Unsung Hero* (TUH) character suggest about shamanism? By looking at the performance storyteller, the narratee, and the audience from a shamanism standpoint, it is possible to see that a storytelling performance has similarities with what the English translation of French anthropologist, Lévi-Strauss (1958/1963), describes as a "magico-socio" healer/patient experience (p. 184). With a patient as a narratee and a performance storyteller as a practitioner of the healing-arts of shamanism, what role would the voyeuristic/eavesdropping audience members play? It would be possible to ponder upon the voyeuristic/eavesdropping audience's

role, but I want to first consider the exchange between a performance storyteller and a narratee in the envisioning process of a storytelling performance.

The shamanism performances descriptions in the English translation of Lévi-Strauss (1958/1963) has striking similarities to performance storytelling, specifically with a concept of a narratee as the patient of shamanism. The English translation of Lévi-Strauss includes the following about the shamanism performance:

> In treating his patient the shaman also offers his audience a performance …. We shall say that it always involves the shaman's enactment …. But we must not be deceived by the word *performance*. The shaman does not limit himself to reproducing or miming certain events. He actually relives them in all their vividness …. And since he returns to a normal state at the end … we may say, borrowing a key term from psychoanalysis, that he *abreacts* …. In this sense, the shaman is a professional abreactor. (pp. 180-181, italics in original)

If what Lévi-Strauss indicates is true, I could presumably suggest that the purpose of TUH character is to acknowledge the voyeuristic/eavesdropping audience during a story similarly to what Lipman (1999) describes above concerning oral language devices.

So, to further incite the voyeuristic/eavesdropping factors, it seems that TUH character has the additional luxury of advancing a story's morphology while simultaneously being a harbinger device of misfortune. In Lévi-Strauss (1958/1963), there is also another ritualization affiliation with the shamanism performance experience. During this ritual, a "fabulation" takes place involving a "mystical communion" that communal audiences are to judge and to reaffirm as valid or not valid (p. 184). As with performance storytellers, the voyeuristic/eavesdropping

audience indicates affirmation with applause. The English translations of Lévi-Strauss also

states the following about the shamanism ritual affirmation process:

> An equilibrium is reached between what might be called supply and demand on the
>
> psychic level …. Integrating all the elements of a total situation, in which sorcerer,
>
> patient, and audience, as well as presentations and procedures, all play their parts.
>
> Furthermore, the public participate in the abreaction, to a certain extent, along with the
>
> patient and the sorcerer. It is this vital experience of a universe of symbolic effusions
>
> which … allow the public to glimpse as 'fireworks' from a safe distance. (pp. 181-182)

There is also the following reiteration in Lévi-Strauss: "It is true that in the shamanistic cure the

sorcerer speaks and abreacts for the silent patient" (p. 183). As an overall terminology reference

for the shamanism performance experience (vis-à-vis the phenomena involving the performance

storyteller, the audience, and the narratee), Lévi-Strauss refers to aspects in relation to the above

process or ritual as the "'*shamanistic* complex'" (p. 183, italics in original).

I do not reject the claims by Lévi-Strauss (1958/1963), so I want to emphasize his

abreactor term, or the practitioner of shamanism concept, further by adding a few other scholarly

viewpoints. Concerning the views on the abreactor or the practitioner of shamanism, once again,

I mention Kottak (2007). Kottak states, "all societies have medico-magico-religious specialists"

(p. 219). In a similar manner, medical anthropology scholar, Brown (1998) adds, "these people

may be shaman, *curanderos*, 'medicine men,' folk healers, or physicians" (p. 7, italics in

original). Kottak writes, "if there is a 'world's oldest profession' besides hunter and gatherer, it

is **curer**; often a shaman" (p. 14, emphasis in original). To be more in conjunction with these

claims, I still consider other scholars who mention more upon the additional aspects of

shamanism.

In terms of the ritual abreacting of shamanism, Brown (1998) states, "in technologically simple societies like bands and tribes, with shaman as the principle healers, the medical system is integrated and often indistinguishable from the local religion" (p. 108). Conversely, Kottak (2007) points out that "**shamans** aren't full-time religious officials but part-time religious figures who mediate between people and supernatural beings and forces" (p. 219, emphasis in original). Thus far, regarding shamanism, I do not necessarily discredit these descriptions or claims, hence their inclusions here, but I now turn to further scholarly emphasis to include as well. Etiology expert, Foster (1976) assists with making a clearer distinction on shamanism.

According to Foster (1976), "[t]he shaman, with his supernatural powers, and direct contact with the spirit world" is "primarily concerned" (from an ethnomedicine standpoint) with "the logical responses in personalistic, multiple causality, etiological systems" (p. 778). Brown (1998) ascribes to a belief that the above aspects pertains centrally to mental illness by stating, "illness refers to a person's perceptions and lived experience of being sick or 'diseased' …. The study of illness involves cognitive and social psychological issues" (p. 108). Regarding the treatment of illness with shamanism, Foster continues, "treatment for the immediate cause may be administered … or the task may be turned over to a lesser curer, perhaps an herbalist" (p. 778). Perhaps, a performance storyteller gives lesser healing rites to TUH character as a curer of the voyeuristic/eavesdropping audience as the performance storyteller attempts to focus his or her energies upon advancing the story morphology to the narratee.

How does TUH character accomplish the above interaction? As I mention in Chapter One, TUH character serves as a psychological point of return for the voyeuristic/eavesdropping audience in a form of a prefiguration for a forthcoming misfortune in a story: a harbinger device of misfortune. Misfortune involves a psychological comprehension of the narrative discourse,

perhaps, as a performance storyteller simultaneously grapples with the envisioning process as he or she appeases an ideal narratee with a story. Meanwhile, the performance storyteller also could invoke the optional force upon TUH character to imbue it with the dubious task of healing the audience. The reckoning by a voyeuristic/eavesdropping audience of TUH character perhaps cures them of feeling illness of the misfortune effect of a story.

The above recollection process, perhaps, involves treating what Lévi-Strauss (1958/1963) refers to as the "sympathetic nervous system" of the voyeuristic/eavesdropping audience (p. 168). Yet, claims as such would indirectly suggest "efficacy for certain magical practices" in terms of the ritualization of performance storytelling and shamanism (p. 168). Storyteller and Jungian psychoanalyst, Estés (1992), describes the ritualization process with the following:

> Among storytellers, it is called "sympathetic magic"—meaning the ability of the mind to step away from its ego for a time and merge with another reality [the reality of the narratee-spectator], experiencing and learning ideas there it can learn in no other form of consciousness and bringing these back to consensual reality. (pp. 387-388)

Albeit, the ritualization similarities between shamanism and performance storytelling are quite evident, but a performance storytelling event contains too many variables to remain empirically consistent. Hence to analyze TUH character requires a broad lens upon story characters beyond the constraints of the ritual of performance storytelling, especially since a possibility of narratee-spectator inconsistencies can persist during performance storytelling events.

Cinematic effusions. Storytelling performances can vary, and that emphasizes the need for a static/cinematic story format (a movie) in underscoring consistent depictions of *The Unsung Hero* (TUH) character. To a certain extent, I hold the same claim for the narratee, but because the characters are live action depictions, it has less relevance in movies. Unlike the live action

characters, the narratee seems to retain its phantasmal attributes. Regarding the depictions of the live action characters in static/cinematic stories, an author on screenwriting, Axelrod (2004), indirectly contributes an insight into the aspects of the idiosyncratic robustness of a character in movies. In turn, this allows for an explanation of how TUH character can have a portrayal of a functional character in movies. By rule, the idiosyncratic robustness of all characters is bound by a measure of internal conflict or the lack thereof. Axelrod measures internal character conflict with what he terms, "*layering* as a foundational device" to amplify the complexity of all characters (p. 1, italics in original). Thus, a specific character's inner conflict is indicative of a character's specific dynamic layering. I discuss the layering as a device concept more, and how it is relevant to TUH character, in Chapter Three. Axelrod also describes what a character in a movie is, and that it is merely that of an observer's own visual perception.

What movie characters are perceivable as while on-screen to an observer are the projection of what Axelrod (2004) identifies as "cinelogues," who are only "characters that are real only by a virtue of the fact that they exist on-screen" (p. 1). Axelrod asserts that "cinelogues" exist as characters that are the result of the "measure of someone else's imagination" or as a "character as *pastiche*—an image or a semblance of someone real" (pp. 1-2, italics in original). In the process of his discussion, Axelrod initially makes mention of Campbell (1972). Axelrod discusses the "nuclear unit" as well as the monomyth as comparable to "the three acts of an Aristotelian play" (p. 23; p. 14). I acknowledge these remarks by Axelrod as relevant to storytelling (as a whole).

Within this review of literature, I bring about awareness of secular wisdom to signify the concretization of TUH character type. Abstract views from contributing scholars help to unify storytelling as an unconventional artform directly and indirectly. Further unconventional views

by other scholars provide substance on the ritualization of performance storytelling and correlates it with abstract aspects of shamanism. Conventional views from further scholars attempt to justify a presence of a mysterious personage (or aim back at one), but from a contrasting, if not opposingly dominant, theological lens. The secular side as well as the sacred side, are both views that hint at some aspect of truth in their scholarly character treatments.

However, to be as exact as possible about TUH character would require demonstrating that in stories in which TUH character takes part, misfortune does follow thereafter in that static/cinematic story. Furthermore, without much of what poet and author Nemerov (1940) refers to as "residuum or accretion" in a character to account for, TUH character would only, in a figurative sense, retain its personification as a mere phantom character type (p. 3). At the onset appearance within the plot of a story, TUH character manifests as a harbinger device of misfortune, and ceases to be a phantom presence from the collective illusionary unconscious of a voyeuristic/eavesdropping audience. The idiosyncratic robustness, or the lack thereof, of TUH character is indicative that this character holds sway without much internal conflict. A lack of internal conflict personifies TUH character with an abundance of obscurity in comparison to the other characters in a story; static or otherwise.

In Chapter Three, I indicate how I extract TUH character from a static/cinematic story. Later, in Chapter Four, is an interpretive deconstruction of a static/cinematic story of *The Warriors* (Gordan & Hill, 1979). I claim that *The Warriors* flawlessly features TUH character. In his discussion on Propp (1929/1968), Dundes (1968) states, "Propp's *Morphology* is the exemplar par excellence" of a "linear sequential structural analysis" or a "'syntagmatic' structural analysis" (p. 1, italics in original). I describe *The Warriors* with the same accolade for its static/cinematic story depiction of TUH character as a harbinger device of misfortune.

CHAPTER 3

METHODS

In understanding the interrelationship between folklore and literature, and between
folklore and the mass media, the emphasis has hitherto been principally upon content.
—Dundes, 1968, p. 4

I have taken into consideration the way Scheub (1998) asserts his storytelling trope

analogy upon the ancient stone wall murals in Africa, (pp. 8-13). Similarly, as a type of homage

to Scheub, I asserted a similar analogy to this content analysis with a claim that a movie is a

derivative of storytelling and that *The Unsung Hero* (TUH) character can be interpreted from a

visual depiction in a static/cinematic story of a movie. By analyzing the anatomy of the

static/cinematic story of *The Warriors* (Gordan & Hill, 1979), I identified a concise

representation of TUH character, and this allowed for an even deeper understanding of its story

to take place. A better understanding of both character and story is what allows for a discussion

on the efficacy of the application of a harbinger device of misfortune into movies to then be

formulated.

Practical research design enthusiasts, Leedy & Ormrod (2016) explain that a content

analysis is a "qualitative research design" that "typically involves some form of human

communication," in which "a body of material is systematically examined to detect general

patterns, themes, or biases" (p. 367). From a socio-cultural standpoint, a content analysis has

parallels with ethnology. According to Kottak (2007), ethnology "examines, analyzes, and

compares the results of an ethnography … it uses such data to compare and contrast … to make

generalizations about society and culture" (p. 3). Communication specialist and professor,

Krippendorff (2004) states that "ethnography emerged in anthropology" and that

"Anthropologists …" first "started using content analysis techniques in their studies of myths,

folktales, and riddles (p. 12). So, since this research is an infusion of a specific character type

with what Neupert (1995) describes as "the principles of narrative construction and

organization," the relationship of the "narratology" or the storytelling of movies can be further

accentuated (p. 12). A content analysis of a movie is most beneficial in ascertaining "textual

structures and logic" of narratives, static or otherwise (p. 12).

　　　As to what objective a specific content analysis intends to fulfill, I turn, perhaps

ironically, to Frentz & Rushing (1995). Although it is easy to see the basis to their claims

(Native Americans as forerunners to the cybernetic hunter archetype) as disturbing in Frentz &

Rushing, I can still find merit in their description of what all content analyses (including this

one) sets out to accomplish (p. 6). In a content analysis concerning movies, Frentz & Rushing

state that "the luxury afforded … is that we can experience" movies "in greater detail and try to

communicate something of their deeper importance to the world in which we live" (p. 8).

Optionally, a content analysis may incorporate "hermeneutics" that "questions the stability of

truth and acknowledge the impact of the subject on the object it contemplates" (p. 20). As ironic

as it may seem, when it comes to Native Americans, both Rushing (1989) and Frentz & Rushing

do not exactly meet the above standard. However, based upon the noteworthy key insights that

Frentz and Rushing do contribute here, I believe that the application of a content analysis to be

an adequate fit for analyzing the static/cinematic story of *The Warriors*. Deconstructing *The*

Warriors allows for a feasible interpretation of the interactive role of TUH character relevant to

the primary morphological interactions of the whole story. I conducted the content analysis of

the static/cinematic story of *The Warriors* for two fundamental reasons.

　　　First, I wanted the visualization of a static/cinematic story (for consistency purposes),

which denoted that misfortune followed the appearance of TUH character. Second, I clarified

whether *The Warriors* demonstrated TUH character as a harbinger device of misfortune

effectively which I could compare with other stories. However, since I appropriated Rushing

(1989) into aspects of this work, I allowed my ethnic advocacy obligation to influence my

decision to focus on a contemporary form of Western expressionism; a movie.

As I deconstructed *The Warriors*, my personal philosophies, as an urbanized Native

American, formed an etic approach to this Westernized static/cinematic storytelling. Kottak

(2007) defines emic as pertaining to a study that "focuses on native explanations and criteria of

significance" (p. G-3). Kottak states that etic deals specifically with a study that "emphasizes the

observer's rather than the natives' explanations, categories, and criteria of significance" (p. G-4).

I applied this etic approach in conjunction with *The Warriors* as best I could. Ostwalt, Jr. (1995)

seems to also support methods similar to mine, which I could apply to Americans of non-

indigenous descent; he argues:

> Popular culture provides the context for understanding the values, belief systems,
>
> religious imaginations, and myths of a particular people at a particular time …. If we
>
> want to attempt to understand the contemporary United States, we must study the books
>
> Americans are reading, the films they are paying to see …. (pp. 158-159)

I also chose the findings in Propp (1929/1968) as a justification when I emphasized cultural

points of view in this analysis.

As a springboard or platform, scholars have indicated that Propp's (1929/1968) work

could be considered cross-culturally valid. Dundes (1968) inspirationally writes:

> … parts of Propp's Morphology may be cross-culturally valid …. If there is a pattern in a
>
> culture, it is by no means necessary that it be limited to only one aspect of that culture ….
>
> Culture patterns normally manifest themselves in a variety of cultural materials. Propp's

analysis should be useful in analyzing the structure of literary forms (such as novels and plays), comic strips, motion-picture and television plots, and the like. In understanding the interrelationship between folklore and literature, and between folklore and the mass media, the emphasis has hitherto been principally upon content. Propp's *Morphology* suggests that there can be structural borrowings as well as content borrowings. (pp. 3-4, italics in original)

Dundes points out in his critique of Propp, that an analysis of recurrent story elements is just as applicable to content pertaining to performance storytelling as it is to the content of movies. I believe that it is because of the interchangeable format principle by Propp that allowed for my homage to Scheub (1998) to be possible, despite how little Scheub adds about Propp.

Once I added the concepts of Dundes (1968), an analysis of *The Warriors* that pertained to TUH character as a harbinger device of misfortune became more feasible. I denoted the other essential static/cinematic story aspects of *The Warriors* that corresponded with its depiction of TUH character. I also maintained a narrow divergence from existing scholarly works, such as Spiegel (1976), Monaco (1976) and Chatman (1978). By doing so, I strengthened concepts of other cinematic frameworks to still potentially intersect with this analysis.

As I proceeded with the deconstruction, I had to categorize *The Warriors* within a specific movie genre because the incorporation of a misfortune motif indicated a genre trend. I had an underlying expectation that the propensity for misfortune had more of a connection to a specific genre rather than it would in every movie genre. The movie scholar, Kaminski (1985), rationalizes the necessity of a movie genre classification with stating the following:

Genre analysis can involve an attempt to understand the milieu and background of the work through its relationship with religion, mythology, the social sciences, psychology,

and anthropology …. The very persistence of genre films argues that they must be

dealing with basic aspects of existence and social/psychological interaction, or they could

not continue to be made. (p. 3)

I have drawn the association that in *The Warriors*, its static/cinematic story subtly emphasized

overtones which I see as pertaining to the genre of the gangster movie.

Thus, for this analysis, I narrowed the scope to the gangster genre, and within that, the

static/cinematic story of *The Warriors*, to underscore TUH character as a harbinger device of

misfortune. One word that I would use that would epitomize the genre of the gangster movie is

criminality. Movie and media aficionado, Wilson (2015), defines a gangster movie genre with

the following:

The contemporary gangster film is best characterized by two main production tendencies:

the historic and the contemporaneous. Both tendencies are further fragmented by their

generic mobility as hybrids and sub-genres …. It becomes easier to trace how the

contemporary gangster genre is further fragmented and yet remains clearly identifiable as

a gangster film through its reliance on the genre's historic development and its close

connection to the topicality of true crime narratives. (p. 105)

In *The Warriors*, its static/cinematic story tends to glorify a villainous, or criminalized, character

as relevant to the movie's central focal point, hence, I categorized it as in the genre of the

gangster movie.

For a succinct analytical method, I approached *The Warriors* with the movie analysis by

Rushing (1989) in mind. Rushing extensively critiqued the movies *Alien* (Carroll, et al., & Scott,

1979), and its sequel, *Aliens* (Hurd & Cameron, 1986). With Hill having an integral role in the

making of all three movies (which I mentioned previously), it was important that I conducted a

socio/political approach as similar as possible to that of Rushing. Again, the primary goal of this

approach is (upon the conclusion of the content analysis) to have a feasible deconstruction in

place for the story morphological element of TUH character.

Because of the approach factor involved, it required that I analyze citation sources closer

within Rushing (1989) beyond what her interpretations convey. These additional sources I

consulted included, Aeschylus (458 B.C./1962), Pearson (1998), Kolodny (1975), Slotkin

(1973), and Perera (1981). Perera led me to Heidel (1946) and Heidel draws indirect parallels to

The Warriors. I collected the input of Estés (1992), Howatson (1989), and Roman & Roman,

(2010) on my own to help deconstruct *The Warriors* more concisely. As I conducted this content

analysis, I noticed the cultural relevance of Native Americans in Rushing.

As I continued deconstructing the static/cinematic story of *The Warriors*, I started to

analyze what happened to any other characters in comparison to the misfortune that followed the

appearance of TUH character. Hence, during the analysis, one task was to become more aware

of the subtle nuances of the characters and of the story. For a list of the gang members that I also

analyzed from The Warriors (the protagonists of the movie), see Appendix. As for the scene that

functioned as the center of my analysis, an unknown individual (TUH character) makes an

appearance at the underground hideout of the street gang, The Riffs, which I discuss in detail in

Chapter Five. For the observational approach that I made use of, I borrowed from Wilson

(1986), who refers to an "epistemic access to narrative" or an "epistemic base" (pp. 3-4). Wilson

explains that using these types of observational approaches allows there to be "a transformed

outlook on the fictional world" (p. 8). Wilson identifies three implied access types to narratives

that allow a critic to extrapolate story content from what are camera shots of moving pictures on

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a screen. Wilson mentions these three accesses to movie narratives as: "epistemic distance," "epistemic reliability," and "epistemic authority" (pp. 4-5).

Of the three types of epistemic access to narrative, I relied upon the epistemic distance approach as well as the epistemic authority approach. Having an epistemic access to narrative in place while I made assessments upon the TUH character, gave substance to what was taking place in my analysis. I indicated what, if anything, TUH character does in relation to the story and was then able to determine if the element of misfortune did follow indirectly or directly after the appearance of TUH character in *The Warriors*.

For TUH character, I applied two levels of observational scrutiny that Axelrod (2004) refers to as "*layering* effects" (p. 1, italics in original). The application of the levels of layering helps define any specific story character, especially in movies. According to Axelrod, the two layering levels I had to look for to identify the TUH character in the movie example are "the major traits exhibited by a character" and "the idiosyncrasies exhibited by each character" (p. 1).

I stripped away some of the layering scrutiny which allowed a persona to formulate for TUH character that represented the ego of antiquity or primal form. American playwright, Egri (1960) describes the different levels of layering as the "tridimensional-character bone structure" (p. 32). Axelrod (2004) also refers to this as "the outline of a character" (p. 3). For plot purposes, the motivation of TUH character seems to be to continue in a state of nondisclosure about its characteristics after its introduction, rendering the character's presence as obscure to the primary characters in the story. This contributed to giving TUH character the nuance of a neutral third party and furthered the grounds for it to be a story device. Therefore, by absorbing what Dundes (1968) refers to as "latent content" from *The Warriors*, what I absorbed proved to be quite useful in identifying TUH character in a static/cinematic story (p. 2).

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CHAPTER 4

ANALYSIS

For this analysis, I conduct a thorough observation of the static/cinematic story of the movie, *The Warriors* (Gordan & Hill, 1979). First, and most importantly, I discuss what I allege is a visual appearance of *The Unsung Hero* (TUH) character. I explain the ramifications that pertain to the incorporation of TUH character into the static/cinematic story of the movie example, thereby evidencing its existence.

Second, I critically analyze the deep (almost subliminal) mythological references in *The Warriors*. I go about this primarily by first deconstructing the intrinsic characters of the story or what Propp (1929/1968) refers to as "the dramatis personae" (p. 7). I aim to demonstrate that the static/cinematic story of *The Warriors* could metaphorically represent the motif of the matriarchal co-optation of the masculine archetype. To offer an analogous template, I work from Rushing (1989) to help exemplify this type of approach as conducive to my claims. Rushing strongly asserts that the two movies she analyzes are the metaphorical representation of the patriarchal co-optation of the feminine archetype.

Lastly, the major common bond that links the content analysis by Rushing (1989) with the current one is the abstract concept of the frontier myth that she heavily critiques. Rushing takes an ambivalent stance towards Native Americans and refers to a Native American role in the frontier myth concept to attempt to exemplify her work. Because I am a Native American, the ambivalent stance that I mention by Rushing allowed her analysis to intersect even further with this one on *The Warriors*. However, due to ethnic underrepresentation, I want to prevent Rushing's depictions of Native Americans from overshadowing my claims, as though mine are inferior to readers (or hers), which I will address off and on from here more straight-forwardly.

Content Analysis: *The Warriors* (Gordan & Hill, 1979)

The Warriors (Gordan & Hill, 1979) is a prime movie example for analysis purposes due to its effective depiction of *The Unsung Hero* (TUH) character. The fictitious setting of this movie is set during the late 1970s, depicting events of street gang violence in New York City. There is one sole authoritative gang of the narrative, The Riffs, which operates as an aspiring organized-crime syndicate. The Riffs have influential dominance over the other street gangs in the story which also includes The Warriors.

Story. A street gang that runs Coney Island in Brooklyn, NY, The Warriors, receives an invite to a conclave by The Riffs, the most powerful street gang of the New York City area. Only nine members of each local gang can attend. Members of The Warriors that attend include: Cleon, Swan, Snow, Cowboy, Vermin, Rembrandt, Fox, Cochise, and Ajax. The outdoor rally is at night and there is a truce of all the street gangs all throughout New York City. The Riffs want to propose that every gang should unite against the police.

The spokesman for The Riffs becomes the victim of assassination while on stage at the rally. Pandemonium ensues. The gunshot brings the police in droves, and attention to The Warriors. During the commotion, the leader of The Warriors, Cleon, is on the receiving end of blame by a rival gang, The Rogues, for the assassination. The real assassin is the leader of The Rogues, and Fox sees this. The Riffs begin to believe the leader of The Rogues after Cleon fights off a small attack by The Rogues. The Riffs overtake Cleon and he is presumably dead, and the rest of The Warriors flee the raid to hide in a nearby cemetery.

The Riffs modify the truce, and the word is put out for all gangs to take down all the members of The Warriors. A local DJ on an overnight radio show further instigates the trouble for The Warriors on the air with her subversively explicit commentary and evocative music.

As second-in-command, Swan takes over and gives the order to follow him back to Coney Island. As The Warriors slowly advance back to Coney Island, they encounter other gangs who want to confront them for the blame of the assassination. Besides The Riffs and The Rogues, The Warriors also encounter The Turnbull ACs, The Furies, The Lizzies, The Punks, as well as a second-rate gang, The Orphans. Along the way, The Warriors receive accompaniment from a local woman with a life of trouble, who initially commiserates with The Orphans. She has the name of Mercy.

The New York City police continue to also pose a threat to all the gangs, including The Warriors. The police cause The Warriors to split up, and The Warriors lose Fox as well as Ajax at the hands of the police in the process. The local DJ continues to announce unfavorable updates on The Warriors on her overnight radio show.

Swan and Mercy build a slow-growing bond. Justice for the culprits of the assassination, The Rogues, shows up in the form of an unknown and mysterious character. The unknown and mysterious character informs The Riffs of the identity of the real assassin.

The remaining members of The Warriors (and Mercy) fight all night and make it back to Coney Island, but The Rogues simultaneously track them there. The leader of The Rogues pulls his gun on Swan after they confront each other on the beach. Swan pulls his switchblade on the leader of The Rogues. Subsequently, The Riffs track The Rogues and The Warriors right as Swan subdues the leader of The Rogues with the switchblade. The Riffs allow the six remaining gang members of The Warriors with Mercy to leave in peace.

The Rogues remain, unable to leave the beach, and they are largely outnumbered by The Riffs. The Riffs get their revenge on The Rogues. The local DJ gives a public apology on the

radio and she plays The Warriors a song of empathy. The Warriors walk along the beach, Swan and Mercy hold hands. The movie ends.

Flawless Entrance: *The Unsung Hero*

The harbinger moment in *The Warriors* (Gordan & Hill, 1979) comes to fruition only for those who observe the movie, as well as narratively for The Riffs. Unbeknownst to the members of The Warriors, the harbinger moment is in the form of the unknown character that arrives at the hideout of The Riffs. After The Warriors defeat The Punks, *The Unsung Hero* (TUH) character appears, with the inferential truth as the purpose of his appearance is left verbally ominous with absolutely no dialogue from him. There is only a visual inference of TUH character disclosing the identity of the real assassin to the leader of The Riffs. In addition to speaking no dialogue; TUH character has no backstory (visually, it is also unclear whether he was even present at the gang rally). And once the unknown character enters the movie, the unknown character never appears again in the movie. For further emphasis on TUH character in this movie, I refer to Chapter Five. Below, I analyze the additional contents of *The Warriors* to embellish on the intertwining elements which lead up to the entrance of TUH character into the story.

The Matriarchal Co-optation of the Masculine Archetype

In *The Warriors* (Gordan & Hill, 1979), the story contains multiple mythological references. Many of the mythological references in this movie illustrate aspects of Rushing's (1989) ideas about the patriarchal co-optation of the feminine archetype in movies. In terms of gender relations, *The Warriors* appears to be in a reverse order in comparison to the analysis by Rushing. This reverse order demonstrates that the co-optation framework in the criticisms by Rushing might not be of a singular sort; with a regard to viewpoints. A successful inverse of the co-optation theme onto *The Warriors* should illustrate that a claim of a singular scenario for a

gender co-optation theme in stories would not make for a definitive view. To understand gender, according to how I apply it here, I would like to point out that Anthropology scholar Stone (2000) indicates that gender is a broad topic, but attempts to define gender to be: "the social roles that women and men play, the values surrounding male and female activities, and people's particular conceptions of the meaning of sexual differences" (p. 1).

Moreover, I attempt to predominantly analyze the inverse to the co-optation approach from Rushing (1989) on *The Warriors* to assist in analyzing *The Unsung Hero* (TUH) character. I want to examine the critical role in which gender relations factor into making a substantial claim about the idiosyncratic robustness (or the lack thereof) of TUH character. Substantiating an inverse of the co-optation theme also allows reason for the deconstruction on the Native American remarks by Rushing given that I identify as a Native American. I discuss the references on Native Americans by Rushing further in Chapter Five. As part of these gender framework comparisons, I also explore many of the integral characters that also advance the static/cinematic story of *The Warriors* to coincide with the stance that Rushing sets up.

The *dramatis personae*: Cyrus. Cyrus, the leader of The Riffs, touts his inner-frontiersman plan during his midnight rally of gang members right before his assassination. By scapegoating the police of greater New York City during his gang rally address, Cyrus reveals his plan for there to be "one gang" that takes over "one borough at a time" (Gordan & Hill, 1979). Cyrus really intends to make commodities out of all the other street gangs as he makes The Riffs into the all-seeing eye over all of New York City in the process. Rushing (1989) adds that this behavior type in males is a "pastoral impulse" of "the frontier myth" (p. 6; p. 1). Rushing also labels "the land-based frontier myth" as "the tyranny of patriarchy" (p. 9). Rushing firmly ascribes to the ideological construct that "the land in the frontier myth," from an

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allegorical lens, is viewable "metaphorically as female" (p. 1). New York City belongs to the land of the frontier myth, and Cyrus wants The Riffs to take total control over the city by overrunning the police.

Indirectly Inducing the Feminine Archetype by the Trickster Character

In retrospect, the views on femininity in Rushing (1989) parallels themes within the story of *The Warriors* (Gordan & Hill, 1979) and intertwines with the actions of the trickster character. These parallel themes of femininity lead to the downfall of notable members of The Warriors; Ajax, Fox, and Cleon. Their demise happens prior to the midpoint of the movie, so aspects of their deconstructions may seem minimal in relation to the morphology to the rest of the story. A general principle to this content analysis is contingent upon the notion that the leader of The Rogues is the trickster character in the story of *The Warriors*.

The *dramatis personae*: Cleon. Apart from Ajax and Fox, Cleon's demise corresponds directly to his confrontation with the trickster character during the conclave. After he kills Cyrus, the trickster character plays a scapegoating trick by accusing Cleon (and The Warriors) of the shooting in front of The Riffs. Members of The Riffs overpower Cleon after he effortlessly confronts the trickster character. Moreover, in a scene cut from the beginning of the movie, Cleon deliberately refuses to listen to a matriarch of Coney Island who instinctively tells him not to attend the conclave.

Cleon, in his actions and his words, expresses his respect for the bold aspirations of Cyrus. In *The Warriors* (Gordan & Hill, 1979), Cleon and Ajax are metaphorical derivatives of tragic Greek mythological character references. Howatson (1989) depicts Cleon, historically, as gaining his reputation as an "Athenian politician" who later uses his Grecian political clout in warfare to bring "power, glory, and wealth to the Athenian people" (p. 140). However, Cleon,

like his Athenian counterpart, endures defeat during battle. In the year, 422 B.C., Cleon "was

defeated and killed at Amphipolis by the Spartan general Brasidas" (p. 140).

The *dramatis personae*: **Fox.** In contrast to Cleon, Fox endures a fate due to the

matriarchal co-optation of the masculine archetype that arises as a reaction in the sequence of

events following the trickster character shooting Cyrus. Off screen, Fox, a traditional folktale

character reference, typically as Lechner (2004) indicates, a "popular trickster … of European

origins," relays to Swan the identity of the assassin of Cyrus (p. 121). However, the role of Fox

in this movie makes him less of a trickster character as he witnesses the shooter to be the

trickster character. Instead, Fox takes on much more of the characteristics of other animal

folktale characters or "American counterparts," and this makes him more of the "trickster's

opponent" (p. 120). Putting the notion of the leader of The Rogues as the role of the trickster

character into context, it makes logical sense for Fox to be a foe to the trickster character.

As the story starts to intensify, policemen descend into the subway station, The Warriors

scatter. Fox and Mercy flee together from the policemen. As if in the form of karmic justice for

insulting Mercy in a misogynistic way for knowing each member of the lowlife gang, The

Orphans, and criticizing her for how she runs, Fox ends up into the clutches of an interloping

policeman waiting in the shadows. Instead of perhaps assisting Fox, Mercy stands by as he and

the policeman wrestle. Mercy leaves before the policeman flings Fox in front of an oncoming

subway train, all as an indirect consequence of the trickster character killing Cyrus.

The *dramatis personae*: **Ajax.** Thematically, Ajax also meets his fate in tragedy as well.

A classical depiction by Roman & Roman (2010) of Ajax is that of a "hero that turns against his

own community and ends up embracing a radically solitary death" (p. 43). Eventually, Ajax

"finds himself in an unthinkable situation" and punishes himself with suicide (p. 47). The

scholarly consensus is that per his own punishment, Ajax accepts that he is to be "the author of the undoing of his own ideal of manly excellence and the warrior's nobility of action" (p. 47). Ajax in *The Warriors* (Gordan & Hill, 1979) parallels these characteristics that I mention.

Ajax successfully subdues a policeman in the subway station and easily defeats the leader of The Furies but is unable to resist temptation in the form of the irresistible opportunity on a park bench left waiting as a trap. Following the defeat of The Furies in the park, Swan, Snow, Ajax and Cowboy prepare to exit the park. Ajax insists upon his own abandonment inside of the park, where he makes the mistake of succumbing to his primal tendencies upon a woman whom the credits simply refer to as "Policewoman" (Gordon & Hill, 1979). For the purposes of this analysis, I refer to this character as the matriarch of the park.

The dramatis personae: *Policewoman*. I metaphorically refer to this feminine character as the matriarch of the park because (as I discuss below) like Mercy and the local DJ character, she exemplifies attributes of someone who is morally conflicted. She is lost and a mere tool for the hunt for gang members (her prey) on behalf of the patriarchal NYPD, as she harnesses her feminine instincts in a wilderness environment (the park) to serve their purposes. Torn between feminine instinct and occupational captivity, unlike Mercy and the local DJ character, the matriarch of the park exhibits conduct that indicates that she is unaware as to why she is lost. The matriarch of the park seems to have no remorse for any male gang member that encounters her deceit—even Ajax. Regardless if it had been Swan, Snow or Cowboy that stayed behind instead, the predicament of The Warriors seems to matter not to the matriarch of the park.

To put it another way, the matriarch of the park is split between having authoritative dominion over the natural realm of the park and civil/public servitude. The matriarch of the park at first appears to be an irresistible opportunity for Ajax to flirt with zeal, but she eventually

reveals herself to be an undercover policewoman. During their encounter, Ajax becomes aggressively sexual, and he springs the trap set by the matriarch of the park as she attaches the bench they are sitting on to Ajax by the wrist with handcuffs. What the matriarch of the park resembles in this movie is what Rushing (1989) mentions as "the sacred consort … of Dionysus" (p. 4). Ajax is, in the spirit of a warrior, defiantly put under arrest by the backup policemen that the matriarch of the park summons to her. For Ajax to meet his fate at the hands of the matriarch of the park, sets a subtle thematic tone to the wider story in this movie.

In an urban environment such as New York City, a park is about the next closest thing there is to nature. Although just a city park, the matriarch of the park is in her ancient element, and she symbolizes another description by Rushing (1989), "the earth as a whole, not just the land" when she confronts Ajax (p. 4). The role of the matriarch of the park, however, is paradoxical, if not contradictory, as she perpetuates (with her authority in her jurisdiction of the wilderness) the frontier myth that the policemen serve and protect. Ajax assaults the matriarch of the park once she expresses fondness for his muscular physique and after she invites him to "show" her his way "how" to "play with the chicks" (Gordon & Hill, 1979). As an undercover and on-duty policewoman, it becomes clear that she is laying the foundation for an eventual arrest. In assisting the policemen with capturing Ajax, the matriarch of the park willingly engages in the practice of the matriarchal co-optation of the masculine archetype. The Warriors lose Ajax as collateral damage as an indirect consequence of the trickster character killing Cyrus.

The *dramatis personae*: The NYPD. The policemen are a resemblance of the immediate manifestations in the Rushing (1989) discussion of "the frontier hero" and "the masculine ego" (pp. 4-5). There is an ironic twist involving these policemen that interlope their way into the story of *The Warriors* (Gordan & Hill, 1979). The policemen participate as the upholders of the

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law and order of the land, the land of the frontier myth that each gang in this movie threatens to take over. While they wear their patriarchal symbols upon their chests, the policemen in this movie symbolize what Rushing contextualizes as the "Dionysian cults" that express honor for the "earthly deity, Dionysus … the god of both the vine and of violence" (p. 4).

In some movies, the Dionysian emblem is boldly put out on display. The badge of the Dionysian emblem typically is put over the heart as with the Texas Ranger in *Bonnie and Clyde* (Beatty & Penn, 1967). Another example would be the Dionysian emblem on the badge of the policeman that Jason kills in *Friday the 13th Part 2* (Miner & Cunningham and Miner, 1981). Yet another example still is on Lefty in *The Texas Chainsaw Massacre Part 2* (Golan and Globes & Hooper, 1986). Lefty has a much smaller and more discreet pentagram emblem that he wears on his tie. Lefty's tie emblem is in a formation of a disc with the pentagram in the center and is in exact formation as the badge that is in *Bonnie and Clyde*. As for the badge that the policeman wears in *Friday the 13th Part 2*, his badge is the variant type which features a smaller and round shield-like disc in front of a pentagram. There is the stock example also of the badge with a full shield emblem that cloaks what lurks behind it, the heart of a Dionysian cult member that is in secrecy as with the depiction of policemen appearing in *The Warriors*.

It is advisable to point out here that not only does the trickster character have a gun in this movie, but he has a gun and he has a badge. The trickster character pretends that he is a policeman by wearing a badge on his vest to fool others and to fool the keen observers of this movie. When the Dionysian policemen descend into the subway station in this movie, they are personifying a Rushing literal projection of "a modern cavalry" in a "myth of *descent*" motif (p. 11, italics in original). A squad of questing Dionysian policemen, in descent mode, creep up on

an idle subway train The Warriors are waiting in, which causes Swan, Snow, Ajax, and Cowboy

to flee above ground without the rest of The Warriors; see below.

       The *dramatis personae*: Swan. Unlike Cleon and Ajax, Swan is merely a character

embodiment of a metaphorical motif. Swan exhibits symptoms or remnants that allude to a

previous episode, or perhaps episodes, of dispossession or what Jungian psychoanalyst, Estés

(1992), calls "the ugly duckling syndrome" (p. 183). The backstory of Swan (as well as the other

characters in this movie) is under a shroud of fictitious mystery. Although the novel, *The*

Warriors, Yurick (1965), is the basis for this movie, it features different characters with totally

different names. Presumably then, for Swan, he may have, once upon a time, been the

"Wanderer" after being the "Orphan" before becoming the "Warrior," as psycho-spiritualist and

scholar, Pearson (1998) describes (p. 18). Pearson introduces the concept of the heroic mastery

of inner enlightenment, whereby an individual must fulfill certain archetypal roles including the

three I mention above. In this regard, I expect this could be a sufficient reason why Swan is a

suitable match for Mercy, as she endures a type of character transformation during the movie. I

elaborate upon these concepts from Pearson further in the deconstruction of Mercy below.

      Initially reluctant of the situation, Swan develops a liking to Mercy, but he seems unsure

as to why. One thing is clear, Swan can see something in Mercy, otherwise Swan would have

left her amongst The Orphans. Perhaps Swan sees part of himself in Mercy and finds her to be

compatible, as when the "ugly duckling" creature in Estés (1992) first discovers that it is a swan

(p. 182). Unfortunately, unlike the story of *The Ugly Duckling*, rather than "beautiful strangers"

swimming "round and round him in greeting," Swan and Mercy soon learn that they are not at all

like other swan couples during their subway train ride out of the underworld (p. 171). Swan and

Mercy come to realize that there is more to being swans after their awkward rejection from the two other young swan couples on the subway train.

Swan's dagger motif. Swan defeats the trickster character with a switchblade despite the trickster character having a handgun near the ending of *The Warriors* (Gordan & Hill, 1979). I offer a metaphorical explanation to the above morphological story element that appears to be in connection (symbolically) with additional characters. The Lizzies introduce the dagger motif about halfway into the movie. I analyze The Lizzies further below. Metaphorically, Swan harnesses the negative energies from Rembrandt in the form of the many punches Swan endures during the fight scene with The Punks. During this fight, Rembrandt becomes a distraction to Swan after Rembrandt receives a retaliatory counterattack from the leader of The Punks. The leader of The Punks brings a switchblade to their fight with The Warriors. The symbolic switchblade/dagger motif reemerges in the story as Swan obtains one upon the defeat of The Punks. Once the switchblade/dagger is in Swan's possession the dagger motif symbolizes a moment of a turning tide of misfortune onto others—the rival street gang, The Rogues as well as their leader; the trickster character. TUH character, at this point in the movie, has the contextual motivation to emerge as a harbinger device of misfortune.

Nonetheless, The Rogues, unaware of The Riffs already finding out about the truth behind the assassination of Cyrus, track The Warriors to Coney Island. As Swan flings the switchblade/dagger at the trickster character, the kinetic energies that Swan metaphorically harnesses allow for the switchblade to take on its symbolic significance as a dagger motif following the appearance of TUH character. Swan metaphorically summons this energy and redirects the trajectory of the negativity charge of the omen that The Lizzies manage to assail

upon Rembrandt's arm. The switchblade/dagger impales the wrist of the trickster character

before he can attempt to use the same gun from the beginning of the story on The Warriors.

The *dramatis personae*: D.J. The feminine disc jockey character remains unknown with

only the initials "D.J." in the credits of *The Warriors* (Gordan & Hill, 1979). Despite her being

nameless, this character portrays the omniscient voice of the underworld (the subway) and of the

world above (New York City), so for the purposes of this analysis, I simply refer to this character

as the local DJ character. The local DJ character in this movie is comparable to the embodiment

of what Rushing (1989) discusses as the dark "maternal element," one half of a bisecting

dividend, the feminine unconscious of the "underworld" within "patriarchal cultures" (pp. 5-6).

In the descent and return myth, *Ishtar's Descent to the Underworld*, Heidel (1946), as Perera

(1981) mentions, Ereshkigal is "the dark Goddess" as well as the "queen of the Netherworld and

the dead" (p. 21). Rushing also refers to the dark Goddess more descriptively as "the Lost

Goddess" later into her analysis (p. 7). Perera furthers a dynamic description of the Lost

Goddess as representing to the "matriarchal consciousness," a cycling of "different states" that

represent the "transformations of one energy" (p. 21). *The Warriors* is, however, not an example

of the patriarchal co-optation of the feminine archetype story of a feminine alien being in the

"New Frontier" of space like Rushing critiques (p. 10). Rather, this is an inverse example of the

matriarchal co-optation of the masculine archetype story about The Warriors in a variant of the

frontier myth locus taking place in the streets.

The local DJ character allows her resentment in the belief in of The Warriors as the

murderers of Cyrus to ideologically propel her from an initiate of the tragedy of Cyrus to a

manifestation of a scapegoating initiator. The local DJ character displays her sympathy for the

ideologies of Cyrus with making commodities of her own for his slaying. The local DJ character

makes commodities out of The Warriors by her alienating them over the air to the other gangs.

By default, the local DJ character imposes a divide and conquer stratagem against The Warriors

with her conniving broadcasts. Although the local DJ character mentions that she initially was

"asked to relay a request" (an LP record) by The Riffs for The Warriors, her aural scapegoating

reemerges throughout this movie (Gordan & Hill, 1979). The Warriors know that they may have

to fight to get back to Coney Island after the conclave, but they are unaware of the blame for

killing Cyrus until Rembrandt, Cochise and Vermin endure an attack from The Lizzies. Once

again, I analyze The Lizzies further below.

In her analysis of *Alien* (Carroll, et al., & Scott, 1979) and *Aliens* (Hurd & Cameron,

1986), Rushing (1989) postulates the notion that "Ripley is a convert" of "frontierism" (p. 18).

In *Aliens*, Ripley is a woman astronaut and is the lone survivor of a spacecraft from *Alien*. In

Alien, the spacecraft is under siege by a lone alien. Rushing emphasizes that her overall point to

her Ripley conversion observation is that "the patriarchy has induced the feminine to fight itself"

(p. 10). The last alien threat in *Aliens* is in the form of a matriarchal alien queen. In my opinion,

I reflect a view of that unlike the alien queen in *Aliens*, the local DJ character in *The Warriors* is

accountable enough to admit to her mistake within the story. One needs to keep the concept in

mind that there is a significant difference between both characters other than the local DJ

character being analogous to a real person. The local DJ character incites mischief (not overt

hate) due to a misapprehension rather than like an alien queen reacting to an invasion of a

planetoid that its alien presence has legitimate claim to.

The *dramatis personae*: The Lizzies. The Lizzies, in relation to the Lost Goddess, are

her, to use phrasing from Perera (1981), "servants" and personifications of "the dead" (p. 23).

When the subway train that Rembrandt, Cochise and Vermin are riding on arrives at the Union

Square subway train station (still in the underworld), The Lizzies are already there waiting for them. Even though The Lizzies are from the underworld, the energies that they represent are futile. The Lizzies are perpetrators of the fight fire with fire motif as they have a pair of guns, yet they miss when shooting at the gang that allegedly shot Cyrus. The righteousness of The Lizzies is simply unable to prevail as their actions are in haste and stem from a false pretense. However, one of The Lizzies wields a switchblade and does slice Rembrandt on the arm during their climatic fight scene.

The *dramatis personae*: Rembrandt. Other than perhaps Vermin, Cochise, Ajax, and Swan giving in to carnal pleasures of feminine enticement, The Warriors do not engage directly in other forms of vice in this movie. The violence in the fight scenes are, in fact, instances that constitute self-defense. Yes, they do not pay train tolls, and Ajax smashes a fence to exit the conclave, but the fence is already in disarray. Swan does blow up a car, but there is a direct threat from The Orphans when he does. However, a random fire near the train tracks causes the train that The Warriors are riding to stop, and because it is out of service, it eventually allows for the hostile encounter between them and The Orphans to take place.

About the only other gang activity that constitutes a quasi-criminal offence of real intent is that of Rembrandt spraying the headstone in the graveyard with the red spray-paint. In the graveyard scene after the conclave, as The Warriors are leaving the graveyard, Swan orders Rembrandt to "mark this spot" (Gordan & Hill, 1979). Rembrandt goes over to a nearby grave and desecrates a headstone of the dead with the spray-paint logo for The Warriors. Spray-painting a "W" is symbolic of the Rembrandt character (Gordan & Hill, 1979). According to art professor and Dutch art specialist, Chapman (1990), Rembrandt "monogrammed" his early works (p. 23). Whereas, Chapman states that later in his life, Rembrandt began signing his

name; 'Rembrandt f' (p. 60). Chapman indicates the meaning behind the change with the

following:

> Changing his conventional, unassuming, monogram to the first-name signature he would
>
> use for the rest of his life was an assertive gesture in imitation of famous artists—
>
> Raphael, Michelangelo, Titan, even Lucas—who were known this way …. This signature
>
> is not found in Rembrandt's other works until 1632-33. (p. 60)

This is to indicate that the character of Rembrandt is to be a type of iconic embodiment for his

namesake, the younger frizzy-haired Dutch painter from the Baroque era.

The headstone in *The Warriors* has the spray-paint writings as well as the markings from

others on it already, but Rembrandt still desecrates over it with red. What Rembrandt does to the

graffiti that is on the headstone (as well as to the headstone) with the red spray-paint is what

Castleman (1982) calls a form of 'backgrounding' (p. 43). Chalfant & Cooper (1984) write,

"The first rule of graffiti is that it is disrespectful to 'go over' another writer's work" (p. 29).

Castleman states that to do backgrounding is to be in violation of the "code" that goes back to

"the early days of subway graffiti" (p. 43).

An act of backgrounding upon the dead by a member of a gang, with a name like The

Warriors, could be discernible as a hostile gesture. A slice to the forearm that wields a can of

spray-paint is perhaps retribution from the dead of the underworld. The Lizzies get to slice

Rembrandt on the arm as a meritorious form of retribution.

The *dramatis personae*: The Furies. For the Lost Goddess to have a paradigmatic

significance that involves the matriarchal co-optation of the masculine archetype in *The Warriors*

(Gordan & Hill, 1979), there is nothing more indicative of this than the appearance of The

Furies. In comparison, this sequence has some characteristics that are uncanny parallels with

Ishtar's Descent to the Underworld in Heidel (1946). As the questing Dionysian policemen

make their descent upon the underworld, Swan, Snow, Ajax and Cowboy attempt their escape

into what Rushing (1989), mentions to be the "upperworld" through the gate of the subway train

station (p. 5). The Furies are literally in the path between the underworld and the upper-world as

is Ereshkigal's "seven judges" or her main "gatekeeper" (Perera, 1981, p. 9; Rushing, 1989, p.

8). The Furies appear to gain some additional reinforcements as they are chasing Swan, Snow,

Ajax and Cowboy into the park, but the reinforcements also seem to retreat off screen as the fight

scene intensifies.

The sequence begins and ends with seven members of The Furies as they each symbolize

what Perera (1981) helps to conceptualize as each of the "seven gates of Ereshkigal's house" (p.

61). However, no discernible discussion of an allegorical transliteration is present in the

Sumerian, or in the Semitic Babylonian summary material in Heidel (1946). As a descriptive

term, Perera states that the word "furies" describes the "quality of primal rage" and the

"unconscious energies working to overpower the ego" (p. 24).

In comparison, it is Rushing (1989) who correlates allegorical inferences of the aliens in

Aliens (Hurd & Cameron, 1986) explicitly with the "Furies" from *Oresteia* by Aeschylus (458

B.C./1962). Further triangulating the correlation of the Aeschylus allegory of the Furies, the

aliens in *Aliens* are, retroactively, put into comparison with Ereshkigal by Rushing (p. 14). If

anything, The Furies underscore a metaphorical patricide theme for Cyrus. Again, a definite

correlation between *The Warriors* and *Aliens* is Hill as a contributing writer of both movies.

Perhaps the most overt parallel in *The Warriors* with the Furies of the underworld (other

than that they blatantly refer to themselves as The Furies) is the make-up that The Furies wear.

As I mention in the deconstruction of the local DJ character, the Lost Goddess is a divisional half

of the dichotomous feminine archetype and is what Rushing (1989) states as being "repressed into the unconscious," with the other half "oppressed in a false consciousness defined by the patriarchy" (p. 9). The representational half-and-half make-up that The Furies are wearing upon their faces is their dichotomous expression of their psychological wholeness into the psyches of Swan, Snow, Ajax and Cowboy. As with Ereshkigal in the treatment by Heidel (1946), the face of the leader of The Furies is yellow with black lips (p. 120). Perera (1981) writes, "In anger her face turns yellow, her lips black" (p. 23). Perera continues, "These images suggest that chaotic defensive furies … are inevitable aspects of the archetypal underworld" (pp. 23-24). The leader of The Furies could be described as the manifestation of a masculine Ereshkigal.

The *dramatis personae*: Mercy. Despite the relevant allegories to the story of The Warriors as a gang in this movie, the ancillary story of Mercy, evidently, matters also. The character of Mercy in *The Warriors* (Gordan & Hill, 1979) depicts the inverse of the descent and return motif in a form of a pseudo Ereshkigal. However, in her process of this depiction, the character of Mercy also displays gross negligence in the death scene of Fox.

By precipitating events leading to the death of Fox, Mercy transcendently capitalizes on the opportunity to fulfill, what Rushing (1989) says of the Lost Goddess, a "desire for wholeness" to "reunite herself with her lost half" (pp. 7-8). Through an invoking of her archaic "feminine principle," Mercy slyly incorporates the death of Fox "so that life could be born anew" (pp. 2-4). Mercy literally fills the void of Fox as Swan's sidekick.

Before she obtains her autonomy through becoming Swan's sidekick, Mercy must reunify the feminine of her conscious with her unconscious. However, for Mercy, the proverbial shoe is on the other foot. When Mercy first appears in the movie, The Warriors discover her consorting with The Orphans. Mercy undergoes taking her path to transformative fulfillment. Many

changes take place during one's transformation to make it complete. The transformation is

analogous to the monomyth in Campbell (2008); Pearson (1998) states that these changes are

"stages in the *heroic* journey," and in addition to the four stages that I mention, there is also the

"Innocent" and the "Magician" (pp. 18-19, italics in original). These six changing stages are

individually in a form of a narrative archetype. Axelrod (2004) claims that in movies, however,

the plot of the transformative hero is but one of the numerous "*master* narratives" (p. 6, italics in

original).

In the transformative fulfillment process, Pearson (1998) states that the most basic

archetype is the Orphan and a prerequisite for the archetype of the Orphan is "to know life of a

fallen world" (p. 153). As the Orphan, Mercy is also able to function as the Lost Goddess

(TLG), but on a subordinate level as she does exist within an urban realm that the local DJ

character already has omnipotence over. Mercy, as TLG, must persevere further trials of descent

into the feminine unconscious to be able to reunify with her upper-world half rather than the

other way around.

The next fundamental stage of the transformative fulfillment process, according to

Pearson (1998), is the archetype of the Wanderer and the premise of the Wanderer is the act of

"setting out to confront the unknown" (p. 65). Initially, Mercy is in the company of a gang that

literally refers to themselves as The Orphans as The Warriors arrive in her neighborhood. When

The Warriors show up, Mercy is quick to insist that her life is primarily not about suffering and

that it "is an adventure" (p. 65). First, Mercy wanders in her search for The Warriors after they

leave her behind, then she wanders off with them. Before she is ready to transcend beyond the

archetype of the Wanderer, Swan realizes that Mercy has yet to allow for more transformative

fulfillment to occur, he departs from her, and tells her to go back. Swan manages to escort

Mercy into a subway tunnel that begins her ascent into the upper-world.

The third and most crucial aspect of the transformative fulfillment process, in relation to

The Warriors, is the Warrior. Pearson (1998) states, that the critical basis for the archetype of

the Warrior is primarily about "a sense of pride and dignity" that "helps people take control of

their lives and empowers them to help others as well as themselves" (pp. 99-100). In the initial

phases of her reunification, Mercy amateurishly senses a compelling urge to personify her

altruistic side. After the archetype of the Warrior develops, the next level in the process of

transformative fulfillment is the archetype of the "Altruist" (p. 18). The foundational core of the

archetype of the Altruist depends upon "aggregate decisions of individuals who consider not

only their own good, but the greater good of society, humankind, and the planet" (p. 124). To

Mercy, the reunification fulfillment process with her other lost half metaphorically coincides

with her reuniting with Swan while in the Union Square subway train station. Mercy pointlessly

tries to warn Swan about The Punks stalking him which he is already aware of.

Swan also knows that regardless of her finding her other half, Mercy still will require the

help of The Warriors to find a way out of the underworld. For Mercy to be able to do this, she

must first get back in touch with what Estés (1992) refers to as her inner "Wild Woman"

archetype to prove that she can be the Warrior while against The Punks (p. 3). The theory to the

archetype of the Wild Woman involves a woman's "natural instinctive psyche" that also revolves

around a "woman's deepest nature" (p. 4). After The Punks, Mercy also has to prove herself as

the Warrior by standing her ground together with The Warriors on the sands of Coney Island

against The Rogues, the trickster character, as well as The Riffs in the upper-world.

CHAPTER 5

DISCUSSION and CONCLUSION

In this chapter, I initially discuss the three pivotal questions that I pose from this

analytical approach to *The Unsung Hero* (TUH) character. First, does a form of misfortune

follow the appearance of TUH character in *The Warriors* (Gordan & Hill, 1979)? Secondly, in

relation to establishing a measure of the interactions with other characters, in what manner does

this take place? Thirdly, to support the central focus of this content analysis, is the influence of

the interactions by TUH character the actions by someone lacking idiosyncratic robustness?

From there, I also include additional distinctions between the trickster character and TUH

character to help further demystify any potential misapprehensions about the two characters as

being one in the same.

Enter the Harbinger

An intrinsic claim I make to this discussion is *The Unsung Hero* (TUH) character shares

a commonality with the trickster character. This being a factor of their indiscriminate relations

with either good or bad characters. To illustrate this indiscriminate factor pertaining specifically

to the trickster character, I continue discussing this aspect near the conclusion of this chapter.

So, are the street gangs the good guys in *The Warriors* (Gordan & Hill, 1979)? From their point

of view, the police are the bad guys. The Dionysian police characters in this movie, apparently,

have the opposite point of view. Nevertheless, in terms of misfortune, there appears to be no

empirical evidence stating that TUH character must always be a harbinger device of misfortune

to the protagonists of a story.

Although the shooting of Cyrus may seem as the more distinct display of misfortune in

The Warriors, there also appears to be an inclination of pointing out that TUH character enters as

the harbinger well after the shooting takes place. Thus, presumably, making TUH character less of a harbinger of misfortune, if one at all. I must point out, though, that the killing of Cyrus serves as a catalyst to the story instead, hence qualifying even more so as part of what Propp (1929/1968) calls the "initial situation" of a story (p. 12). Propp states that the initial situation "is an important morphological element" to a story (p. 12). However, an initial situation cannot constitute what Propp calls "functions" of a story because of groups of stories belonging to a type or a "species" of story (p. 12). A story species requires that groups of stories have identical initial situations. There is nothing more indicative of the killing of Cyrus belonging to a static/cinematic story's initial situation than that of the "violation of the interdiction" during the conclave sequence (p. 13).

The "general truce" in *The Warriors* sets the precedent for the violation of the interdiction to occur (Gordan & Hill, 1979). According to Propp (1929/1968), "a command often plays the role of the interdiction" (p. 13). There is an implication of an interdiction in *The Warriors*. There is a command for every gang in the city to come to the conclave with "nine guys" and "no weapons" to "uphold the general truce" (Gordan & Hill, 1979). However, The Rogues bring a handgun to the conclave and violate the interdiction as the trickster character shoots Cyrus. Thus, the murder could constitute what Propp describes as "the sudden arrival of calamity (but not without a certain type of preparation)" and part of the initial situation (p. 13). Propp describes situations, such as the general truce in *The Warriors* as a type of "prosperity" that "naturally serves as a contrasting background for the misfortune" (p. 13). It is this prosperity to misfortune dynamic that, I claim, also carries throughout the story and ties TUH character (morphologically) to the initial situation in *The Warriors*.

Exit the Device

In what manner does *The Warriors* (Gordan & Hill, 1979) convey the misfortune of its static/cinematic story? I previously mention the dagger motif that Swan unleashes near the ending of the movie as a form of retributive misfortune upon the trickster character and his gang; The Rogues. The motif also coincides with the misfortune of The Riffs apprehending The Rogues for the killing of Cyrus; exonerating The Warriors in the process. As I point out in the analysis, Cyrus harbors attitudes that mimic aspects of the frontier myth that Rushing (1989) discusses. By default, the assassination of Cyrus seems to be serendipitously justifiable for this reason. However, the trickster character including The Warriors into the initial situation and altering the morphology with a false pretense, sparks a rationale for the ensuing misfortune The Riffs ultimately get to inflict upon The Rogues. Therefore, the introduction of *The Unsung Hero* (TUH) character, in this case, is highly convincing as a harbinger device of misfortune for The Rogues. Despite their urban and social impact to the Cyrus paradigmatic frontier myth (as its antithesis), the demise of The Rogues follows not long after the appearance of TUH character.

This example in *The Warriors* is, I claim, as close to a flawless entrance and portrayal of TUH character in a movie. The observers of this movie must construct their own interpretations pertaining to TUH character due to the sequence of events transitioning to the next scene without TUH character uttering a word before he departs from the story. TUH character makes a brief appearance in this movie, yet the subtle actions in that moment by TUH character are enough to reconfigure the remaining morphology of the static/cinematic story. Thus, the circle is complete and provides ample substance affiliating misfortune with the appearance of TUH character in *The Warriors*. I want to look at how this movie accomplishes this by looking at the dynamics and aesthetics of the artistry of TUH character scene.

Storytelling Essence of the Movie Apparatus

I would like to first reiterate the concept of mentations from Kawin (1978) regarding *The Unsung Hero* (TUH) character scene in *The Warriors* (Gordan & Hill, 1979). Specifically, in his interpretation of mentations Wilson (1986) claims that "the contents of the screen" are "film material about which the film maker has reflected, judged, and made decisions" upon in the construction of a movie (p. 131). Despite any appearances of an "aesthetic artifact" in a movie, the primary importance to a movie belongs to the telling of a story (p. 128). Wilson asserts "it is easy to suppose that if we experience a film as the telling of a story, then we experience a film as the product of someone who does the telling" (p. 132). I support this assertion by Wilson and ascribe to Hill as the storyteller of *The Warriors*. Wilson's interpretation of Kawin's term, however, sounds a lot like a different formal structure applicable to moviemaking.

I find the discussion from moviemaking professor, Kolker (2002), on the topic of "mise-en-scène" as a formal structure of the moviemaking process to be appropriate here (p. 23). According to Kolker, *mise en scène* is "a French theatrical term that literally means 'put in the scene' … and refers to the way space is organized and perceived in a film" or "everything that happens within the frame, including the frame itself" (p. 23). I would like to examine the *mise en scène* of the scene in which TUH character confronts the leader of The Riffs, who is nameless in the movie, but the movie credits refer to him as "Masai" (Gordan & Hill, 1979).

The *dramatis personae*: Masai. After the assassination of Cyrus, Masai assumes leadership of The Riffs. Masai has rather large shoes to fill. Masai has the delicate yet dubious task of holding a position no longer under a guise of unity, but as a divider in bringing down The Warriors to avenge the death of Cyrus. Masai is always in a black kimono with black sequins

and dons polarizing aviator shades. The only notable instance when Masai is without his

signature kimono is at the end of the movie when The Riffs all opt for a black t-shirt ensemble.

Shadow of the Harbinger

I want to now revisit *The Unsung Hero* (TUH) character scene to discuss its *mise en*

scène and visual traces of any potential mentations from Hill to indicate his storytelling presence

in the product of this story as Wilson (1986) supposes that there should be. Unlike Masai, TUH

character appears to be totally nameless. Deconstructing the *mise en scène* also allows for the

visual assessment upon the psychology of TUH character to formulate. Jungian idiosyncrasies

seem apparent in *The Warriors* (Gordan & Hill, 1979) as metaphorical preludes to the

morphological impact upon the story by TUH character.

When TUH first appears, he appears as a split-second flash. The first glimpse is in the

form of a shadow on the wall. One of Masai's henchman (also nameless) is a forerunner for the

message TUH beholds as he escorts TUH up a long incline of a sparsely-lit corridor to announce

the arrival of TUH to Masai. The camera angle from the far end of the corridor as the shadow-

clad characters slowly approach indicates the slow arrival of conflict resolution to the story. A

distinct hard outline shadow of TUH traverses the floor before him, symbolizing the silent truth.

Kolker (2002) states that *mise en scène* "also includes lighting and movement" (p. 23). All the

while, the silent truth lingers with TUH about the identity of the assassinator (the trickster

character) of Cyrus.

What could be thought of as a fairytale could also be applicable to aspects of the story for

The Warriors, specifically, with Mercy and Swan overcoming adversity to end up together in the

end. In the imaginative world of fairytales, shadows take on a whole other form of significance,

particularly with Jungian psychology. Psychological interpreter of fairytales, and personal

understudy of Jung, von Franz (1974) recounts the role of the Jungian concept of "the shadow" (p. 5). According to von Franz, "the shadow is the whole unconscious" and "the shadow consists partly of personal and partly of impersonal and collective material" that becomes manifest, typically in undesirable forms (p. 7).

If the *mise en scène* in TUH character scene is to be indicative of the shadow concept in a manifest form that accompanies TUH, a logical deduction would be to suppose a character as the unconscious source of the shadow depiction. The obvious choice would appear to be Masai. A few other *mise en scène* examples help to demonstrate Masai as a de facto anchor of the static/cinematic story. As TUH arrives to the underground lair of The Riffs, Masai sits with headphones and his aviator shades on, giving a metaphorical impression that he is both deaf and blind to what is going on. Furthermore, the camera also subtlely emphasizes this as well. TUH stands in the background, the camera lens shifts out of focus until Masai's main henchman announces why TUH is present, until that point, Masai is oblivious to TUH being present. Kolker (2002) states that examples of *mise en scène* include "the way figure and background are composed" and "the distance between camera and figure" (p. 23). It is also at this point that I observe the closest resemblance that this scene illustrates an example of mentations in a type of first-person narration (from Hill) to the static/cinematic story: the close-up angle on TUH.

As the camera lens frames up TUH character in a close-up angle and totally in focus is when Masai's main henchman narratively expands the story by stating off screen, "He says, he saw who shot Cyrus." (Gordan & Hill, 1979). This statement by Masai's main henchman doubles as the proxy manifestations of a director's presence, and it also infers that TUH character has yet to be forthcoming with the identity of the trickster character. So, of course, the most overt *mise en scène* example is the omission of TUH telling what he knows as it is

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ostensibly not put into the scene and TUH fades back into the shadows of the story. I now want

to discuss the idiosyncratic side of TUH to understand what this scene reveals about this

character.

Idiosyncratic Robustness of the Harbinger: The Lack Thereof

Previously, I mention something to the effect of *The Unsung Hero* (TUH) as having

attributes of obscurity, to which I would like to give some context. From the standpoint of the

personification of character complexity, I view the lacking traits of TUH character to be

enigmatic by design. In terms of the art of a character's personification in movies, Wilson

(1986) states the following:

> The artist, with a postulated special sensitivity and receptiveness, has the power to give
>
> form and coherence to the stream of imagery in such a way that the results yield a
>
> reflected insight into the basic strata of the hidden self. (p. 147)

Although TUH conveys convincing actions of the role, I look to the complexity of the character

to reveal any idiosyncratic robustness or the deliberate lack thereof.

Character and conflict. I agree with Egri (1960) and Axelrod (2004) when I state that

the more complex a character is, the higher the level of character conflict there is within the

dramatis personae of a story. According to Egri, "a character stands revealed through conflict"

(p. 60). One rather important observation I notice from *The Warriors* (Gordan & Hill, 1979) is

that *The Unsung Hero* (TUH) is devoid of many idiosyncrasies. Unlike a "hero-protagonist"

character, it is logical to insist that a character with no idiosyncrasies would also have no, as

Axelrod would state, "conflict with internal and/or external obstacles" (p. 4). Incidentally

though, I am in slight agreement with Axelrod when he points out that a lack of conflict renders

a character as inert. "Characters who cannot make a decision vital to the integrity of the

storyline or to their own characters exhibit homeostatic conflict" (p. 59). However, I argue that

TUH does advance the storyline while not exhibiting "internal and/or external obstacles" and it

is, therefore, exempt from claims about having homeostatic conflict (p. 4). With this outlook, I

reflect upon TUH in *The Warriors* to illustrate the lack of idiosyncrasies further.

When looking at the bone structure of character attributes or the outline of TUH, there is

truly not a whole lot there to consider in terms of idiosyncratic robustness. In comparison to

some of the additional characters that lack defining characteristics in *The Warriors*, I would say

that TUH character does exhibit the least amount of idiosyncratic robustness. I want to look at

some of the more minor characters in the *dramatis personae* of *The Warriors* as in comparison to

TUH.

For example, TUH has tattoos, but so do some of members of the other prominent gangs

The Warriors features. As part of the tridimensional-character bone structure of a character, Egri

(1960) may describe tattoos as part of the "physiology" of a character (p. 36). To put this

another way, Axelrod (2004) simply calls this the "heredity" category of a character (p. 3).

Some of the gangs that have members with visible tattoos include The Turnbull ACs and The

Rogues. The Turnbull ACs are a skinhead faction of gang members, which would also be

another part of the physiology scrutiny from Egri (1960). TUH cannot totally be identifiable

with The Turnbull ACs as he does have a full head of hair. That leaves open the question: Is

TUH with The Rogues? It is also totally unverifiable, physically, whether TUH is with The

Rogues because not every member of The Rogues has indications of visible tattoos.

The other two components of the tridimensional-character bone structure Egri (1960)

mentions include the "sociology" and "psychology" of a character (p. 37). Alternatively,

Axelrod (2004) calls these attribute categories the "social milieu" and the "psychological milieu"

of a character (p. 3). When comparing the less significant characters in the *dramatis personae* of *The Warriors*, they all appear to exhibit more idiosyncratic robustness than TUH including the less significant characters with or without dialogue. The members from the gangs of both The Furies and The Punks speak no lines (they utter yells, groans, and other reactive sound bites during their fights with The Warriors, but not any dialogue). The Furies and The Punks manage to exhibit actions of at least two of the three components of the tridimensional-character bone structure: sociology and psychology. Even the nameless character to whom the credits refer as the "Candy Store Girl" demonstrates all three aspects of the tridimensional-character bone structure of a character despite her only having an extremely small role in the movie (Gordan & Hill, 1979).

   The dramatis personae: Candy Store Girl. The Candy Store Girl character initiates dialogue with The Rogues after they take some candy. The Candy Store Girl character serves as a pseudo-harbinger character to The Rogues, and the trickster character, but she has more of a trivial role to the static/cinematic story than *The Unsung Hero* (TUH) character does. The interactions of the Candy Store Girl character with The Rogues are unable to offset the morphology of the static/cinematic story. The Candy Store Girl character serves more as the thematic feminine obstacle for the trickster character as she verbally confronts him for the money for the candy. However, the trickster character appears to nullify her role as a pseudo-harbinger. Although the angle is totally distinguishable, it appears that the trickster character throws candy back at her, but it is inconclusive if cash is with it. In lieu of potentially throwing money with the candy, the trickster character pays for a phone call at the newsstand as well. Lastly, the scene with the Candy Store Girl character happens way before the demise of the characters of Fox and Ajax, dispelling any potential nuances of the Candy Store Girl character being a true harbinger

character for The Rogues or the trickster character. For feasibility, a comparison with the traditional trickster character to TUH character would further allow for a better understanding of just how much they both can vary in their differences by discussing their similarities.

Trickster Catharsis

Before I segue into the conclusion, I want to reiterate the differences/similarities between the traditional trickster character and *The Unsung Hero* (TUH) character to avert any lingering misapprehensions. The traditional trickster is quite the slippery as well as a rather sly character and is never truly gone once departing a story. I also mention earlier that the traditional trickster character in a story can never truly die as well, which I claim is the primary reason that separates TUH character and the traditional trickster character.

I also claim that the immortal essence of the traditional trickster is a storytelling device as well, making it difficult at times to differentiate apart from TUH. I like to refer to the displays of immortality by a traditional trickster in a story as depictions of a moral reinforcement device. Immortal characters seem to appear in stories by convenience as to facilitate a contriving or preposterous plot.

The intention behind the claim that the traditional trickster as an immortality device is to also indicate that it is an impartial character. I mention at the opening of the chapter about the impartiality characteristic TUH shares with the traditional trickster. This impartiality factor, however, seems to have the possibility of a simultaneous dualism for the traditional trickster character in a story, but not for TUH character. On one hand, the traditional trickster is keen to taking advantage of both a hero character as well as the villain character (not just one or the other), and this is quite often for selfish gains. On the other, TUH, I claim, personifies a harbinger device for only the hero or the villain characters in a story.

Other than the works of Scheub (1998; 2012), an anthology of works by Lechner (2004) contains some emphasis on the traditional trickster character, and it clarifies further with the following:

> The trickster … is always an ambiguous figure. Sometimes he is the bringer of good things …. At other times the trickster's actions are reprehensible. He may be killed, but he will come back over and over again for one more clever or foolish trick to entertain, to shock, and to instruct. (pp. 118-119)

Lechner states there to be "many incarnations and personalities" of the traditional trickster character (p. 122).

I refer to the traditional trickster as traditional to be more distinct from the references that I make to the trickster in *The Warriors* (Gordan & Hill, 1979). Lechner (2004) also indicates that the traditional trickster is often put into a group of folk story characters that are "recurrent stock characters" (p. 119). What Lechner means to say with stock characters, is that they are the "conventional story characters within a literary or folk tradition" (p. 304). I find it to be less of a possibility for TUH to be a folk stock character. No one seems to care what happens to TUH in a story, static or otherwise.

I suspect that there is a lack of interest in TUH character because of it is never the central focus of any story, static or otherwise. Rather, TUH becomes a victim of an overshadowing of the misfortune that follows, and that befalls upon a main character that is, if not a part of, the central focus to a story. Again, the usage of *The Unsung Hero* in a story is an optional choice to include as a morphological addition while storytelling, which also makes the character's fate even more benign.

Endnote

      I would like to now wrap-up with the key insights to this content analysis on *The Unsung Hero* (TUH) character. The traditional trickster and TUH are two totally separate characters, yet they share one similarity: their impartial relations that they opt for when interacting with the *dramatis personae* in stories. The similarities between the traditional trickster and TUH appear to end there.

      In the static/cinematic story of *The Warriors* (Gordan & Hill, 1979), a manifestation of impartial misfortune (in this case, upon the trickster character and his followers, The Rogues) follows after TUH character makes an appearance. The static/cinematic imagery from a story of a movie like *The Warriors* could capture the ideas and mentations from its envisioning writer/director by using the formal *mise en scène* structure. The formal structure of the *mise en scène* of a movie centers around intentional aesthetic features of the story elements and functions taking place in its static/cinematic story. The *dramatis personae*, the initial situation, the functions and elements of a story all contribute to a succinct morphology resulting in a cohesive static/cinematic story. Thus, making the static/cinematic story of a movie an ideal format for consistent content analysis purposes.

      There appears to be a connection with TUH and a lack of character conflict, but this would exclude homeostatic conflict because TUH also progresses a story. Yet, the substantial lack thereof in TUH of a cohesion of all three categories of the tridimensional-character criteria (physiology, sociology, and psychology) signifies a lack thereof in character complexity. Therefore, TUH fulfills the active role as a harbinger device of misfortune in the static/cinematic story of *The Warriors* with the least amount of idiosyncratic robustness of the *dramatis personae*.

Unlike the phenomena involving the performance storyteller, the narratee, and the voyeuristic/eavesdropping audience, the envisioning storyteller (writer/director) may not be perceivably present in the telling of a static/cinematic story for a movie. A writer/director may use the formal structure of *mise en scène* as well as proxy mentations as part of the telling of a static/cinematic story, but like with shamanism, the writer/director may rely upon lesser healers when offering a form of storytelling as treatment to the narratee. In the case of movies, the *dramatis personae* are the ones that fill the roles of the lesser healers. I suspect that this claim is what most makes the performances involving the shamanistic complex most like those involving performance storytelling. Performance storytelling makes use of TUH character in the form of a lesser healer as a harbinger device of misfortune for the voyeuristic/eavesdropping audience as well as serving morphological story exposition to the narratee in the process.

Performance storytelling holds an affiliation nuance with the ritualization of a shamanism performance (in treating the narratee-spectator), but the absence of a physical storyteller in a movie allows each of the *dramatis personae* to perform for their own personal narratee-spectator in a collective manner. Wilson (1986) states, "if an *activity* of narration is conducted on screen, then there must be a filmic someone who is the *agent* of that activity" (p. 127, italics in original). The role of the envisioning writer/director is to use the storytelling apparatus of the movie camera to collect the personal narratee-spectator performances and to string them together to form a cohesive narrative to appease the writer/director's own personal narratee-spectator. Furthermore, regarding the construct of a personal narratee-spectator, it is arbitrary as to whether the Prince (1982) narratee-spectator construct is identical to what Wilson is explicitly referring to, but they are both rather similar claims. According to Wilson, "this suggestion allows for a visual narrator who is not a character in the narrative but is a kind of visual Other …" (p. 127).

The notion of a camera as more of an apparatus of static/cinematic storytelling, rather than its actual storyteller, supports the above claim. Wilson (1986) adds further to substantiate this claim by writing, "film is a visual record of a reconstruction, in the actual world, of a segment of the director's fantasy world" (p. 147). Therefore, in my opinion, it is safe to ascribe to the thought that a lens refracts the light of story eternally if there is a luminous narrative source to emit from. Storytelling exists in the various forms of the arts, including: the, as Scheub (1998) points out, overlay of repeat imagery in African rock murals; the static/cinematic plots of movies such as *The Warriors*; or even the East Tennessee performance storytelling revival that Sobol (1999) features. Thus, storytelling is, as a skill, not totally perfect for each or every instance. Therefore, its variability of absolute perfection is what makes the skill of storytelling truly an artform of mass proportions rather than a sacred ordinance for a select few to behold.

Is there a secular truth to TUH within the context of storytelling? Theological critics may have theological input on storytelling, movies, and story characters or perhaps the inner workings of narratives but input of that sort are accessory studies apart from this one. This research is a separate study onto itself, specifically with TUH as a harbinger device. A study of TUH requires an understanding of the mechanics and the artistry within all forms of storytelling. However, when a form of insight into an abstract concept such as an optional story character of the secular domain comes along, the Euro-centric dogmatic impulse is to sanctify it for purposes of criticism. TUH demonstrates that aspects of its appearance in a story are optional and therefore its essence points to a secular presence.

The appearance of TUH signals the turning point of the misfortune by being a harbinger agent of the forthcoming misfortune in a story. To appropriate the White (1971) term, TUH character is a *prefiguration* of misfortune in a story. This content analysis indicates that the

static/cinematic story of *The Warriors* helps to corroborate the existence of TUH in stories and, for that matter, in the various forms of storytelling.

TUH is also a nod to the astute and learned audience members. TUH can, on a subliminal level, if not a subconscious level, be an intentional storytelling device that breaks through imaginary walls between the signified (the voyeuristic/eavesdropping audience) and the signifier (movie, performance storyteller, etc.). I consider TUH character to be a zero degree and a specified signal concurrently to the narratee-spectator, but this requires that I also ascribe to the claim that the expressive elements of oral language will manifest TUH in this manner in performance storytelling as well.

In live circumstances, the performance storyteller could advance a story and acknowledge the audience using the expressive elements of oral language by opting to invoke TUH in a story. Again, in performance storytelling, the performance storyteller does this by first deflecting TUH off an ideal and an invisible narratee of the performance storyteller. This deflection procedure, however, crosses into the construct of performance storytelling being a subcategory of the shamanistic complex. Whereas, performance storytelling would be a form of magical therapy upon an unseen narratee-spectator patient with the performance storyteller as the therapist/healer. To infer a subcategorization on performance storytelling is to imply that, anthropologically, the shaman/curer predates the storyteller.

The question remains, as a Native American, could I package TUH purely for instructional purposes? *East Tennessee State University* (ETSU) is a public institution. During my first semester at ETSU in 2014, the Storytelling program of study was not housed in the College of Arts & Sciences in the Communication & Performance Studies department, rather it was housed within the Clemmer College of Education in the Curriculum & Instruction

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department instead. I remain in the same program of study since 2014. Therefore, I continue taking an approach to storytelling as to having an emphasis of instructing ideas about storytelling rather than an approach on the art of storytelling performance. Personally, I would love to instruct others about storytelling and TUH any day rather than just simply perform for them. TUH as a harbinger device of misfortune topic is knowledge that is useful to all, but I must remain realistic about the prospect of obtaining learners dedicated to storytelling instruction. Hence, the emphasis on Native Americans I mention throughout this study.

Rhetorical commentary that distorts cultural perceptions of stories with a socio/politico slant, like by Rushing (1989) and Frentz & Rushing (1995), requires ethical evaluation to counter misrepresentation of Native Americans in academia. The potential of scholars spreading misrepresentations and false narratives about Native American tribal cultures (via metonymy or otherwise) is problematic but gives a content analysis such as this one its merit. We, as a culture of indigenous tribal nations, have oral communication as an aspect of our cultural beliefs which, unless we continue involving ourselves more actively, will continue to erode. The United States Federal Government made rights appertaining to us, in terms of our autonomy, which other American races and cultures do not experience.

Like the lines between villain and hero characters that have become blurred, the 21st Century has already demonstrated that American political and social lines of integrity degenerate overnight. Loss of tribal autonomy would be a very tragic misfortune for Native Americans to have to experience as a conclusion to the present story of our existence. Furthermore, to lose our autonomy would also mean losing the ability as Native Americans to continue to tell our overall tribal story, but I only see that happening one way, and one way only—if all the tribes are gone. Hence, to lose our tribal autonomy would mean exactly that—misfortune.

I suggest that we, the Native Americans, who love our traditional ways should celebrate this one truth of ours that persists intact. So, does this content analysis have the substance relevant as an instructional gateway to storytelling? I am in favor of this analysis of TUH as being in the affirmative for having ample substance for scholarly instruction. Am I ready to be a metaphorical springhouse of storytelling knowledge on TUH character? Absolutely, I say that I stand ready as a metaphorical manifestation of TUH to efface the negative projections of the inferior shadow upon us, and in doing so, I offer this content analysis in my stead.

CHAPTER 6

LIMITATIONS

I will attempt here to assemble the issues, setbacks, or problems I encountered while I was completing this thesis. These issues that I list below were the most problematic, at least problematic enough to be worthwhile of being included. I start by describing the issues I faced when ultimately deciding on what movie example I wanted to go with for the analysis.

Adverse Ramifications to the Analysis

Initially, I set out to analyze a total of twelve different movies that features *The Unsung Hero* (TUH) character to comprise a style of nine distinct approaches in this content analysis. However, analyzing twelve movies, as I would discover, would run about 150 more pages in Chapter Four. Due to the limitations of readability, I cut out about 130 pages, leaving *The Warriors* (Gordan & Hill, 1979) as the only example of emphasis. With a scarcity of examples, I would suggest that additional movie examples would benefit this content analysis. To even mention the missing movie examples by title would require additional pagination.

In addition to there being twelve movies initially to this content analysis, midway through the analysis process, I would discover that to utilize photos without permission would not be possible. Each movie in the original analysis draft contains high quality still images that would illustrate scenes that would depict TUH character of each movie example. With one movie example only, this issue of image use without permission would still be problematic as the time it takes to procure the permission is rather difficult to gauge. These are merely limitation aspects that are concerning the formal structure of the writing of a content analysis, yet the limitations extend into other areas also. I list the less-noticeable limitations involving this content analysis below.

Sex: Gender Relations

It suffices to say that with only one movie example, the envisioning storyteller (writer/director) of *The Warriors* (Gordan & Hill, 1979), being of a male figure, strikes a discord of gender imbalance. To be clear, this content analysis does not set out to accomplish this as an objective. Due to the subject matter in *The Warriors* as well as in Rushing (1989), the sexism topic appears to be unavoidable even though I attempt to clarify this theme earlier with mentioning Stone (2000).

Quite frankly, to discern from this content analysis that it somehow infers that masculine envisioning storytellers cannot experiment with elements of the feminine principle (or vice versa) would be a ridiculous claim. An intent of that sort fits more along the lines of what Rushing (1989) is attempting to cover with her treatments of *Alien* (Carroll, et al., & Scott, 1979) and *Aliens* (Hurd & Cameron, 1986). In fact, were it not for the trimming of the supplementary movie treatments from this analysis, I could demonstrate this claim succinctly by using concrete examples. Moreover, this claim is very much applicable to movies that feature TUH character as well. For example, I claim that the movie *Half Baked* (Simonds & Davis, 1998) makes a rather effective use of TUH character as part of its static/cinematic story, but *Half Baked* has a woman director facilitating as a static/cinematic storyteller.

I could also go as far as to mention that the movie *Aliens* (Hurd & Cameron, 1986) has a woman producer (Hurd). I would analyze *Aliens* for a depiction of TUH character, which I claim that it does have as part of its static/cinematic story, but I choose not to. In my opinion, to opt for doing a content analysis upon *Aliens* would not make for the best choice and this would be due to its many sequels. These many sequels also stem from the initial premise of *Alien* (Carroll, et al., & Scott, 1979), giving the storyline an overall epic static/cinematic story of epic

consequences that has difficulty presenting a finite conclusion. The other sequels to *Alien* would

come later than the piece by Rushing (1989).

Although I make the claim that *Aliens* (Hurd & Cameron, 1986) contains a semblance of

TUH character, I also claim that it mirrors the motifemic scene in *Alien* (Carroll, et al., & Scott,

1979). In *Alien*, TUH character appears to be an ambiguous fossil figure without any exposition,

and it has hardly enough for one to argue gender relations about other than abstractly. Due to the

ambiguity of the fossil character, I view TUH character in *Alien* to be a de facto character.

Despite the claims I make about *Alien* (Carroll, et al., & Scott, 1979) having TUH

character being an ambiguous figure, a content analysis on *The Warriors* only will not convey

the additional concept that TUH character can be a male or female character. Although, I do

ascribe to the belief in TUH character having its virtue within its interchangeability, the lack of

idiosyncratic robustness of TUH character, I claim, allows for this interchangeability of its role

with either sex. Therefore, part of the tridimensional bone structure of a character will always

visually allude to the gender identity of TUH character in static/cinematic stories of movies, but

ultimately, the final choice of whether TUH character is masculine or feminine is up to the

imaginations of the eavesdropping/voyeuristic audience to surmise.

If not for the omission of the treatments of the additional eleven movies, I would also

demonstrate further of how TUH character could also be female in the example of *Star Wars:*

Episode I – The Phantom Menace (McCallum & Lucas, 1999). I claim that *Star Wars: Episode I*

– The Phantom Menace features a woman variant of TUH character. I consider this depiction to

be not quite the doomsday Crone character like that Walker (1985) discusses, but it tries to

emulate one. Theoretically, in *Star Wars: Episode I – The Phantom Menace*, TUH character

accidentally (this intent in this movie is questionable as it is quite subtle) places a hex on Qui-

Gon Jinn. Qui-Gon Jinn later dies in the movie which, ultimately, has a profound impact of the static/cinematic story of Anakin Skywalker becoming Darth Vader in *Star Wars: Episode III – Revenge of the Sith* (McCallum & Lucas, 2005).

Again, the omission of the treatment on TUH character in *Star Wars: Episode I – The Phantom Menace* (McCallum & Lucas, 1999) will not make possible to describe exactly how I draw this conclusion deductively. However, with the status of its 2019 sequel currently still in question, a content analysis of the epic static/cinematic story of *Star Wars: Episode I – The Phantom Menace* would be less feasible than doing one on *The Warriors*. Because of its many direct sequels (and one currently in progress without a coherent title), *Star Wars: Episode I – The Phantom Menace* has the similar paradoxical conclusion issue as *Alien* (Carroll, et al., & Scott, 1979). Without the inclusion of the material of these other movies, these additional movie examples are prone to remain with their limitations. I mention about these different approaches to TUH character in the next chapter. Fortunately, these supplemental aspects I mention are much less invariable (at least not as overtly) in performance storytelling, but there are other forms of limitations in performance storytelling as well.

Performance Storytelling Ramifications

Performance storytelling has become a significant part of my life. In addition to being part of my artistic life and career, performance storytelling also intertwines heavily into this content analysis. However, I have come to understand some of the downsides to this that I shall include here.

Vocalization ramifications. Making use of *The Unsung Hero* (TUH) character as a harbinger device of misfortune in performance storytelling is worth analyzing for feasibility purposes. However, for a performance storyteller to tell a story, and intentionally include TUH

character, requires a skillset as well as a tactfulness to verbally and successfully introduce an unknown character that lacks idiosyncratic robustness into the story. A primary issue for performance storytellers revolves around how not to evade the limits of verbal syntax beyond the use of simple pronouns when making verbal references to TUH character. Performance storytelling has a reputation to always be an extemporaneous exercise (to use a term that also has a medico-magico-religious connotation), so ad-libbing the description of a character like TUH character might snag at a story performance. Again, this has everything to do with TUH character having the least amount of idiosyncratic robustness of a story's *dramatis personae*.

  Cultural ramifications. Apart from performance vocalics, there are also cultural limitations to performance storytelling that pertains to East Tennessee. Concerning the Native American land and population numbers that Pevar (2002) mentions, there is an issue of distance in the East Tennessee area from the nearest reservation (pp. 1-3). The closest Native American reservation to Johnson City, Tennessee is the Eastern Band of Cherokee people in the state of North Carolina. As part of the practicum requirements for the Masters in Storytelling degree, I took to inquiring in the Cherokee, North Carolina area with very little success for performance storytelling gigs. About the only interest I could find near Cherokee, North Carolina for a gig happens to be a Baptist elementary school (with no Native American presence) just outside of Maggie Valley, North Carolina. This also poses a slight concern for TUH and the metaphorical awakening of hearts and minds to the reality of the projections of the inferior shadow. I might need to try harder in the Cherokee, North Carolina area perhaps, or I might need to work on establishing a reputation for my work on TUH character with some Northern tribal communities near where I originate from first.

CHAPTER 7

FUTURE DIRECTIONS

To claim that *The Unsung Hero* (TUH) character applies to every single movie plot that does and will exist (therefore, making TUH character not optional) would be false. Therefore, I claim that due to its optional factor, TUH character can be applicable to another genre apart from the genre in this analysis (gangster) on *The Warriors* (Gordan & Hill, 1979), but if so, the overall intensity of the misfortune motif in a movie from another genre is open to a broad scale of interpretation. A character that lacks idiosyncrasies and that has impartial relations with the *dramatis personae* of a story can lead to a broad scale of interpretations of its morphological impact as well. A broader scale should open possibilities up for supplemental approaches to TUH character. See the table below for a preliminary list that I recommend for different approaches to a content analysis that features additional dispositions of TUH in static/cinematic stories apart from *The Warriors*.

Other Approaches to The Unsung Hero Character in a Static/Cinematic Story

Descriptor Phrase	Description
Declassified Vignette	Withholding a harbinger character from a story ending for opening purposes of another story.
Ambiguous Coda	An uncertainty of character roles that are dependent upon aspects of a conclusive fate of the story.
Social Commentary	The usage of a harbinger character to underscore a message, theme, or sentiment.
Spatial Ambivalence	A lack of acknowledgement of a harbinger moment by a main character.
Epic Consequences	The fluctuation of misfortune in an overall linear epic story between two opposing sides following the harbinger moment in a series that is on-going (typically, over a span of many years).
Incongruent Continuity	A lack of continuity that results in a dichotomy of repeat characters portrayed in different roles that offsets a harbinger moment.
Kinetic Mojo	A de facto legacy of misfortune that alludes to story elements of supernatural malevolence, and without any type of concrete foreshadowing.
Serendipitous Villainy	Neutralization of a villainous character by a neutral character that makes use of antagonistic means during the harbinger moment.

*The list of additional approaches to a static/cinematic story of a movie that are also worth analyzing aside from the **Flawless Entrance** approach to **The Unsung Hero** character in The Warriors (Gordan & Hill, 1979).*

In the Kaminski (1985) movie genre discussion, the classification of movie types become essential. Similarly, Propp (1929/1968) offers a relevance behind the need for a story to belong to a species. I find it to be feasible to undergo similar proceedings for TUH. I offer a preliminary compilation of various other approaches to a content analysis on TUH in the above table. These initial categories may assist to compartmentalize TUH in a framework of story classification further beyond *The Warriors*.

"'Transmodern'" Challenges

For those that are keen on the Frentz & Rushing (1995) "'transmodern'" construct as the successor to a postmodernist construct, I have some feedback to protrude into the fissures that are noticeably present in their framework (p. 6). If, for whatever reason, the urge comes along to view *The Unsung Hero* as to be, to quote Frentz & Rushing, "symbolized paradoxically … as the fulness of presence" or "Spirit" in a movie, I pose one simple challenge (p. 38). In an era of a sitting U. S. President refusing to condemn any or all far-right extremists explicitly, I would like to encourage a scholarly rebuke in favor of the transmodern condition treatment by Frentz & Rushing, but without demoralizing Native Americans as well as Native American tribal autonomy.

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APPENDIX

Integral Members of The Warriors

In Chapter Four, I describe Cleon, Swan, Ajax, Fox, and Rembrandt in conjunction with the content analysis of the static/cinematic story of *The Warriors* (Gordan & Hill, 1979). Therefore, their descriptions will be minimal here. What follows are the brief descriptions of members that I cover in the content analysis.

Basic descriptions. The descriptions here are mostly direct references from *The Warriors* (Gordan & Hill, 1979).

- *Cleon.* "Warlord."

- *Swan.* "Second-in-command: War-chief."

- *Ajax.* "Soldier" for "the middle" and the "heavy muscle."

- *Fox.* "Scout and memory-man."

- *Rembrandt.* Subway graffiti artist.

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