

UNIVERSITY OF CENTRAL OKLAHOMA
Edmond, Oklahoma
Jackson College of Graduate Studies

Indiana Jones and the Displaced Daddy:
Spielberg's Quest for the Good Father, Adulthood, and God

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements

for the degree of

MASTER OF ARTS IN ENGLISH

20th & 21st Century Studies, Film

By

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Edmond, Oklahoma

2010

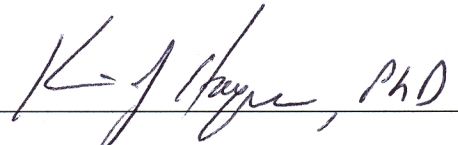
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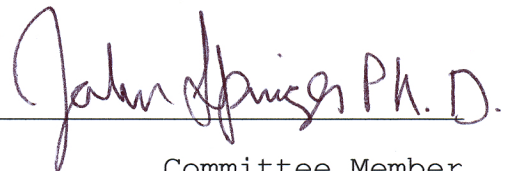
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APRIL 26, 2010

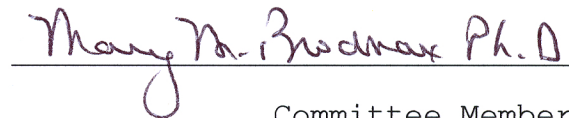
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ABSTRACT OF THESIS

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TITLE OF THESIS: Indiana Jones and the Displaced Daddy:
Spielberg's Quest for the Good Father, Adulthood, and God

DIRECTOR OF THESIS: Dr. Kevin Hayes

PAGES: 127

The Indiana Jones films define adventure as perpetual adolescence: idealized yet stifling emotional maturation. The series consequently resonates with the search for a good father and a confirmation for modernist man that his existence has "meaning;" success is always contingent upon belief. Examination of intertextual variability reveals cultural perspectives and Judaeo-Christian motifs unifying all films along with elements of inclusivism and pluralism. An accessible, comprehensive guide to key themes in all four Indiana Jones films studies the ideological imperative of Spielbergian cinema: patriarchal integrity is intimately connected with the quest for God, moral authority, national supremacy, and adulthood.

Acknowledgements

I would like to thank the professors who encouraged me to pursue the films for which I have a passion as subjects for my academic study: Dr. John Springer and Dr. Mary Brodnax, members of my committee; and Dr. Kevin Hayes, chairman of my committee, whose love of *The Simpsons* rivals my own. I also want to thank Dr. Amy Carrell, who always answered my endless questions, and Dr. Sandra Mayfield, whose classes on biblical sources enhanced my understanding of cinematic significance.

Most of all, thanks to my family, whose support during not only the writing of this project, but my entire academic career, provided the grounding from which to follow the path. I often felt as if stepping from the lion's head without knowing what was beyond, but their trust gave me faith to carry on.

Steven Spielberg's Indiana Jones series has remained a potent force in cinema since the first film, *Raiders of the Lost Ark*, was released in 1981. The two sequels *Indiana Jones and the Temple of Doom* (1984) and *Indiana Jones and the Last Crusade* (1989) were then followed nineteen years later with 2008's *Indiana Jones and the Kingdom of the Crystal Skull*. The films have influenced American popular culture during the interim: Movies like *The Mummy* (1999) and *National Treasure* (2004) along with their sequels and the entire *Pirates of the Caribbean* trilogy (2003-2007) carried the spirit, with video game franchises *Tomb Raider* and *Uncharted* featuring distinctly Indy-inspired adventuring treasure hunters. Television series as varied as animated (*The Simpsons*, *South Park*, and *Family Guy*), drama (*Lost*), horror (*Angel*), travel (*Anthony Bourdain: No Reservations*), even Christian educational series (*Drive-Thru History*, *Ancient Secrets of the Bible*) among many others have all paid explicit homage to Indiana Jones by name. Why such lasting impact?

The film series bears many of the hallmarks of classical Hollywood cinema in Indy's characterization and depiction of other cultures with an emphasis on conquering foreign lands, but there is also a postmodern perspective as well: Indy himself is less than moral, and no single religion is ever defined as uniquely correct, emphasizing only a recurring reliance upon the divine which can take many forms. There is also a refusal throughout the series to give a definitive closure or certainty of resolution. Indy may fight Nazis, Thuggees, and Soviets, but he only succeeds

in obtaining the artifacts, not defeating the armies that are after them. Moreover, each and every metaphysical item is lost in one way or another by the end of the film. Still, the jaded sophistication Indy displays in each film always gives way to humble enlightenment.

Perhaps the most important aspect to understanding the Indiana Jones films is the search for the father. Each movie takes a different attitude toward the search, but what ties all the films together is the ongoing quest for a real, authoritative patriarch to mitigate the pull between adult responsibilities and adolescent fantasy. The examination of patriarchal integrity is related to the films' different religions, each movie representing a unique faith but all settling on both the need for God and the assurance that the kingdom of God is within reach of every man, however flawed he may be.

Raiders of the Lost Ark

Raiders of the Lost Ark introduces us to Indy as a man of action. As quick of reflex as he is with intellect, Indy seems to possess a sixth-sense of his surroundings. Deep within the South American jungle, in an environment hardly devoid of ambient sound, upon the faint cock of a pistol Indy intuitively reaches for his whip. Unleashing it, the Judas guide is disarmed and flees as Indy comes into focus and we see his stubbled, thirty-something face. This opening sequence, which echoes John Huston's *Treasure of the Sierra Madre* (1948), immediately establishes Indy's prowess with, and preference for, a weapon that keeps anyone from getting too close. One senses such dexterity has been honed to mastery.

Despite his effortless skill however, Spielberg proceeds to draw Indy as a man not so adept as would immediately seem. Indiana Jones is certainly the inheritor of the classical Hollywood cinema "ideal male", one whose actions determine narrative as virile adventurer, the potent and untrammelled man of action (Wood 62). But he is also severely flawed, as we learn later, this idealized male is a construction of his own creation, an embodiment of the fantasy-like adventures of his unsundered youth. Spielberg in fact crafts Indy to be an idealized *everyman*, an everyman with his own blemishes and failures, whose success (sometimes measured only by his survival) seems to come just *barely*. He is very much the inheritor of Spielberg's David Mann of *Duel* (1971), Chief Brody from *Jaws* (1975), and Roy Neary from *Close Encounters of the Third Kind* (1977). These are men tied to domesticity yet pulled from

it, sometimes determining the course of life, other times at its mercy. They have complexes: oftentimes conspicuous father issues and wounds over a lost female. So they are just like us.

Spielberg deliberately follows the dynamic introduction of the adventurer with the very type of narrow escape scenario that characterises the Indy films: he misjudges the sandbag weight to compensate for the idol (importantly, a religious icon). The temple collapses around him, and he scarcely avoids deadly darts only to be betrayed by another supposed friend, Satipo. Satipo introduces the theme of family, appearing to be a loyal companion with a fidelity comparable to a brother. In actuality, he is something of a dark brother, taking advantage of the predicament and leaving Indy to die. This betrayal nearly costs him his life as he survives a gap-jump only by scraping with his fingernails for a lifeline, which is then followed by a rolling boulder. All of this Indy escapes from, only to land at the feet of Belloq and in turn lose the idol. The hero is humiliated.

Yet instead of dismissing the character for his inadequacies, the failing at the hands of a superior sutures an access point for the spectator. Though he's good, certainly better than his already-dead rival Forrestal who failed where Indy succeeded, Belloq appears to be better still. Able to outwit Indy, Belloq is introduced as an archnemesis. They are professional rivals, and the indication is that this scenario has been played out on prior occasions. A fellow archaeologist, Belloq is what Indy *might* be, another dark brother who perhaps left the university home without

the fatherly influence to which Indy still clings. Indeed, Belloq not only takes away the idol and emasculates Indy by seizing his pistol, he also points out his inadequacies: "Perhaps you could have warned them, if only you spoke Hovitos." Language and communication will be an important motif examined in every film in the series, and in fact they are deeply personal subjects relating to the father for Indy himself, as we will learn in *Last Crusade*. Belloq's appearance follows a motif consistent with the "doppelganger," the dark double. He is an echo of Edgar Allan Poe's William Wilson (1839), the doppelganger who appears to a protagonist of questionable morality at times when said morality is at its weakest. He also represents the complimentary element to Spielberg's religious explorations in *Raiders*; Indy is something of an atheist who becomes a believer when witnessing God firsthand; Belloq later assumes the appearance of a Jewish priest but only in facade.

Belloq's past relations with Indy are given more elaboration in the film's 1981 novelization, which details the numerous instances when Belloq has appeared and stolen from him: from plagiarised graduate school paper presentations to digs in Saudi Arabia, Belloq has bitterly dogged Indy's life. Now he reappears to take the fertility idol of the Chachopoyan warriors, anticipating his later "taking" of Indy's fertility, his manhood, by possessing Marion Ravenwood. When Belloq hoists his stolen prize aloft and the Hovitos warriors kneel, Indy seizes the opportunity to run -- his success measured only by escape. Belloq

laughs triumphantly at his brother's failure, giving the signal to kill. Fratricide is a danger of archaeology, and the implication is given that trusting anyone could prove fatal. Fleeing the warriors is given an oedipal twist in *The Simpsons* episode *Bart's Friend Falls in Love*; Indy-esque Bart navigates a dangerous room and steals golden coins from the father Homer, who in turn gives chase as a tighty-whitey-clad, rake-waving savage. Possession of the treasure can be fleeting, a lesson Indy will need to remember.

It seems deliberate that after his escape from Belloq and the Hovitos, Spielberg introduces the recurring serpent weakness. Climbing aboard the rescue plane and finding a "big snake" between his legs, Indy shrieks. While this establishes the fear of snakes that will recur throughout the film series, it also initiates the allusions to serpents found in religions that will also be repeated. It is Indy's later ability to confront his fear of snakes that allows him success in obtaining both the Ark and his manhood, defined in the film's context by the girl (Tomasulo 333).

After the failure in South America, Indy is promptly returned home to comfortable and safe domesticity: a university classroom filled with beautiful and flirtatious coed students. "Doctor Jones" is hardly recognizable from the adventurer we just saw, because he is now in the guise of the scholar, the other side of his dual personality (Brode 92). Also here is the first of many father figures, Dr. Marcus Brody, who shares a name with another of Spielberg's strong fathers, Chief Brody from *Jaws*. Though Indy has failed to obtain the fertility idol, Indy still presents "good

pieces" to Brody, seeking approval even in his negligence, and proposes a plan to obtain success. Here we learn that Indy possesses a concept of worth based on achievement, one he seeks to validate from the father. Brody is paternally caring, understanding, and encouraging to Indy, never judging or scolding his failure. Brody, we will learn, is a dramatic contrast to Indy's actual father Henry Jones, Sr., whom we will not meet until two films later. Brody is Henry's contemporary and friend, one who seems to have willingly taken over the paternal duties of his old schoolmate by assuming the father/son dynamic Indy still needs and Henry was unable to provide. Henry's inadequacies as a father anticipate his son's inability and unwillingness to mature into adulthood. Indy is characteristic of the archetypal Spielbergian hero: he is a permanent adolescent who refuses traditional domesticity and seeks adventure, yet remains safely tied to this same domestication through his alter-ego as a bespectacled college professor. Though physically a grown man, over the course of all films he constantly and continuously seeks father figures, not only for help and guidance but also for approval. Simply put, Indy is emotionally still a child, unable or disinclined to grow up and face adulthood's responsibilities.

Brody's entrance is preceded by a brief indication of Indy's supposedly boyish-bumblng of romantic advances, his awkwardness with women. Indy gives his classroom lecture on the danger to archaeology from "folklore," an interesting anticipation of the reconciliation he must address later. During the lecture, one

attractive young student blinks her eyes to show him she has written the words "love you" on her lids. Indy pauses, struggling for words ever so briefly. If this is meant to be a Clark Kent-like clumsiness on the part of the bespectacled professor, it belies his true interactions with much younger females. In fact, this scene points away from a charming boy-like shyness and instead toward a more disturbing *Lolita*-esque inappropriate relationship with this student. It can be inferred from this girlish display of affection that an affair may have already taken place between the two. What Indy saw as a meaningless physical fling has become too entangling, to the point in which this much younger blonde now "loves" him. Indy's immaturity prevents any type of committed romantic relationship and thus he is at a loss for words when presented with this type of encroaching adult "seriousness". To the professor, it was merely sex and nothing more. No wonder this encroaching concern causes the normally aloof man-child to stumble in his adept wordiness.

In the 1981 novelization, this scene indicating Indy's various sexual liaisons with his female students is drawn in more detail. Marcus Brody, ever the indulgent father figure, actually gives approval to these types of physical dabblings. Noticing Indy's visual pleasure at the coed's appearance, Brody comments in the novel, "Pretty. Up to your usual standards," indicating that this is far from an uncommon occurrence. Marcus may have no objections to his surrogate son's sexual dalliances with female students, but he also knows the recklessness with which Indy acts

with females. And though he seems to sanction teacher-student relations within the safe confines of the university setting, Marcus is unwilling to send his son into situations beyond the academic world without some supervision. Echoing biblical fathers Abraham and Isaac, the "blessing" is required in order for the son to proceed. If a proposition comes along, romantic or professional, the father must make sure it is safe for his son before giving approval. Here, Marcus may be aware of the anxiety Indy is experiencing, because any further relations with the girl are interrupted by the introduction of the quest.

Fulfilling this type of fantasy fatherhood, Marcus accompanies Indy in the meeting with U.S. Army intelligence as the protective father, overseeing the calling of the quest for his son to make certain he is not manipulated. Here, Spielberg introduces the Judaeo-Christian themes that saturate much of his oeuvre. The meeting hall's stained glass windows impart the sanctity of the proposed quest's nature, already lending a religiosity to the matter being discussed. Impressing the clearly proud Marcus, Indy shines in the meeting with his extensive biblical knowledge, despite his own misgivings of the material. With the briefly added dismissal, "If you believe in that sort of thing," coupled with the indication that he once attended Sunday school, we sense that Indy, though he may have been raised a believer, is now an atheist. Despite his textual knowledge of the Bible, he surely does not "know" God, anticipating his distinction between facts and truth given in *Last Crusade*. Whatever "truth" his father, or

fathers, may have tried to impart with their faith, they have all failed. The obtaining of the object will lead to obtaining God, an equivocation that carries throughout all films. One can see echoes of Spielberg's gospel in the Hughes Brothers' *The Book of Eli* (2010), in which the representational holy artifact -- in this case the literal word of God, a Christian Bible -- must be kept delivered by a righteous man to its virtuous possessors, who then situate it alongside other truths of different religions, a repository of safety from the ungodly who would seek to use it for gain.

The ungodly here in *Raiders* are the Nazis, an evilness accentuated by their introduction upon whispered lips in this cathedral-like setting. We also learn of another of Indy's past prominent father figures, Abner Ravenwood, who is now suspected of working with the Nazis. Indy studied under Abner at the University of Chicago during his doctoral studies, and is the most acknowledged educational father in the series. Marcus, the approving and idealized educational father, is the comforting counterpart of Abner's prior influence. Abner is never seen in any of the films, but we learn that he and Indy had a falling out at some point in the past. Yet despite this estrangement, the imprint he had over his son in knowledge of the Ark of the Covenant, among other biblical subjects, is extensive. Though Marcus dismisses any claims that Abner may be a Nazi as "rubbish," we sense that he is nonetheless suspicious. This suggestion constructs Abner as the series' first bad father, anticipating

later bad fathers: false spiritual guidance in Mola Ram in *Temple of Doom*, the dark father Fedora, and deceptive loyalties with Walter Donovan in *Last Crusade*.

Indy too is clearly uncomfortable discussing Abner, but not because of suspected Nazi involvement. After the Army Intelligence meeting, Spielberg switches from the amenable confines of the university to another domestic scene, this time in Indy's home. The disaffection felt at the mention of Abner is now revealed to be over his young daughter Marion with whom Indy had a sexual affair ten years prior, taking place when she was underage. Abner, the educational bad father, did not approve of his young daughter's pairing with his much older academic son, perhaps because Abner, like Marcus, observed Indy's immature carelessness with the feelings of others. Though ten years have passed, his virtual pedophilia-like treatment of women has not diminished with time, a fact Marcus is keenly aware of (Brode 94). Marcus now echoes the same disapproval as Abner, indicating that despite a dependence on paternal validation, Indy has a tendency to be disobedient and go against a father's wishes -- and orders.

Though Marcus both heard the Army's proposal and observed his son's competence, he has yet to give the blessing for the intended quest. Marcus is mindful of Marion, advising that she's "the least of his worries," and chiding him to focus on the task, to obtain the Ark and not be distracted by women outside of the safe university setting, especially one with whom his association has caused past emotional and professional problems. Clearly,

Marcus indulges his son's meaningless sexual flings with coed students, likely because they have not interfered with Indy's work or safety. Marion, however, is a different story altogether -- she can prove to be a weakness.

Spielberg also makes use of this home scene to introduce the paternal concern for righteousness. Indy, as seen in the intelligence meeting, is quite knowledgeable about the historical texts concerning the Israelites and the Ark of the Covenant. But he is nonetheless dismissal of anything supernatural surrounding it. When describing the "actual Ten Commandments" to the officers, Indy recites the information like a student regurgitating a required textbook. Adept, yes, but simply memorizing facts. Now when Marcus warns Indy of the danger he is about to set out into, cautioning that this artifact is holy and something not to be taken lightly, Indy again scoffs but now with more fervour, even laughing at the suggestion. Marcus here represents not only a continuation of the educational father, but also serves as the first righteous father -- one who is concerned not only of his son's physical wellbeing, but also that of his soul. He echoes the biblical father archetype in instructing a disobedient son in obeying and revering God; Old Testament characters like Isaac and David who attempted to impart wisdom to their resistant and often rebellious sons. This concern, both for the physical and the spiritual, will be repeated in more fathers to come. Marcus bequeaths what advice he can, ultimately giving the blessing and securing the quest to retrieve the Ark. In so

doing, he passes his son's safety and success to other men.

Indy leaves Marcus to journey forth to Nepal to reunite with his former father Abner, knowing that he will face his careless sins with Marion. Abner supposedly possesses the religious amulet that will allow progression of the quest, the headpiece to the Staff of Ra. He boards a plane, shadowed by bespectacled Nazi spy Toht, and Spielberg creates the first animated "map travel," an antiquated method of depicting transport that echoes a similar sequence in *Casablanca* (1942). That same film will be also echoed in Marion's role-reversal sigh when she sees him: "I always knew someday you'd come walking back through my door," an inverse of the famous "gin joints" line spoken by Rick Blaine (Brode 94).

While the two never marry until much later in life (and a much later movie), the character of Marion acts as a type of facilitation for Indy to move toward manhood in this first film. Marion, we will see, is unique among women in the film series, suggesting a hint of adulthood that may settle into domesticity without the abandonment of adolescent adventure. So far Spielberg has established that Indy, though highly intelligent and capable, is also very immature and unwilling to grow up. Women, like the flirtatious coed, are disposable pleasures, never meant to lead to domestication. Marion, however, is Indy's equal in both courage and crassness: she smokes, she is able to out-drink a man, she possesses a multilingual ability to communicate (the language motif returning) and she unflinchingly defies the Nazis, even later mowing down a truckload of German soldiers with an airplane-

mounted machine gun. *Raiders* suggests that this type of adventurous female offers mutuality, a comfortable and acceptable mate for an adolescent, as much playmate as mate. Marion does not threaten Indy's masculinity; instead she complements it. She is very much the "ideal female," not only for Indy but for the ideology of the series; she is the wife and mother, the perfect companion, and the endlessly dependable mainstay (Wood 62).

She is also unafraid to slug him for his abandonment of her, transferring equal resentment she felt toward the dead Abner to his educational son. Her drinking abilities suggest that liquor has become a constant companion, one who will not mistreat her like the men of her past. Alcohol will not desert her like Indy did, nor will it ignore her like her father. Marion's resentment pours out upon Indy with equal viscosity as the soon-to-be-bullet-punctured whiskey barrel which she so quickly laps up. Resentment not only toward the lover who discarded her, but compounded with the unexpressed rage toward Abner who drug her around the world looking for "junk" and then died, leaving her truly alone and stranded in the mountains. Marion now visits the sins of the father upon the son, and she will no longer be equated with a relic of any kind.

After a ten year absence, Indy falls back on his old tactics that have served him well with women in the past. He persists in pushing for Abner's medallion, confident that Marion will relent and relinquish that which she insists on guarding. After all, she has done so before, surrendering her virginity. Like so many

other women, Marion will again succumb to his boyish charms, or so he thinks. Instead, Marion tells him to come back tomorrow, now denying his desires until she is ready. Like a child forced to wait until Christmas morning to open his gifts, he demands to know why. Relishing her firm control, Marion replies "Because I said so, that's why." Clearly, though still attracted to him, Marion is unwilling to allow a man to dominate her now. She is her own person, strong in her own right but still lacking. Exiled in the mountains, she is alone, unable to return to society, a warrior woman alone in the wilderness amongst savages, adapting as best she can. Marion owns her own bar, as she defiantly tells the Nazis who follow Indy's masculine demands for the medallion next, and will not tolerate subjection from anyone. She does not need a man to support her financially, yet she is emotionally damaged. Though self-reliant, she, like Indy, is in need of domestication.

Despite her rage, Marion's destroyed relationship with her father mirrors that of Indy himself, indicating a mutual loss suffered. Both are children that were placed in a lowered hierarchy of importance to objects by their fathers, and both sought replacement father figures. Marion, unfortunately, found a father figure/lover in a perpetual adolescent who simply repeated the emotional abuse she suffered. Marion's solution was to turn to the bottle for solace. Indy, meanwhile, sought a continuous and unending chain of replacement fathers. A new father, it would seem, for every adventure. The two are incomplete beings in themselves, but complement the others' shortfalls when together.

Indeed, Marion's self-sufficiency is already compromised by Toht, forcing Indy to intervene. Notably, though, the Nazis in this sequence are defeated not by Indy alone but with Marion's active-participant help (Brode 95). Not only that, but theirs is an economic partnership as well. The reunification of the couple comes about *because of finances*: Marion tells him, "Until I get back my \$5000, I'm your goddamned partner!" Anticipating the later reference to John Milton in *Kingdom of the Crystal Skull* (the film in which the two are finally united) the Indy/Marion pairing reflects the ideal Miltonic relationship: the supreme union is a marriage of the minds. The personal feud is put aside so that both parties may succeed.

Spielberg now is obligated to depict fatherly approval of the reunion, again recalling the biblical Abraham's blessing of Isaac and Rebekah. But Indy has already left home, and Marcus has fulfilled his duties. In order to accomplish this, Indy needs another patriarchal figure, one that can give approval and also help him on his quest. So emerges Sallah, the Arab father. Sallah enters the film directly after Indy's reunification with Marion, and is another of Indy's mentor-helpers that he collects on his various excursions beyond the domestic sphere. Though Sallah physically appears to be only a few years older than Indy, he vastly exceeds Indy's emotional maturity. Sallah is a family man with a wife and a large clan of numerous children. Though employed as a digger, his life is marked by a quiet acceptance of retired adventure, anticipating a path Indy's life may also take

now with Marion.

The Arab father approves of the son's relationship with Marion and welcomes her into his family's home, immediately bestowing the mandatory fatherly blessing. Sallah's home is overrun with children, foreshadowing a fruitful fertility between Indy and Marion. Even Sallah's wife accepts Marion, Indy, and a chattering monkey into their home, becoming a de facto grandmother to the new family. The monkey, whom we learn later to be quite nefarious (it actually works for the Nazis), briefly becomes the "child" in the blossoming, now more-mature, Indy-Marion relationship. As they stroll through the Cairo marketplace shopping (domestication already beginning), Indy comments "He's got your brains" to which Marion replies, "I noticed, she's a smart little thing," a back-and-forth that recalls the affectionate banter of the old married couple from *The Sugarland Express* (1974). The union is approved of by the Arab father, providing a filial echo of the earlier bachelor home scene (singlehood) but now placed within a domesticated sphere (marriage). But there is also a suggestion of subversion of the union, as Marion recalls the betrayal of the parent-child bond, telling Indy that Abner loved him "like a son." Indy counters her guilt with a hostile shift of blame back to Marion, one that echoes his denial of responsibility in their earlier sexual affair.

The Cairo marketplace is also the first indication Spielberg gives of danger to Americans in Arabia. With the shift to Egypt

and subsequent move out of the domestic sphere of Sallah's home also comes a change in the depiction of other cultures. The people of Nepal seemed to be neutral territory, certainly an "other" compared to the American man and woman but not dangerous in and of themselves. These were either loyal customers of Marion's bar (noble savages) or merely hired thugs to the real threat, the Nazis, who place no value on their lives. The Arabs in Egypt are quite different. While the couple strolls unaware, the monkey returns to its actual owner (its "real father"), and reports to the Nazis (communication reappearing). The chase sequence begins, with Indy and Marion fending off a horde of attacking Arabs. At one point during this sequence, Marion defends herself with a frying pan, a symbol of appropriate domestication that anticipates the later shift in the rhetoric of femininity.

Marion becomes kidnapped by the Arabs and is removed from the film's narrative, her shouts of "You can't do this to me, I'm an American!" are played for humor within the film, but echo with irony in a post-September 11 world. Finding himself lost in an Arabian marketplace, Indy faces off, Western-film style, with a towering, turban-clad Arab wielding an immense scimitar. After a threatening display of swordsmanship, Indy calmly draws his technologically-superior weapon and shoots the Arab dead. The deft way in which Indy, the American, so easily dispatches the maliciously grinning Arab with nonchalant efficiency evokes a recognition of a wished-for state of affairs in the real world (Tomasulu 335). This scene is an example of Spielberg's ability to

provide an ideological satisfaction to the American audience that is irresistible, both for the 80's and today (Kolker 287). For 1981 spectators for whom the Iranian hostage incident was fresh, the scene reassures with a feeling of American superiority in the Middle East. For contemporary American spectators with ever-present news accounts of America's wars in both Afghanistan and Iraq, the scene, still humorous, likewise evokes a similar satisfaction with comparable wish-fulfillment. One can see echoes of Spielberg in Zack Snyder's 2007 film *300*, which extends the ideological discourse of the Arab swordsman scene to feature-length exposition. Persians who believe themselves a threat are easily dispatched in the thousands by a superior, Western, force.

Sallah, in addition to functioning as warm father and smiling guide, contrasts greatly to the depiction of all other Arabs encountered in Egypt. He is helpful to the Westerner in Arabia, and can be seen as representational of Arab nations friendly to American interests (Tomasulu 334). The other Arabs, by compare, are not only dangerous to both Indy and Marion (in one instance an implication of the threat of rape), but their allegiance lies with the Nazis -- suggesting an alliance of anti-Jewish forces.

Additionally, the full significance of ancient archaeological objects in *Raiders* is presumed to be understood only by the Western scientists (American, French, and Germans), while the Arabs themselves appear ignorant of the historical treasures their land sits upon. The American hero liberates the ancient Hebrew Ark from illegal Egyptian possession (it was stolen by Shiskak)

and also from immoral Nazi control, allegorically reinforcing the equation of evil Nazis and Arab cohorts (Shohat 41).

This depiction is, of course, applied to all the Arabs *except* Sallah, who assists in the Ark's liberation. Serving as helper, mentor, and patriarchal authority, Sallah also echoes Marcus in that he is concerned with both physical and spiritual matters. When discussing the Ark, Sallah similarly warns that it is "not of this Earth," which elicits a comparable non-verbal scoff. While both Marcus and Sallah facilitate and protect Indy on his adventures, they also urge him to be cautious. Sallah goes further than Marcus, actually accompanying Indy into danger as a guardian keeping watch. At one point, Sallah equates him as one of his own brood of natural children by sending them to retrieve their "brother" when he is threatened in the cafe by the re-emergence of the dark doppelganger, Belloq.

Following the truck explosion which leads Indy to believe Marion is dead, he sinks into a deep despair, comforted only by the couple's "child," the monkey. It is at this point that Belloq reappears in Indy's life. Spielberg is perhaps indicating that without Marion to anchor him, Indy truly is now in danger of tipping over the moral cliffside to which he frequently so precariously hangs. Up to this point, Indy has invested nothing emotionally in any woman, keeping all at a distance despite numerous sexual liaisons. When reunited with Marion, his normal aloofness faded. He allowed himself to become vulnerable, and now must suffer. Anguish sets in, and he is still outside of God.

Responding mockingly to Belloq's assertion that the Ark is a "radio for speaking to God," (communication again) he suggests that they both go see Him together, with a cynical reply, "I've got nothing better to do!" By valuing Marion too much, Indy has now devalued his own life to the point that he is willing to discard it. Tempting him, Belloq deceptively comforts Indy, both absolving himself of any responsibility and indicating another path. Here, Belloq is given the devil's insights into his suppressed desires, echoing Potter to George Bailey in Frank Capra's 1946 film *It's a Wonderful Life* (Wood 61). The dark doppelganger entices to become like himself -- without any allegiance, willing to sell his services without moral judgement. He even suggests they share a similar religion, that of archaeology, and that they have both "fallen from the purer faith." The quickness and distaste of Indy's response to Belloq's provocations that they are nearly identical, a mere "shadowy reflection," reveals Indy may in fact be envious of Belloq's conscience-free existence. This also indicates that if indeed archaeology served as Indy's religion, he expected some degree of spiritual enlightenment to come from the godless faith which has now failed him.

At precisely this moment of crisis, when Indy is at his weakest, Spielberg sends Sallah, the Arab father, to save the son. The Arabs in the bar that Indy previously dismissed as harmless now reveal their maliciousness, and Indy seems at a choice of joining his dark double or losing his devalued life. In these

threatening surroundings, Indy is rescued by Sallah's children who rush in and drag him out. He is liberated by his younger "siblings." It is a scene which anticipates Spielberg's later application of children as liberators in *E.T.* (1982), *Temple of Doom*, *Hook* (1991), and *Jurassic Park* (1993) among many others.

Sallah responds to news of Marion's apparent death with a comforting "I know." Yet he does not allow Indy to wallow in pity. Pity may lead to spiritual darkness like that of Belloq. Instead, Sallah immediately points Indy toward a spiritual path back to God by taking him to the Muslim Imam. Spielberg again echoes of the motif of the father's concern with the son's faith. Here is also the first suggestion of truth to be found in other religions that will characterize the film series as a whole. It is this very Imam that Spielberg uses to course-correct, to point Indy away from concern for women and instead back to "the Hebrew God." To Spielberg, God is the important path, upon which all success depends. Sallah, as the good father, will help find Him.

Even Marion's reappearance cannot deter the quest for God now. Discovering she is not dead, Indy nonetheless forsakes her rescue in favor of finding the Ark. Even their first diegetic kiss does not stop him from leaving her. Alone, then, Marion attempts to seduce Belloq in the wine-drinking scene that follows, suggesting that when the chips are down, women should rely on their sexuality (Tomasulu 335), which anticipates Elsa Schneider's manipulation of father and son in *Last Crusade*. This is the first time Marion is portrayed in an erotic way, only when

changing from her masculine attire to a more feminine dress provided by Belloq. The dress, flowery and white, is clearly indicating a marital domestication of Marion's sexuality, even as it is introduced. When sex later arises with her proper partner Indy, she is again clothed in a white dress. Eroticism is only appropriate in *Raiders* when contextualized in marriage.

The refusal of sexual union with Marion in order to pursue the holy quest can also be seen as another echoing of religiosity, stressing the importance of chastity in pioussness. Sallah's spiritual guidance has proven to be quite effective. He even joins the expedition into the Well of Souls to recover the Ark, as if to suggest Indy still cannot reconnect to the Heavenly Father without support from an earthly one. The "descent into hell" sequence returns the fear of the serpent motif that now must be confronted, literally face-to-face, in order to proceed toward success, and toward God. Within the earth the Ark is entombed, surrounded by the dead. The Well of Souls is reminiscent of the Hebrew Sheol, the land of the dead. Previously, Indy stated that the Ark was nothing more than a "find of archaeological significance." It was certainly important, both to archaeology but more especially to his career and pride. Any supernatural power associated with the Ark was foolish. Now however, within the Well and with Sallah as spiritual guide, things seem to have changed. Instead of simply removing the object bare-handed as he did with the pagan idol (which indeed possessed no spiritual power), Indy attends to the Ark with Hebraic law set down in

Exodus. No one, not even the Israelites, were to touch the Ark with their bare hands. To do so would mean certain death (1 Chronicles 13:10). The formerly scoffing scientist now approaches the Ark only with scriptural obedience, no longer regarding it with superstition. Both men withdraw the Ark only by following the Levite law. In fact, it would seem that Indy's atheism has "died" by entering the land of the dead, and his spiritual self becomes "alive" within the presence of the Ark of the Covenant.

Unfortunately, when Sallah is separated from Indy, the patriarchal protection is removed. While he willingly descended into the Well of the Souls, with Sallah captured Indy is suddenly helpless, and Spielberg again makes another biblical parallel. In Genesis 37, Joseph announces his dream to his brothers and is cast down into a well by his jealous siblings. So too is Indy, sealed within the Well by his jealous dark brother, Belloq. Joseph had the love of his father, Jacob, which provoked his brothers to murderous envy. Indy holds the Ark, the way of speaking to the supreme Father. Both are thrown cast down to die, and what they possess, communication with the father, is snatched away.

At least Indy has company. Marion too is thrown into the Well, and we see another biblical reference, given in Genesis 3:15. As punishment to humans and snakes God declares, "I will put enmity between you and the woman, and between your offspring and hers; he will crush your head and you will strike his heel." Accordingly, one of the serpents strikes at Marion's heel. Yet, as Indiana Jones becomes more and more Christlike, both he and

Marion emerge from the land of the dead, like the outcast Joseph, out of the dark and into the blindingly bright light of Egypt. The tomb could not hold them, echoing Christ's resurrection: though dead, they now live again.

Once Indy experiences rebirth and reacquires the Ark in a chase sequence that echoes John Ford's *Stagecoach* (1939), Sallah's patriarchal work is done. Indy is well on his way to reunification with God. Sallah even goes so far as to pass his surrogate son off to the next father figure, the African Captain Katanga, with a warning that Indy and Marion "are my family." Katanga, who despite not knowing Indy before Sallah's parental dispatch, is later willing to place his entire ship and crew in mortal danger by protecting his new son and potential daughter-in-law, and even provides another white sheer dress for Marion, anticipating a marital union and bestowing another fatherly blessing. Even still, one cannot help but notice that Marion is the only female (who happens to be caucasian) aboard a ship full of African males, with only the educated and civilized Dr. Jones as her chaperone.

Raiders functions in the vein of the Arabian adventure films of classical Hollywood cinema which often place white women in the clutches of leering Arabs. Like *Raiders*, the Rudolph Valentino film *The Sheik* (1921) brings the Western woman into the forefront of the narrative, who often must be liberated from lustful Arabs by a benevolent Western white man (Shohat 40). Indeed, despite Spielberg's positioning of Marion as Indy's equal, she is still

repeatedly in need of his rescue, and her comment that she likely "is not the first woman to travel with these pirates" indicates that other female passengers may not have been willing guests. Before there is any indication of the African pirates intentions toward Marion, she is recaptured (or perhaps "rescued") by the Aryans and a Frenchman. Once the Nazis board the ship, Spielberg insinuates the inherent lustiness of the Africans, however false it may or may not be, in discussing the "value" of Marion's trade. The Nazis deem the Africans as "savages" yet they also take Marion for their own use, along with the Ark.

Belloq again possesses Marion as captive, and again as doppelganger tempts Indy's morals. Echoing the temptation of Christ in the desert by Satan, Indy also is tempted in the desert while positioned from a high cliff (perhaps the moral highground). Because Belloq knows Indy's inner desires, like the biblical Satan he is able to manipulate, enticing to give in to curiosity of the Ark. Belloq's assertion, that the Ark "is history," cannot be argued with. Unlike Christ, Indy fails this test and relinquishes the rocket launcher, and by doing so seals his own fate. Unable to destroy the Ark, he and Marion are to be crucified on the hill.

The two are attached to lamppost/cross in what appears to be a sacrifice for Belloq's "Jewish ritual," as the Nazis disdainfully call it. Despite Indy's slow progression back to God and his gradual recognition of the Ark's holiness, the two are nonetheless still impure; unfit to stand before the presence of holy God in their current form. One senses Indy's residual

reluctance to accept the supernatural on its own terms, a condition that continues to equivocate him with Belloq. Belloq is now not only Indy's dark doppelganger, he also clothes himself in the garb of a Hebrew priest, "covering" his blasphemy with an arrogant dismissal of the nature of the divine. Once the Ark is opened, at last Indy believes. He humbles himself before God (a lesson he will need to remember for *Last Crusade*), simultaneously instructing Marion in obedience: do not look upon the presence of God. Early on Spielberg established biblical knowledge as mere 'fact.' Indy's scholarship allowed him to not only press the importance of the Ark to the Army but to locate it as well. Now we see the difference of 'truth' -- something that will be addressed in his lecture in *Last Crusade*. Only by merging the two will he survive. As Moses converted from prince of Egypt to prophet, so too must the scientist become believer, for no one can survive looking at God: "You cannot see my face, for no one may see me and live" (Exodus 33:20).

Again we see the inverse of Belloq as Indy's doppelganger. Belloq's clothing in Hebraic robes is a pretence, a simulacrum of conversion. Spielberg's message is undeniable, first here in *Raiders*, and to be echoed in later films: those who humble themselves are saved. Belloq and the Nazis, guilty of apostasy literally in the face of God, are destroyed. The doppelganger's false conversion is his undoing, like in Percy Shelley's Prometheus Unbound: "Met his own image walking in the garden./ That apparition, sole of men, he saw./For know there are two

worlds of life and death:/One that which thou beholdest; but the other / Is underneath the grave, where do inhabit/The shadows of all forms that think and live/Till death unite them and they part no more."

In the absence of the idealized father Marcus, the bad father Abner, the Arab father Sallah, or the African father Katanga, the Supreme Patriarch, God, is invoked (Tomasulu 336). Through obedience, the two are spared not only the facemelting-fates of the Nazis and Belloq (echoed in another *Simpsons* episode, *Mr. Plow*, in which doppelganger snowmen melt similarly), they are also given their freedom. Though he finally accepts the supernatural and forgoes an attempt to explain it away scientifically, humbling himself before the divine is a flaw Indy will have to deal with repeatedly. For now, however, Indy is fully within the fold of God here manifested as Yahweh, though this too will be revisited in films to come.

Through this return to God, and the unification with Marion, Indy has now "grown up" at the film's conclusion. It seems important for Spielberg to suggest at least the possibility of settling down, as if finalizing the maturation process. Marion offers Indy "a drink;" an adult beverage to be consumed in union. The drink symbolizes a marriage ceremony to take place, as the couple descends the Washington steps. Spielberg leaves us with this assumption, because our attention returns to the Ark of the Covenant as it is locked away and hidden in an anonymous government warehouse, the likes of which recall *Citizen Kane*

(1941). Despite Indy and Marcus's objections, the government bureaucracy is committed to obscurantism. This dark practice of withholding knowledge will reappear later, as both the Ark and the mysterious warehouse, later revealed as U.S. secret-inventory bank Area 51, return in *Kingdom of the Crystal Skull*.

The Ark's storage, coming directly after the final scene with Indy and Marion, represents the putting away of adolescent adventure and irresponsibility that the adventurer has clung to for so long, well into his mid-thirties. Indy has again lost the object, but now gained the girl. Spielberg is indicating, at the end of *Raiders* at least, Indy's childish adventurous days are sealed up and set aside. This will be revised for the sequels, for the pull of perpetual adolescence is still too strong to be relinquished.

Raiders of the Lost Ark establishes the ideological imperative of Spielbergian cinema: patriarchal integrity is intimately connected with the quest for God, moral authority, national supremacy, and adulthood. Spielberg continues his ongoing, oeuvre-spanning quest for the Good Father here, and while Indiana Jones does find God, the search for fatherly approval is ever unfolding. The values embodied in the film series reflect that of classical Hollywood cinema and idealized American culture itself: a championing of personal initiative, a taming of the wilderness, and an assertion of the right of ownership. Yet there is also the sense of loss, as the artifact which brought him to God is taken away. There remains a refusal to give final closure

to the hero's triumph, one we will see occur again in the following films.

Temple of Doom

A definitive characteristic to Indiana Jones introduced in *Raiders* was his lack of emotional maturity, one element of which was the apparent contradiction between his two "personalities" the film touched upon. The man of action, the virile adventurer, sketched in South America gave way to a bookish, bespectacled scholar when back at home in the university. Both were the same man, but the lecture given in his professor guise discounted folklore as a viable source of knowledge, an assumption that itself was discarded over the course of the film. Yet the two guises of Indy coexisted independently of each other. There was never an indication of a cyclical struggle for dominance, they were simply different personas that held tenants which could be abdicated if need be. *Indiana Jones and the Temple of Doom*, on the other hand, does seem to be locked in a fracas, not of personality sides, but of desires, and consequently the film is pulled in two directions throughout.

In many ways, *Temple of Doom* reflects the noncommittal attitude of its hero. At times the film wavers back and forth between Indiana Jones as the perpetual adolescent as in the beginning of *Raiders*, and Indiana Jones as the good father to his sidekick Short Round. Similarly, the film's romantic interest fluctuates from a terrible mate for the hero, a woman concerned only with financial gain and prestige, to an ideal mother for their newly formed family. What seems to transpire in *Temple of Doom* is Spielberg's own explorations of masculine duality;

carefree adolescent desires are increasingly encroached upon by societal demands of domestication, but perhaps these requirements are not completely undesirable in and of themselves.

Temple of Doom tracks backward, released in 1984 but set chronologically a year earlier than the events of *Raiders*, in 1935. Spielberg's backtracking in time accomplishes several things for the characterization of Indiana Jones, but most importantly jettisons any baggage and allows the character to reset completely, echoing the formulaic James Bond film structure. This is important for numerous reasons. First, over the course of *Raiders*, Indiana has transformed from skeptical atheist who regards religion as "magic, alot of superstitious hocus-pocus" into reluctant believer, essentially now in the fold of God and willing to accept the supernatural on its own terms. By setting *Temple of Doom* before Indy's *Raiders*-maturation, Spielberg aims at allowing Indy to regain the suspended juvenility he possesses when we meet him in South America in the first film. Not only is he still imbued with significant skepticism and aloofness toward spirituality, he also retains his noncommittant attitude toward women that permeated his life before the Nepal reunion with Marion.

The "reset" parallels the structure of James Bond films, an application that is only one of the debts the character owes to the British spy series, not the least of which is the prologue action sequence already in progress taking place before the story itself begins (Shone 110). While the similarities may have been

indefinite in *Raiders* -- more in style than substance -- the next two films flaunt a much more overt echoing of the Bond films. *Temple of Doom* opens in the Orient, favorite operating grounds of 007 in such films as *You Only Live Twice* (1967). Descending the stairs, and taking his place in a night club negotiating table (another Bond motif), Indy's familiar rugged looks have been replaced with a suave bravado complete with a white tuxedo that appears to have been borrowed from the wardrobe department of *Dr. No* (1962). Indy even imbibes a martini -- only his is laced with poison. *Temple of Doom* screenwriter Willard Huyck explained the direct reference: "There was an homage to James Bond, in the conceit that the Bond movies often start with an action sequence from another story" (Rinzler 130).

This other story is Indy's arrangement for a trade with Lao Che, the Chinese mobster, for the ashes of Emperor Nuhachi. Here, there is already an anticipation of the commodification of the human body that will play out over the course of the rest of the film. Indeed, in order to secure his payment, Indy grabs the blonde Western female singer Willie Scott who works for Lao Che, correctly sensing that she is the mobster's property to be exchanged. This echoes the supposed bluff of Katanga to the Nazis in reference to Marion's fleshy "value" in *Raiders*, and also Indy's insistence to Belloq that he was no longer interested in the Ark in the climax, claiming "All I want is the girl": a reasonable trade. Echoing Bond's exploits in *Diamonds are Forever* (1971), the object to be bargained over is a diamond, first to be

exchanged for Nuhachi, then for Willie.

The fatherhood motif revisited in *Temple of Doom* is first introduced in the night club scene by Lao Che and his son. Lao Che's son is also a gangster but he is obedient to his father's wishes, having previously attempted to steal Nuhachi's ashes from Indy. This motif anticipates the obedience of Short Round to Indy's directives Spielberg will later depict, and allows Spielberg to convey the importance of obeying a father's wishes -- something Indy himself struggled with in *Raiders*, will struggle with in *Last Crusade*, and revisits with his own son Mutt in *Kingdom of the Crystal Skull*. What Lao Che, as protective father, saw as an insult, Indy saw as mercy -- he injured the son but spared his life.

Willie mentions of Indy's never-cinematically seen mother, appropriate in that she herself will be placed into the mother role in the film's family. When Willie takes her seat, her comment not only reveals her ignorance, but also indicates for the first time another of Indy's problems, his separation from his mother, a motif he shares with many other Spielbergian heroes (Brode 141). Her understanding that archaeologists were "funny little men searching for their mummies" is played for laughs, but it is a laugh at Willie's foolishness, an encoding that will be continued through the film. Indy's correction, "Mummies," combined with his pained expression reveals her comment has struck a nerve. His mother is never shown in the film series, and is only mentioned in fatherly context: Indy compared Marcus's warnings to

those of his mother in *Raiders*, and she is briefly spoken of in *Last Crusade* in discussion with Henry, at which Indy is harshly defensive. Her importance, and loss, is acknowledged when dispensing advice of a mother's value to Mutt in *Kingdom of the Crystal Skull*.

Like in *Raiders*, Indy has yet another helper, Wu Han. Unlike previous protectors, Wu Han is *not* a father figure. Indy himself is the older one, but the indication is that their relationship seems closer to siblings than father/son, echoing Satipo in *Raiders*. Whatever the extent of their relationship, Indy comes to immediately need Wu Han's help when double-crossed by Lao Che. Unlike Indy's helpers and fathers from *Raiders*, Wu Han proves himself to be incompetent: he is killed when Indy needs him the most, leaving him to fend for himself. While in the South American *Raiders* prologue, Indy had multiple helpers but relied on no father figures -- perhaps without whose guidance his choice of confidante, Satipo, ends in betrayal. His associates there were more peers than guides, and all proved to be untrustworthy. Now Indy's underestimation of the threat cost one of his peer helpmates his life. Despite supposedly accompanying Indy on various adventures, from Indy's very brief concern we sense there was little emotional attachment to Wu Han. He "followed him on many adventures," anticipating both Short Round's following and Willie's "tagging along." Both were unsought by Indy, an inverse of Sallah and Marion in *Raiders*, each of whom possessed something needed in order for his quest to proceed.

Perhaps without any fatherly guidance to prevent such a grievous error in judgement, Indy drinks the poisonous martini at the table. Once poisoned, Indy falls back on his previous resource: the trade of human flesh. Indy is correct in his commodification of Willie Scott -- she does belong to Lao Che, only he overestimates her value. "Keep the girl, I can get another one," Lao Che laughs. As Lao Che's son opens fire, Indy escapes with Willie, as he has now become her de facto "owner."

Like her simpleness when first meeting Indy, Willie is a stark departure from *Raiders* in Spielberg's depiction of women. While Marion Ravenwood proved to be Indy's equal, Willie Scott, like her fellow promenaded dancing girls, is a product -- to be traded, bought, and sold by males, both villain and hero. But echoing Marion's economic reunion with Indy, Willie is also immediately portrayed as concerned primarily with commodities, only exaggeratedly so. Her eyes light up at the diamond, and during the chaos as Indy desperately searches for poison antidote, she is only bent on recovering the lost gem, the "ice" amongst the ice. When she finds the antidote, instead of giving it to Indy, she hides it, herself realizing its value to be traded later. But she underestimates her own status as well. Unlike Marion, who earned an independence in which she asserted her economic dignity and equality, Willie seems no more valuable than the other "junk" traded for. While Marion was a tenacious female character in the tradition of a Howard Hawks or Ridley Scott heroine, Willie seems *only* be interested in who can further her own status. While he

reluctantly capitulated to Marion's demands, Indy will simply take what he needs from Willie. He does not regard Willie as an equal, and she is not his *goddamn* partner.

Spielberg also seems to deliberately echo the James Bond mandate of the hero's commitment-phobic relationship to women, as Spielberg explains: "I really wanted to bring back Marion but George and I discussed it and we ultimately decided there should be a different Indiana Jones lady in each of the three films" (Rinzler 131). This decision does not explain the stark change in the depiction of women, however. Despite the fact that she is whiny, ignorant, and incompetent, Spielberg nonetheless seems determined to saddle Indy with her domesticity, especially concerning her motherhood to son Short Round.

Escaping the Shanghai Club Obi-Wan (a somewhat distracting allusion to *Star Wars*), Indy and Willie crash land in a car driven by Indy's adopted son. Like Wu Han, Short Round is neither father nor peer. Indy, while still immature himself, has taken Shorty in as a protectorate. Confined within the car and speeding along the streets, Spielberg implies now that the trio of Indy, Willie, and Shorty will make a family; the unification of the family being a primary importance not only in *Temple of Doom*, but throughout Spielberg's oeuvre.

The adolescent-restart endeavour for Indy that *Temple of Doom* attempts is now quickly nullified by the fact that Spielberg awkwardly places Indy into the position of the father himself. The depiction fixes the viewer in an uncomfortable position, at

once identifying with the feckless adventurer of *Raiders* yet simultaneously forced to reconcile the single-father situation into which Spielberg has constrained Indy. A "sidekick" is inappropriate for a man who is unable to assume responsibility for his own safety, let alone anyone else's -- especially that of a child. This sidekick problem in *Temple of Doom* is reminiscent of the incompatible character relationship of Batman and Robin, in which a permanent adolescent who forgoes traditional domestication in favor of adventure is placed into an incongruent patriarchal position to a young boy. In the seventy-plus years of comic books in which Batman has been allowed to significantly mature, the sidekick issue continues to evolve. However, it is no surprise that the most narratively effective (and financially successful) cinematic adaptations of Batman have completely ignored the character of Robin and instead focused on the boy-man Bruce Wayne and the relationship to *his* father figure, Alfred: Tim Burton's *Batman* (1989) and *Batman Returns* (1992); Christopher Nolan's *Batman Begins* (2005) and *The Dark Knight* (2008).

Initially, Short Round feels threatened by Willie's presence. Shorty worships his surrogate father and at first treats Willie as a possible rival, not as a potential mother (Postone and Traube). Willie also rejects the union. Indy grasps Willie and jams his hand down her dress, fumbling around her breasts for the hidden antidote, which she immediately takes for sexuality and claims, "I'm not that kind of girl!" But Indy, echoing the denial of the flesh with Marion in *Raiders*, is more

interested in the quest, here being the quest for survival. Short Round also mistakes this as sexual aggressiveness in the back seat, his discomfort voiced: "No time for love, Dr. Jones!" as if to prevent it from taking place in his presence. While Spielberg is indicating the formation of a family unit, from the child's viewpoint it is clearly meant to be a chaste relationship.

Indeed, Willie's mere presence steals Indy's manhood in a way that only Belloq as doppelganger seemed capable of in *Raiders*. While fleeing, Indy fires several shots at the pursuing gangsters then hands her his gun, which she immediately discards. When Indy discovers this, he pleads "Where's my gun?" twice, over emphasizing the loss of power. Similarly, Belloq had made sure to remove Indy's pistol when appropriating the idol in South America, forcing him to run away in disgrace. She has denied him of his might and potency, a foreshadowing of the film's later rope bridge scene which both reveals the extent of the emasculation, and revisits the rhetoric of the Arab swordsman from *Raiders*.

Indy's emasculation is perhaps the most unsettling aspect to Short Round's point of view. The son-mother relationship is given another conflict when aboard the plane, as a disapproving Shorty instructs Willie to call Indy "Dr. Jones" while he himself parrots Indy's designating of Willie as "doll." Willie complies with this request, which placates Shorty, and assuages his anxiety at the uninvited addition. Temporarily at least, Willie accepts her role as dependent female and mother, and Shorty tolerates her augmentation to the family, all of course revolving around Indy as

patriarchal authority. Fortunately, the family unit is compiled adequately in time for another imminent threat, as they must escape the plane via not individual parachutes, which would have separated the three, but all together aboard a single inflatable raft plummeting from the aircraft. Now that their clanship is established, Spielberg's real adventure can begin, which will involve the entire family as a whole.

It is within India that the film switches from echoes of Bond to continuing the adventure serials and their later progeny. George Stevens's *Gunga Din* (1939) is heavily evoked for the remainder of the film, both in setting and thematic undertones. The Thuggee and Kali worship, along with a forbidden temple, are paralleled in *Temple of Doom*, but so is the assertion of superiority for boyish adventure and refusal of domesticity. In *Gunga Din*, two British colonial soldiers attempt various methods to prevent their "brother" soldier Ballentine from marriage. Ballentine's emasculation is the most dangerous threat, far more than the Thuggee, and Cutter and Mac even comment that the fiancée has "charmed him like a snake." The superior virtue of boyish solidarity is championed as successful: Ballentine eventually leaves his fiancée for the adventure and ends up reenlisting to be with his pals instead of her. Women encroach upon the brotherhood and cannot be trusted, and the correct response is to refuse domestication.

Temple of Doom echoes this threat initially, but works toward an acceptable solution within the Spielbergian ideological

importance of the family unit. First there is the attempt to assuage any further anxiety by clothing Willie not in her feminine sequined dress seen at the beginning of the film, but in Indy's discarded tuxedo. Stripped of her threatening sexuality, she is not only less of a distraction for Indy, she also is more comforting to Shorty, appearing more motherly. No longer erotic, her masculine garments symbolize an internalization of both male and female characteristics that will transpire over the course of the film (Mainon and Ursin 145). Shorty slowly warms to her during her masculine encoding, to the point that once the family reaches Pankot palace, he willingly takes his place at her side as son, allowing her to return to femininity without being threatening.

When the trio arrive in India, they do so by literally coming from the heavens, descending to the poor villagers as the prayed-for deliverers, Messiah-like. Spielberg now continues the religious explorations from *Raiders*. Both Jewish and Christian motifs were examined; Old Testament covenants and a Christlike drawing of Indy himself. Now in *Temple of Doom* we see a holy family arrive to provide salvation, echoing both the Christian Trinity (the concept of God), and the New Testament family of Jesus seen in the Gospels; a fleeing father, mother, son. Their divine origin is immediately identified by the village's Shaman, who greets them upon arrival. Clearly he has been waiting for them, echoing the Magi (the wise men of the East) acknowledging Christ as saviour. When they enter the village, they do so greeted

by the natives as religious figures, a reaction that stirs echoes of both Jesus's entrance into Jerusalem and the Devil's Tower scientists meeting the extraterrestrials in *Close Encounters of the Third Kind* (Brode 142).

As in *Raiders*, Indy must act as Messiah, beginning another Christlike orbit. However, Spielberg branches out from the Judaeo-Christian motifs of *Raiders*. The Hindu villagers believe them to be sent not by the Jewish Yahweh, but by Shiva to retrieve the sacred stones. Shiva is one aspect of the Trimurti, the Hindu Holy Triad, functioning as the reformer or destroyer. Indy, as agent of Shiva in *Temple of Doom*, will become both. To Spielberg, Shiva is simply a variation on the one good God, who ultimately represents patriarchal integrity. Shiva is to be considered equal to Jehovah, Yahweh, or Jesus, as much as Kali is equivalent to evil Lucifer or Beelzebub (Brode 142).

The Shaman also bears similitude to the recurring good father; he recognizes Indy's potential for good, attempts to bequeath spiritual guidance, and also sends him on the quest proper, all echoes of Marcus Brody. He describes the evil Kali cult's insistence to pray to their "evil gods" and his own subsequent refusal, setting a righteous example that Indy himself will follow when captured. The Shaman becomes the Hindu father, his warning that the "dark light" (perhaps an echo of George Lucas's Dark Side of the Force from *Star Wars*), the Kali, will spread over "all countries." The warning from the Hindu father anticipates the warning of Henry in *Last Crusade*: the darkness of

the Nazis must be stopped before it "marches all over the face of the earth." The Shaman is confident of victory in the spiritual quest, much like Marcus, reappearing at the end of the film to welcome the successful son back "home" to the village. Home is represented by the villagers in this film, as Spielberg never returns Indy to America in *Temple of Doom*.

The noble Hindu villagers represent a shift in the depiction of Middle Eastern cultures from *Raiders* as well. In the Cairo bar scene with Belloq, Indy dismissed the Arabs as both ignorant and savage, commenting "These Arabs don't care if we kill each other, they're not gonna interfere in our business." It was an arrogant, alcohol-fueled opinion that nearly cost him his life if not for Sallah's children. Here, however, Indy's treatment of the Indian villagers is one of respect and admiration. Willie's refusal to eat their offerings is both "embarrassing" to him and "offensive" to them. Even Short Round, parroting his father's multicultural wisdom, orders her to eat. Submitting to Indy's patriarchy, she obeys. Slowly, Willie's submission to both Indy and Shorty signals her transformation into the proper mother, and she becomes another version of the ideal female, despite her ongoing "noise" as Indy complains to a knowing Shorty.

Despite beginning a religious quest, Indy still retains his skepticism. In *Raiders*, Indy's father figures were as concerned with Indy's physical safety as they were his spirituality. Indy, becoming something of a bad father himself, passes off his atheistic beliefs to Shorty in the guise of comforting him.

Concerned they were brought to the village by a deity, Indy brushes away Shorty's worries with a dismissal of "ghost stories," echoing *Raiders*'s repudiation of "superstitious hocus pocus." He does seem concerned when a child arrives in the village describing evil and carrying a token, but he seizes upon the idea of questing for "fortune and glory" rather than moral concern, a priority that Willie conversely seems to be condemned over in the film.

Once the trio is on the quest proper, Spielberg allows Indy to scold and correct Willie's ignorance *again* by pointing out her erroneous identification of "big birds" as actually giant vampire bats. This motif reminds us of Willie's naivety; several other shots of the large bats in the film recall her uneducated error. The following night camp scene depicts both her exclusion from the father-son unit and her further ignorance. While Indy and Shorty cheat each other at poker, Willie has bathed, insinuating that this is women stuff -- concern for appearance while the two males are indifferent to hygiene. Likewise, father and son even communicate in a foreign language, furthering the illiterate Willie's exclusion. She remains unclothed, her nudity covered by a towel while discussing the quest in which she has no vested interest. Whereas Marion inherently understood the importance of the headpiece of the Staff of Ra, the ancient and sacred manuscript has to be explained to Willie, who grabs at it recklessly like a child. Both her unclothed state and her asinine behavior place her in a submissive state, echoed by Shorty's repeated insistence that she call Indy "Dr. Jones" -- his

professional name that emphasizes the vast contrast in intellectual capability.

However, this scene also features the return of the weakness to serpents. Mistaking it for the elephant's trunk, she grasps a python without flinching and tosses it aside, indicating her own sexual independence and for the first time displaying any degree of superiority to men. Willie defies Indy's fear; she is able to manhandle a large phallic snake and toss it away confidently. No wonder a womanizer like Indy is made uncomfortable. He cannot master the anxiety of procreation or patriarchal responsibilities, while she seems unfazed.

In *Raiders*, the unnatural fear of snakes served as both religious symbolism and an overcoming-obstacle for attaining adulthood. The serpent takes a different representation in *Temple of Doom*, while still retaining links to Indy's fears. The snake is featured prominently is one of Hinduism's most important deities; Shiva is often depicted with a garlanded serpent around the neck. Curiously, Shiva is sometimes depicted as one half male and one half female, called "the lord who is half woman" (Goldberg 1). Spielberg, however, ignores any feminine element to Shiva, later specifying Shiva in purely masculine terms so as to preserve the patriarchal nature of God. Also discarded is any serpentine relationship to Shiva, which may have complicated Indy's (eventual) filial obedience to the divine. Now the snake, first appearing in the film when the female is present, repeats the phallus symbol motif that threatens sexual independence by the

female, rather than fear of losing her as was seen in *Raiders*. In some Eastern religions, the snake symbolizes fertility and offspring, manifesting crop growth, and a "seeding," sometimes accomplished by means of a staff twisted with serpents (Williams 104, Gimbutas and Dexter 162). While we will discover in *Last Crusade* that the psychological fear of snakes stems partially from a traumatic experience as a teen, it seems apparent in *Temple of Doom* there is also an implied anxiety to fathering children and an unwillingness to possess the girl. Despite the thrust of paternal responsibility in *Temple of Doom*, the film itself wavers back and forth in regard to Indy's perpetual adolescence. The inconsistency within Indy is in fact consistent throughout the series; in all films he embraces one of two approaches to archaeology and life in general, either the adventurer or the scholar. In each guise, he is only one or the other, operating on the principals of that personality. *Temple of Doom* embellishes the duality introduced in *Raiders*, as his adolescence, which flees the female, is in conflict with his latent paternity, desiring the family structure.

Perhaps because of this, Spielberg makes certain to reassert Indy's masculine authority often: before arriving in Pankot palace, we not only glimpse the "big bird" bats again, reminding the audience of Willie's inanity, but also his superior intellect and dominance. In the jungle, he investigates a grotesquely gory shrine to Kali and shields his family from the view. This allows an opportunity not only to display Indy's manhood -- he can handle viewing it while they could not -- it also announces the evilness

of the human-sacrificing, devil-worshipping cult of Thuggee. Like the Nazis, the Thuggees devalue human life and require blood sacrifices, echoing the intended sacrifice of Indy and Marion in *Raiders*. The disgust provoked by Spielberg with the Kali shrine anticipates the revulsion to come in the palace banquet scene, indicating that this culture, apart from the safeness of the virtuous home village, is as barbaric outside as it is in.

Arriving at Pankot, the trio meet Indian aristocrat Chattar Lal, prime minister to the Maharaja. Chattar represents a return of the dark doppelganger motif. Like Indy, he is highly educated, having spent time at Oxford. He is aware of Indy's adventures, an advantage he will attempt to exploit in the banquet scene. Even his manner of dress echoes Indy's college attire, the scholar personality, right down to the round spectacles. We will also learn that his relationship to the Maharaja parallels that of Indy and Short Round, each a reflection of the other. When entering into the dining hall in the palace, Indy's dress encoding has changed into the college professor intellectual that mimics Chattar, a parallel of appearance that will be repeated later within the Temple itself.

Spielberg also plants the suggestion of another helper to Indy in the palace, the British Captain Blumburtt. Chattar complains resentfully that the British "make us all feel like well-cared for children," an attitude that perhaps Indy, keeping his distance from Blumburtt in this scene, recognizes within himself. The implication is of course that this will be another

fatherly guide, perhaps the "British father." Yet it is not the case this time. Blumburtt takes a position as a harsh father to Chattar and the Indian aristocrats, but aside from reappearing briefly at the end of the film, he takes on none of the patriarchal concerns or responsibilities of Indy's helpers from *Raiders*, nor does he instigate a quest. Here in Pankot, Indy has no father to rely on; his only assistance comes from the new family in which he himself must serve as patriarch.

Safely within what appears to be the domestication sphere of the palace, Willie too changes her appearance. She sheds her borrowed masculine attire for a more comfortable exotic seductress appearance reminiscent of the dress she wore at the film's opening. Indy now expresses his appreciation for her beauty for the first time in the film, telling her she "looks like a princess." Sexual attraction is nullified, however, as once again Willie's preoccupation with riches resurfaces. She tells Indy, who might have served as sexual partner, that the Maharaja is "swimming in loot." Clearly, she would rather choose a partner that can provide her with wealth, something Indy, as of yet, cannot. Of course, the joke is that the Maharaja is a child, a reference that Shorty makes to "older women" jabbing at both Willie's motherhood and her sexuality.

The appearance of Indy and Willie are not the only changes, as here in Pankot, the cultural depiction shifts drastically. The impoverished but pious agrarian countryside, though filled with beasts, was welcoming and genuine. Threat consisted only of

nature, which can be kept at bay. In the palace, however, the threat is indefinite and hidden. Nature gave way to danger in finding the Kali shrine near the palace; now menace literally emerges from the walls. In both *Raiders* and *Last Crusade*, Spielberg depicts the majority of the cultural others (the Arabs) as Nazi associates and allies who provide assistance, weapons, and even soldiers. In *Temple of Doom*, Spielberg instead focuses on the evil nature of Indian aristocracy, the Middle Eastern "other."

While the poor pagan villagers are regarded by Indy with respect for their culture (the lecture to Willie and also the audience), the educated and wealthy rulers of India are depicted radically different. There seems to be an immediate fixation on a perverse femininity of the aristocrats, contrasted with the masculinity of the Westerners, who reject the perversion. A similar dynamic of the sensual depravity at the heart of the Middle Easterners will be, like *Raiders*, echoed in *300*; feminized males are crushed with the Western moral exercise of power.

Spielberg juxtaposes the alluring and seductive nature of the ruling class with disgust in the banquet scene. Bombarding the audience with images of consumption of beetles, eyeball soup, snakes, live eels, and monkey brains (chilled, no less), Spielberg evokes revulsion for the viewer, not only at the food itself but at the pleasure with which the Indians readily devour it. Though the scene evokes humor, it also occurs simultaneously with Indy's discussion with the dark doppelganger Chattar Lal, the prime minister who denies the existence of the blood-drinking, human-

sacrificing cult of Thuggee (this character also echoes Holocaust deniers, a subject already being explored and will be revisited for *Schindler's List*). Spielberg, by paralleling the conversation and the vile feast, is suggesting that the depravity of the exotic is not something *behind* the Eastern culture, not simply a mere link. It is in fact the *identity* of the ruling culture itself (Postone and Traube). Blumburtt asserts that the British did away with the Thuggee cult, but this statement is juxtaposed directly over a shot of one of the Indian's lascivious devouring of live snakes -- suggesting that this culture in fact *cannot* be civilized.

Chattar, later revealed to be a member of the cult himself, echoes the college lecture given in *Raiders* on the dangers to archaeology by dismissing the villagers' stories as "fear and folklore." He also possesses Belloq's ability to provoke Indy in conversation, accusing him of being a "graverobber," a variation of the shadowy reflection of reality theme. He cites various instances in which nations threatened him, including an incident in which his hands were to be chopped off, clearly aimed at depicting the barbarism of other cultures. Only it was not the actual threat. Indy slyly glances down at his penis, indicating what was threatened with removal was in his manhood itself. Here, echoing the *Raiders* lecture of the danger to life and "limb," the severity of potential emasculation in archaeology is given a vicious elaboration.

Following the banquet scene, Indy and Willie now openly

acknowledge their attraction. Indy, now, is more comfortable with entertaining a sexual encounter, which Short Round seemingly approves of and displays adolescent curiosity in anticipation. No sign of paternal responsibility exists now, as the kid is put to bed, so to speak. In an over-the-top-in-obviousness gesture, Indy offers Willie an apple of which he takes the first bite and she follows in devouring. Presumably, mutual biting of the apple precipitates the sexual "sin," the cliché of religious symbolism. Willie insists that her aphrodisiac charms will make him forget all other women but he demurs, characterizing himself as a scientific investigator of female sexuality who will not prejudge the results of his research. One wonders if perhaps this salacious "research" was conducted on the university campus with the coeds whom had formed such infatuation seen in *Raiders*. But Willie takes offence, and the outcome is that their mutual desire goes unsatisfied as he returns to his bedroom. She has a temper-tantrum, whereas he discharges his frustrated arousal by other means -- by engaging in a struggle to the death with an enormous Thuggee who suddenly appears out of nowhere. Upon disposing of his assailant, he rushes into Willie's chamber, apparently to see if any Thugs are molesting her. In the film's terms, she betrays her superficial nature; her assumption that he has returned to consummate their sexual relationship is made to appear silly (Postone and Traube).

Like in *Raiders*, sexuality is to be denied (or supplanted) in order for the quest to proceed. His search of the room leads him

to a voluptuous female statue, and running his hands over its breasts, Willie takes offence. "I'm right here," she complains, still puzzled and exasperated at why he chooses to fondle a hard cold statue instead of her soft warm body. But the touching of the statue's breasts leads to a hidden passageway, and the progression of the quest comes as a direct consequence of having avoided sex with Willie. After all, had he chosen her breasts over the statue's, the passageway would never have opened (Postone and Traube). Ironically Willie, in order to proceed and follow Indy, in turn must subvert her own sexuality, even performing the aggressive masculine act of grasping another female's breasts (albeit the statue's), echoing her own earlier groping at Indy's forceful but non-sexualized hands.

The fantasy moves from the erotic to the anti-erotic, from distorted desire to the utter negation of desire (Postone and Traube). The film now leads to the descent into hell, echoing the motif from the *Raiders Well of Souls* and anticipating *Last Crusade's* descent under Venice. All four Indiana Jones films feature a mid-quest act of descent from light into darkness; hell or into the land of the dead, of Sheol, and subsequent re-emergence into light again. *Temple of Doom* differs from *Raiders*, though, in that Indy is without fatherly protection from Sallah. "Follow in the footsteps of Shiva," Indy reads to Shorty, a warning to not "betray His truth." Shiva is explicitly now referred to as "He," revealing the divine patriarchy that served as the central tenant in *Raiders*. And like *Raiders*, the Father,

the good God, is under threat.

Here within hell, Spielberg also explicates the depiction of the inherent evilness of the culture only hinted at in the banquet scene. The disgust provoked earlier is amplified by the throngs of entranced followers worshipping by rite of human sacrifice. While intuitively wrong to the spectator, Spielberg's deliberate link to disobedient and "detestable" Old Testament biblical practices is undeniable: King Rehoboam engaged in human sacrifice, allowing Egyptian king Shishak to attack Jerusalem and carry off all its treasures including the Ark of the Covenant (1 Kings 14:24-26), as noted by Marcus Brody in *Raiders*.

The evil deity being worshipped is a variation on the devil, the goddess Kali, which seems to further the dangerous implication of femininity that Indy has, so far, avoided. Once the human sacrifice is complete, the Sankara stones appear and we see that Shiva, the Lord, has been lain low by the Dark Mother Kali, at whose feet the *linga* now sits (Postone & Traube). If flesh sacrifice and devil-worship were not bad enough, we also see the cult's members include children; the Maharaja attends the ceremony as devoted follower of the Dark Mother. The diamond motif from earlier in the film resurfaces, along with Willie's superficial and material nature. We see now the Sankara stones themselves are unmistakably phallic shaped, furthering the imperative that masculine patriarchy must be retrieved. While the stones themselves are Hindu, the Judaeo-Christian associations with stones are also strong; Yahweh referred to as "the Rock of Israel"

(Genesis 49:24), "The Lord is my rock" (Psalms 18:2), among many other scriptural references. The rocks also have three horizontal lines across them, said to represent the three aspects (Trinity) of Shiva (Harshananda 9). While the Ark was a means of communicating directly with God, the Shivalinga symbolically represent God Himself. In Hinduism, Shiva also means One in whom the whole creation sleeps after dissolution, and "Linga" means the same thing -- a place where created objects get dissolved within the created universe. It is the same God that creates, sustains and withdraws the universe (Harshananda 7). These references point to Spielberg's multi-faith inclusive concern for Indy's spirituality, though he himself is still oblivious, like *Raiders* still supposedly questing under mercenary and social auspices.

As Indy retrieves the Sankara stones from the Kali altar, we again see the recurrence of the snake associated not only with the female, as depicted earlier, but also echoing *Raiders*, within the land of the dead. He glances upward at a large statue of a cobra poised to strike, paralleling the Egyptian statue he faced in the serpent-filled Well of the Souls. Tipping his hat briefly, Indy acknowledges his fear and admits his own precariousness in the depths. As in *Raiders*, Indy successfully retrieves the holy object from Sheol, but here pauses when hearing the screams of the children slaves. Now we learn the parallel that must be retrieved from hell, typical of a Spielberg film: manhood (the God-representational phallic stones), and innocence (children).

Like Moses, Indy attempts to free the slaves using another

rock, one he simply finds. Instead, he is captured and placed with Shorty and an Indian child in a cage. The captured Indian child returns the film to its spiritual track by admitting that he has unsuccessfully prayed to Shiva for deliverance, not realizing that his prayed-for deliverer is in fact chained right next to him. This statement resumes the religious quest motif that was established by the Hindu father, the Shaman, back in the village, now continued by a child. Often, a child must return the spiritualism to its proper priority in Indy's quest in the film.

Furthering the spiritual nature of the quest, Spielberg again returns to Judaeo-Christian motifs in *Temple of Doom* in the next sequence. The bad father Mola Ram, only glimpsed in the heart-removal sacrifice earlier, now appears to echo Chattar's accusations of thievery. He also offers false spiritual advice, attempting to convert Indy to devil worship through blood consumption in a Kalimah ceremony, a dark reflection of the eucharist in Christianity. Initiates must consume the blood of Kali in order to become "true believers." This is a perversion of Jesus's words, "Whoever eats my flesh and drinks my blood has eternal life" (John 6:35). The Christian symbolic blood covenant is to give life; the dark perversion instead takes it. If the symbolism is not clear enough, Spielberg explicitly indicates the intentions of the Kali cult, which echoes the Nazis. Mola Ram boasts that when the Thuggee becomes all powerful, first the Muslims will be routed, then both "the Hebrew God will fall," and "the Christian God will be cast down and forgotten." As in

Raiders Indiana Jones must protect not only civilization, but also both Judaism and Christianity (and Islam as well this time) -- all of the Abrahamic faiths themselves. Any force that opposes these faiths, which derive from the one great patriarch Abraham, are sinister. To make certain of Indy's Messianic position, Spielberg repeats the Christlike motifs of *Raiders*; before the ceremony, both he and Short Round are flogged by whips. The shedding of blood is required.

Indy is forced to drink from a "grail" of sorts, anticipating the holy chalice he will search for in *Last Crusade*. Both delineate a blood covenant. By consuming the blood, Indy falls into the "black sleep of Kali," transformed into a dark version of himself. The dark doppelganger figure, represented at first by Chattar Lal, now becomes Indy himself. Once he is initiated, he takes his place aside Chattar Lal, the twin doppelgangers now in service to Kali. He states his "devotion to HER," an inverse of the earlier warnings not to betray the HE, Shiva. As Belloq described Indy in *Raiders* as "a shadowy reflection," now the shadowy reflection serves the dark mother; "Evil Indy" becomes the bad father who abuses both son and wife: he slaps Short Round and prepares to sacrifice Willie.

The two have not had sexual relations, so she is still virginal and pure within the context of the film and worthy of sacrifice. As witnessed earlier, the heart of the victim is to be removed as part of the ceremony. But as Mola Ram begins to place his hand over her breasts, he stops and transfers the duty to

Indy. At first she attempts to break the spell by coercing him back with her femininity, but failing in that, she spits in his face. Instead of performing the heart-extraction, he simply begins to lower her into the fire. There is an inversion of the earlier relationship to a female breast. Now the breasts neither hold the cure, nor allow passage, but rather serve as agent of violence. Willie's femininity is unable to free him. The liquid that the men are forced to swallow is not an antidote but a poison (like the earlier toxin), as apparently all converts to Kali are male. This poison subjugates men to the dark female, and its cure is phallic, as Indy is saved in the film by phallic fire and boyish solidarity (Postone and Traube).

Short Round employs fire for purification, reprising the 'wrath' purification that flowed from the opened Ark of the Covenant. Now the dark doppelganger is destroyed, burned away from Indy as Belloq too was destroyed by fire. Proper masculinity, in service to the Lord Shiva instead of the dark mother Kali, is restored. Yet it remains the adolescent masculinity that is separated from from the erotic. Willie is allowed to assert herself fully in the film only after she has been betrayed by Indy and purified by fire: now echoing Marion, she slugs him in the face. She also possesses the ability to defend not only herself but both Indy and Shorty in the mine cart sequence. Still, she remains excluded as father and son reunite in the hat exchange, only subjectively looking on from the background as patriarchy is restored to its proper order. When the three

escape the tunnels, Indy is separated and Willie and Shorty must rely mutually upon one another for survival. Only then does Willie bear the positioning of the ideal female: the dependable wife and mother, whose ultimate purpose is to reinforce the classical Hollywood value of monogamous marriage and family (Wood 61-62).

The messianic positioning continues, as Indy now frees all of the slaves, assuming patriarchal responsibilities for an entire village of children abused by the wealthy ruling class and returning the land's "innocence" that has been stolen. The ideological discourse from *Raiders* is continued here. While the first film portrayed the superiority of the Western man in intellect and fighting prowess, it also classified the Arabs as either friendly or dangerous to Americans. Now, the Westerner not only frees the artifact from the wicked cultural element, he also becomes a variation of the Supreme Patriarch by reuniting the families of the village, saving them. Emerging from the darkness into light, Spielberg triumphantly displays the joyous children freed from their adult oppressors, echoing *E.T.*'s iconic bicycle sequence.

Colonized people, like women, here require the guidance and protection of the colonial patriarchal figure. The barbarians of the culture are dangerous to civilization and themselves, a threatening political assertiveness which provokes the discourse of the non-civilized elements to be eliminated by the end of the film (Shohat 40). The rhetoric so brazen in the Cairo swordsman

sequence from *Raiders* is revisited in an obvious callback with multiple blade-wielding Thuggee, complete with musical reprisal. Only the superior weapon Indy used to dispatch the Arabian, the pistol, has been lost thanks to Willie's presence. The emasculation threat returns as we are reminded of her dangerous ineptitude. Willie's menacing femininity, despite her progression, still must be conquered, which can occur only once the evil is dealt with, and only after divine intervention is again called upon.

Indeed in *Temple*, Indy defeats the Thuggee with help from both moral, masculine divine intervention and Western civilization. Indy clings precariously to the bridge and attempts to fight off Mola Ram, who clutches at his heart in an attempt to please Kali. Invoking the name of Shiva, the rock literally delivers him; it bursts into flame and defeats the enemy Indy was unable to destroy on his own. Again as in *Raiders*, Indy has to rely on divine help, repeating the motif of the Supreme Patriarch's aid in the absence of a helper father, and reinforcing his persistent adolescent dependence. Blumburtt and the colonials then reappear, assisting only after the invocation of the name of Shiva, and conspicuously in possession of the firepower that Indy himself lacks. Where individual masculinity fails, Western civility can mediate. Nature as wilderness is subjugated, paving the way for civilization to be built, a value seen in many films that echo the classical Hollywood Western (Wood 61). Both *Raiders* and *Temple of Doom* bear hallmarks of the Western; *Last Crusade*

will feature even more so.

As he returns both the children and the sacred stone to the village, Indy unconvincingly tells the Hindu father that he "understands its power now." Though he rejects both fortune and glory in favor of spiritualism, a year later he confides in Marcus the exact opposite regarding anything supernatural. The statement comes across as a condescending closing remark to the Indian villagers, made all the more unsettling because of his previous lecture administered to Willie. Willie, meanwhile is reclothed in Indy's masculine tuxedo from her increasingly sexualized (and breasts-bearing) dress; she friskily denies any further association with Indy but now that his patriarchy is firmly established and triumphant, he can playfully, if forcefully, seize her with his whip -- a phallic weapon he does possess and against which she is coyly helpless. Legalized heterosexual monogamy with the family unit intact, that classical Hollywood cinema virtue, has been asserted. *Temple* adds another component to Indy which is important to Spielberg, the sanctification of the family unit, which will be explored further. Spielberg closes the film from Short Round's perspective, happily if impishly approving of the couple, returning us to a naive and carefree childhood obedient to the father. However, the fates of Shorty and Willie remain uncertain. By the time *Raiders* occurs a year later, neither are involved in Indy's life. Ultimately the film maintains the Spielbergian mandate of family functionality within the dysfunction that marks so much of his work while setting the stage

for the Jones clan perustrations in the next two movies.

Last Crusade

Indiana Jones and the Last Crusade continues the formula laid down in the first two films; a search for a supernatural object before it can be obtained by nefarious forces. The film opens with the recurring Paramount logo-into-a-mountain dissolve in the first frames, seen in the previous two movies. While *Raiders* became a Peruvian peak, *Temple of Doom's* dissolve gave way to an embossed Shanghai gong rather than a real mount. Setting the stage for a return to many of *Raiders* themes, the painted logo returns to an actual mountain, but an *American* one, in Utah 1912 and accompanied by a distant Native American chant.

Last Crusade begins in Monument Valley, a strikingly desolate backdrop familiar from many of John Ford's Western films, including *The Searchers* (1956) and his Cavalry trilogy --a fitting commencement to the close of Spielberg's own trilogy. The prologue setting situates each Indiana Jones film as inheritor of a genre; *Raiders* as modern Republic and Universal adventure serial. *Temple of Doom* laid claim as cinematic son of the Bond spy films, and now *Last Crusade* asserts the series as heir to the grand American myth as told by the Western film. A troop of horsemen in what looks like World War I military dress come into view, a shot that echoes the opening scenes of Sam Peckinpah's *The Wild Bunch* (1969). Upon a closer shot, we see the supposed soldiers are actually Boy Scouts riding in a cavalry-like formation who perform an organized dismount. Before a line of dialogue is spoken, *Last Crusade* unites Spielberg's characteristic themes of childhood imagination

-- since the implication, if only briefly, is that the boys are playing soldiers -- and adventurous classical myth as expressed here through the Hollywood Western (Blake 591).

The teenaged Indy is among these Boy Scouts, and exploring the caves he comes across what may be his first religious relic: a cross given to Coronado by Cortez. But the cross is already in danger; echoing the previous films, degenerate forces have obtained the artifact. Like previously, the cross symbolizes more than simple object. It is at once a religious artifact, valuable antique, and museum piece, causing every relic hunter who would seek it to face their own motivations: spiritual, economic, or social (Brode 175). Teen Indy tells a fellow scout that the cross "belongs in a museum," not in the hands of private enterprise, a socially-oriented opinion that rejects the greed of the treasure hunters. The hunters' leader wears a very familiar leather bomber jacket and fedora, and as his back is to us, we cannot see his face. This type of shot is exactly how Spielberg introduced Indy in the beginning of *Raiders*; his face was the last part revealed. There is a clear indication that an important connection to this man called Fedora will be revealed, but the suggestion is briefly discarded as Indy steals the cross, i.e., liberates it from immoral possession.

Emerging from the cave, he gasps "Everybody's lost but me," an observation that situates him with past Spielberg heroes while anticipating his adult intellectual dismissal of anything supernatural and indicating his egocentrism. Again Spielberg

recalls a familiar Hollywood Western cliché, the whistle for a horse and subsequent saddle jump. Only here it is played for laughs as the horse moves away. The classical motif is referenced but tweaked, as it is in every Indiana Jones film. Teen Indy flees to a passing circus train, a significance that serves as both a formative experience to the hero and the director; the fact that it is a *circus* train is a reference to the first film Spielberg saw, Cecil B. DeMille's *The Greatest Show on Earth* (McBride 50).

The train sequence serves several crucial functions; it cements the primal connection to the whip, a covenant made in blood and leaving a permanent scar upon the chin. Also, the fear of the serpent is established, as Indy first encounters a huge fanged serpent between his legs (like in *Raiders*, only this one unlike Reggie, is far from harmless), then subsequently falls into a vat teeming with snakes and he is enveloped in them. This leads to an effeminate shriek, and as soon as he is free of the reptile car, he pulls a long snake out of his lower shirt, insinuating its withdrawal from his pants. Before the snakes on a train incident, Indy previously suffered no serpentine fear, even scolding his fellow scout for anxiety with the dismissal, "It's only a snake." Shortly, though, a snake will actually help in his escape, slithering from his body onto one of his captors, evoking a similarly feminine reaction from the treasure hunters. One of the knife-wielding hunters nearly gets the best of him on the roof of another animal car, seizing a dominant position on top of Indy

during the struggle. Suddenly an enormous rhino horn bursts through the roof of the car and emerges directly between Indy's legs. The horn threatened to emasculate him; instead it re-masculates him. The phallic nature of this shot is unmistakable, as the rhino's horn penetrates erect in the middle of the fracas, pointing skyward. His opponent stares bug-eyed at the phallus-like horn between Indy's legs, allowing him to cast off the hunter. This is another symbolically formative moment, as the teenager learns an equivocation of virile potency with vigorous adventure and all of its masculine thrust.

Perhaps most importantly, Indy's last stand in the train is in the caboose that contains "magic." He hides in a box, which promptly collapses and provides his "magical" escape as he vanishes before his captors. The use of magic to evade capture allows Spielberg to slip in a suggestion that adult Indy will have to reconcile, that only by relying on the supernatural and spirituality can he defeat his enemies (Brode 176).

The magic escape leads Indy home to what he hopes will be sanctuary, with help from the first appearance of his actual father, Professor Henry Jones, Sr. When Indy attempts to explain his situation and gain help, Henry gives him none, forcing him to wait and instead insisting that he count to twenty "in Greek." Language plays an important role in adult Indy's life, allowing him to communicate with Short Round in *Temple of Doom*; ironically with his own real father, multiple languages provide only noncommunication. Henry is more interested in his book, as he

indeed is surrounded by many literary sources. He is well-read and intellectual, but possesses none of the wisdom necessary for raising his son. Though Henry gave Indy an intensive education (like Abner), he gave him no love, understanding, or nurture. The irony of Henry's statement (or perhaps prayer) of "illumination" is that he is completely oblivious to his son's need, even when it is directly in front of him. Henry, like Indy with the Army Intelligence in *Raiders*, has derived none of the spiritual wisdom that the study of religious manuscripts should bring.

Consequently a proper father must be sought elsewhere, and Fedora, darkly mysterious but honorable in his own way, conveniently reappears in this critical instant of Indy's identity formation. Fedora is impressed with Indy's tenacity and approves of the boy, proudly grinning even as he escapes his attempt to secure the cross on the train. At the Jones home, Fedora reclaims the cross with the aid of bureaucracy -- echoing the ending of *Raiders* and anticipating a struggle the adult Indy will have to face repeatedly throughout his life. The object, the relic, is lost, but in exchange the teen receives something much more valuable. Fedora gives Indy the ever-important paternal approval, caring advice, and not only the iconic hat, but bequeaths his entire appearance, including the leather jacket and scruffy beard. Fedora, appearing in a crucial moment in the formation of the teen's masculine identity, becomes the dark father.

It is unclear within the narrative to what extent Fedora had further influence or interaction in the life of Indiana; however,

it should be noted that Henry Jones is completely absent in this scene despite being in the next room, and never even gets up from his work during this pivotal moment in his son's life. Neither present is Indy's mother, her absence reflecting a change in Spielberg's heroes, whom up to this point in his career, often dealt with the mother-son relationship after dad left. Here, not only is mom gone, but dad has long ago left Indy, his books and research far more important than his son. The loss of one parent and the emotional absence of the other created the dual persona nature of Indiana Jones: the professor, who emulates his real father in both intellectualism and manner of dress, and the adventurer, whose influence begins with Fedora. Both sides of his personality remained in a type of arrested development, continuously seeking replacement father figures: Abner and Marcus for his professor identity; Sallah, Katanga, and even the Shaman for the adventurer.

It seems unlikely that Indy would base his entire adult physical appearance on a one-time encounter with a random graverobber. It is more likely that at some point, Indiana had further interactions with Fedora, learning from him, perhaps even becoming his protégé or apprentice. Fedora is simply the first appearance of Indy's numerous replacement father figures found throughout his life. As an older adolescent, however, he rejects Fedora's precedence of wealth in finding artifacts, instead retaining his teenage creed of social priority; his concern that a museum get the objects is nearly always mentioned. In *Temple of*

Doom, he grappled with questing for "fortune and glory," representing the wealth Fedora would desire versus the personal glory of a museum piece acquisition. By the film's end, he rejects both in favor of spiritual enlightenment.

Cutting across the world and across time to 1938 on the Portuguese Coast, we see the contrast; Fedora's giving of the hat to the youth implies his values are transferred, but the older Indy yet insists that the Cross of Coronado belongs in a museum. It is no surprise that the artifact being sought is one lost in his youth. When last we chronologically saw the adult Indy in 1936 *Raiders*, he leaves with Marion to get a drink in Washington, his manhood supposedly fully achieved with the unification of the couple. Now, his childhood will be "reclaimed" throughout *Last Crusade*. Like Belloq taking the idol in *Raiders*, the man in the Panama hat forcibly takes the cross from him; only the situation is reversed now. Indy rescues the artifact before it is washed overboard, and the suggestion again comes of divine intervention. Much like the Exodus deliverance of the Israelites from the pursuing Egyptians in the Red Sea, a large wave crashes down and destroys the entire ship as Indy alone escapes unscathed.

Following the conclusion of the dual adventure opening, Spielberg repeats the same return-to-university scene from *Raiders*. The lecture this time alludes to the danger to archaeology from "mythology" and the importance of "facts," to be considered different than "truth," which, we are told, can be found in philosophy class. This is of course ironic to the man

who has been forced to reconcile the truth of the divine with what would be deemed factual experiences twice already. One senses the dichotomy within Indy has yet to be fully reconciled, prompting him to urge the students to another professor if they are indeed in search of said truth. Also apparently yet to be synthesized is the nature his own archaeology. He tells the students it has nothing to do with adventure or exotic travel, the exact kind we just saw him experiencing. Neither does it include "lost cities," which will be refuted in *Kingdom of the Crystal Skull*, or X marking any spot, which is overturned later in this film. The inconsistency of his statements versus his experiences reveals the conflict within him is deep, and each "guise" of Indiana Jones means what he says. When operating as scholar, he rejects the values of the adventurer, and vice versa (Brode 180).

His inability to harmonize the dual desires is one more component in his juvenile immaturity. The classroom scene affirms the ongoing perpetual adolescence established in *Raiders* as Marcus, the idealized educational father, returns to observe the class. Alluding to Marcus's ongoing approval of Indy's sexual relationships with female students, a coed smiles flirtatiously as she leaves the classroom. Indy returns her bawdiness with a knowing gaze, insinuating that there is already an inappropriate intimacy between the two. Again, though, to the emotionally immature Indy, it is not really inappropriate, and after all, Marcus approves. Likewise, while in *Raiders* Indy fails to obtain the fertility idol and must report his failure, in *Last Crusade* he

returns to the university with success. "I did it!" he proudly exclaims, presenting the cross. His reward is approval from the ideal father, and not the sympathetic consoling he received in *Raiders*. Now Marcus is impressed with his son's abilities. And yet it is still an approval of a *child*, not of a man. Indy himself seems comfortable in this relationship, and we are, too. The teenaged desires of social value and paternal approval are satisfied. Spielberg, however, suggests something further, as Indy adds that they will "discuss my honorarium over dinner, your treat." Fedora's economic concerns have not entirely been rejected. It appears that one aspect of his youth, the conflict over social altruism versus conceding economic value has been integrated, so that both can be recognized. It is a distinctly adult compromise, and hints at a significant maturation process that will occur throughout *Last Crusade*.

For now though, his existence mostly remains that of the carefree adolescent, so unwilling to accept responsibilities that he flees the horde of unruly undergraduates demanding their papers graded by escaping to his cramped and heavily cluttered office, a messiness that bears similitude to a college student's dormroom. Perhaps anticipating his own father's shirking of responsibilities, Indy then crawls out his window to avoid the paternal requirements of his "children," his students who squawk at his door. Being an Indiana Jones film, he is of course placed in immediate danger again, as within steps of leaving the safe university, three men surround him. The men, working for wealthy

Walter Donovan, then lead to the quest proper of the film, suggesting that if he had stayed in the university and fulfilled his adult duties, the adventure would not have found him.

The dress encoding as he leaves the campus is glimpsed only from long shots, but it is clear that he wears his academia formals topped with his adventurous hat. In the next sequence in Donovan's apartment, we see that he continues in this style of dress. Indy only wears this type of combination in brief instances in the film series. When descending the steps at the end of *Raiders*, his maturation was signalled not only with possession of Marion, but he was clothed in a conservative suit with grey fedora, a more sophisticated version of his expedition hat, as if the brown adolescent hat had been lost and replaced with something new, more mature. Now, clothed in the scholar's suit with bowtie yet with the adventure fedora, he seems to be attempting a hybrid between the two sides of his personality. This may be the "true" Indiana Jones, both scholar and adventurer, but he only exists in a few scenes, suggesting that he is still not emotionally mature enough to maintain this evolved, adult persona. This transitional garb never fully takes hold. It will be replaced later in the film with less evolved version that leans to the adventure with a vestige of formality that hints not in progression but rather resentful regression.

Spielberg cuts to Indy, still in these scholar/adventure bridging vestments, examining the collection of Walter Donovan, whose appealing penthouse recalls the suspicious wealth of Gavin

Elster in Alfred Hitchcock's *Vertigo* (1958). Like Donovan, Elster was a high-society charmer who hires and later betrays Scottie Ferguson. Donovan represents a return of the doppelganger motif, echoing Belloq as a man for whom obtaining the artifact by any means is of ultimate importance, even if that includes allying with Nazism. Indeed, his large accumulation is impressive to Indy, its mere appearance a temptation to stray from morality if it leads to greater discovery. Like Marcus, Donovan provides the means and arrangements for the quest, becoming another father figure who dispenses advice and even spirituality. The religious motif is reintroduced, with explicit Christian themes saturating the grail quest. But like his previous text book-recitation in *Raiders*, Indy reads the grail tablet with scientific distance until enticed by the artifact's intrinsic notoriety.

Like in *Raiders* and *Temple of Doom*, Indy initially turns down the quest and dismisses any implicit spirituality. The Ark's real expert was the bad educational father Abner, and its power was "hocus pocus." Likewise, the Sankara stones could be found for fortune and (personal) glory's sake, but metaphysical elements were "ghost stories." Similarly, the suggestion of the grail's life-giving powers are here labelled both Arthurian legend and "bedtime story." He may have a point. While the Ark's properties are recorded in the Hebrew Bible and the Shivalinga can be traced to the hymn Atharva-Veda Samhitâ (Vivekanand), the grail of *Last Crusade* may have Christian inspiration but it owes tales of supernatural power far closer to literary sources like Perceval,

le Conte du Graal (The Story of the Grail) by Chrétien de Troyes and Thomas Malory's Arthurian romances rather than the Bible. The grail, as identified in *Last Crusade* and other films (perhaps most well known cinematically in *Monty Python and the Holy Grail* (1975) is imbued with abilities not found in holy texts. The quest itself is based more upon the questionable basis of "folklore," which we learned from Indy's university lecture in *Raiders*, can be dangerous.

The Bible records the use of the cup in four places, in the Gospels of Matthew, Mark, and Luke, and in 1 Corinthians. Aside from serving as a metaphorical prop used by Jesus in teaching his disciples, it was simply a cup, possessing no supernatural power in and of itself. The Lord's Supper (or Last Supper) was in actuality a Jewish Passover meal, one in which four cups were used in observance (Barker 1614 NIV), so the cup used as described by Indy could have been any one of the four. The added element mentioned by Donovan, that the cup used in the Last Supper caught Christ's blood in the crucifixion, may have grown out of Jesus's declaration in the meal: "This cup is the new covenant in my blood" (Luke 22:20) to take the place of the old Sinai Covenant which the Ark contained. This blood-receptical significance, however, was introduced into the Arthurian legends by Robert de Boron in his verse romance Joseph d'Arimathie (sometimes also called *Le Roman de l'Estoire dou Graal*), which was probably written in the last decade of the twelfth century or the first

couple of years of the thirteenth (Lupack).

Much like his refutation of folklore in *Raiders*, Indy earlier warned his students "we cannot afford to take mythology at face value," even as his idealized father Marcus entered the classroom. The scholar had yet to undergo his spiritual journey (for this film anyway), so a certain conservatism toward the supernatural in the lecture was understandable. Echoing his deferment to Abner as expert on the Ark, Indy now suggests Donovan consult his own real father, Henry. Donovan cites Henry's connection to the grail in conversation, and at the mention, Indy's pained and grimaced expression reveals far more than the simple description of Henry as a professor of medieval literature, "The one the students hope they don't get." The quest, it turns out, will be to find Henry in order to find the grail. The quest itself is of a familial nature, a significance introduced in Donovan's story of the three brothers, knights who had obtained and guarded the grail. Donovan's connection to Henry, and his provision for the quest, situates him as a kind of doppelganger father; one whose concern echoes previous father figures, warning Indy to not trust anyone. Wise advice, spoken by a dark reflection of both Henry and Marcus.

"Find the man, and you will find the grail," Donovan advises. The quests for the object in all films so far have been accompanied by the overarching need to quest for the Supreme Father God, helped along by replacement fathers. This time, the quest is the father; his literal absent dad. Like in *Raiders*,

Spielberg reconstructs the "home scene" by framing Indy and Marcus discussing the holy artifact before leaving the United States. Only this time, the home belongs to Henry Jones, Sr., not his son. Indy remains in his bridging attire, with both the bowtied suit and brown fedora, perhaps expecting to see Henry there. Accompanied by the ideal educational father, Indy gazes up at a painting of Christ upon the cross, the incarnation Son forsaken by Father. Despite his own spiritual experiences and his adult vestments, Indy still seems unsure of his own beliefs, still wavering and desiring fatherly guidance that Donovan proposes and that Marcus can authenticate. In *Raiders* Indy scoffed at Marcus's warnings of danger and power inherent in the Ark of the Covenant, but now he seeks Marcus's validation of his own belief in the Cup of Christ, perhaps unwilling to speak his faith into actuality before receiving reassurance. Marcus's words feed the adult Indy may become, negating his atheism that relies only on facts. Indy wanted "facts" from Marcus, but he has none to give. Far more importantly, he suggests to take a few things "on faith." The most important fathers to Indy have given the spiritual guidance that Henry could not, and Marcus, the most important figure of all, advises him to accept faith.

Underscoring Marcus's importance, instead of sending the son off on his next adventure alone as an adult, the idealized father echoes Sallah's guidance by accompanying him on the search for the both the artifact and the absent father to Venice. Here in Italy, the third love interest in the series is introduced: Elsa

Schneider. Elsa at first appears to possess qualities that echo both Marion and Willie: she is blonde, beautiful, and polished like Willie but she is also knowledgeable; like Marion she possesses information vital to the quest and proves herself to be an adept helpmate. And like Marion, she exhibits the capability to verbally spar with Indy, leaving him speechless in their first meeting along the canals. Elsa, mirroring Indy himself, is even highly educated, holding a doctorate. The initial suggestion is that this may be the woman whom both the adventurer and scholar can take as mate.

Elsa, however, is not all she seems. Continuing the dark doppelganger motif from the first two films, Elsa reprises a recurring character in Hitchcock's films, the duplicitous blonde. Marcus, ever the good father, seems to sense a suspiciousness to her, and interrupts their flirtation along the canals to prod the quest along. As *Temple of Doom* cited the James Bond films connection with the series (and which the Sean Connery-portrayed Henry personifies), the actress playing Elsa, Alison Doody, also appeared in a Bond film, *A View to a Kill* (1985). Her character echoes not only previous and subsequent devious women who betray Bond, but her curvaceous form and light, shimmering locks situate her as inheritor of the Hitchcockian blonde seen so often, especially reminiscent of Madeleine Elster in *Vertigo*, wife of sinister Galvin Elster. Elsa, too, will prove to have her own malicious connection to Elster's echo, Walter Donovan.

After Indy again negates his own previous collegiate lecture

with his "X marks the spot!" declaration in the Venice library, *Last Crusade* repeats the descent into hell motif of the first two films. Within the catacombs, Indy and Elsa encounter a drawing of the Ark of the Covenant. When Elsa asks if he is sure, he responds dryly, "Pretty sure." The Ark appears in every Indiana Jones film except *Temple of Doom*, suggesting that despite his hardened heart, God keeps a "covenant" of sorts with Indy, helping him to succeed where all others have failed and continuously drawing him toward a divinity within himself, however much he may wish to ignore it.

The underworld sequence also continues the motif of the grotesque in each film, first seen in the snakes, then the bug tunnel, and now in the form of swarming rats. While the snakes provided both a religious connotation and a fear to be confronted in order for Indy to proceed on the quest, the rats are not feared by Indy but rather his father. At mention of the similarities of the two men by Elsa, Indy scoffs, mocking his father's phobia of rats and how it would have prevented the success which Indy himself has achieved. In this oedipal conflict, the son succeeds where the father fails. This also hints at the still-seething contempt Indy has for his father, first glimpsed in Donovan's penthouse and continued here, as there is no acknowledgement of his own fear of snakes, and no empathy given.

Opposing Indy's seeking of the grail in Venice are a group of guardians, the Brotherhood of the Cruciform Sword. The Brotherhood's red fez hats and large, dark mustaches give them a

Turkish appearance, a variation on the continuing Middle Eastern other depicted throughout the series. But the Brotherhood are not mercenary savages, nor are they simple and naive villagers. These are Christians possessed of devotion Indy cannot match. Kazim, the Brotherhood member whom Indy fights in the waterway, is prepared to die to protect the holiness of the grail. His ultimatum to Indy, himself still a less than religious man, brings the fight to a standstill: "My soul is prepared. How about yours?" Indy cannot answer, because his soul, despite the two previous films' spiritual experiences, is indeed not. Kazim echoes the spiritual guidance provided by many fathers in Indy's life, making certain the quest retains its metaphysical connotation. But he provokes an introspective approach not seen by other shepherds, asking if finding the grail was for "His illumination or yours?"

Each of the films have borne the representations of a major religion: Judaism for *Raiders*, Hinduism in *Temple of Doom* but both tempered by Christian symbolism. Now, even as Christianity takes center stage, Spielberg forgoes Catholicism in favor of what appears to be a Coptic Christian, a member of the Orthodox Church of Alexandria and Egypt. Sallah, too, will later be seen a similar fez, indicating he too may be a member of the Coptic church. Kazim echoes the Imam of *Raiders* as an Arabic man reinforcing the metaphysical, but he injects a healthy dose of individual responsibility, questioning if the quest be a form of self-aggrandizement, or even greed. Like Mola Ram's list of all the (good) religions to be overthrown, throughout the Indiana

Jones series there is an indication of Spielberg's inclusiveness. Rejecting a postmodern attitude of no ultimate truth, for Spielberg each of the major religions have elements of truth to the spiritual man, but no single faith has a lock on absolution (Brode 174). Enlightenment, as has been the case throughout the film series, is the goal.

Guidance toward the enlightenment of course is always provided, and the film returns to the apartment in Venice where Indy sits patiently while Marcus interprets his father's grail diary. Marcus again proves to be more capable than Henry as a father, possessing the insight that allows Indy to discern the city in which to begin the quest. When Indy leaves to tell Elsa, he discovers her room suspiciously ransacked, which then leads to a sexual interlude. Elsa is far more aggressive than Marion or Willie, matching Indy's assertive kissing and then exceeding it to the point of sadomasochism, biting his lower lip. Indy in turn demurs and the camera fades into the window without the "cold shower" effect of the previous two films. This scene is the only instance in the series that leaves no doubt of sex within the film's context, suggesting more emotional maturation in *Last Crusade*. Only a *man* could handle Elsa, not a boy. She is the shadow of the ideal female that Marion personified and Willie became; Elsa is the Erotic Woman: an adventuress both fascinating and dangerous, one liable to betray the hero (Wood 62). The betrayal, we will learn, is twofold, both professional and personal, wounding Indy's mercenary and scholarly sides,

regressing his juvenility even further with oedipal shame.

The reappearance of Henry Jones, Sr. only occurs in the film after the sexual union, an important factor in the familial quest. Directly before the father-son reunion, Spielberg visually foreshadows the emotional circumstances of the relationship, symbolizing Indy's feelings toward Henry only alluded to thus far. The rescue leads to Castle Brunwald in Austria. Reassuring Elsa, who is briefly clothed in masculine attire for disguise (like Willie, she wears Indy's garb), he quips, "This is kid's play." The statement is more indicative than he realizes. Indy's whip swings him out a window to a statue, that of a snake, directly before he swings into his father's room, who promptly smashes him on the head with a vase. By linking Indy's two worst fears, snakes and his father, each of whom are equally intimidating, Spielberg asserts that this adventurous "kid's play" has been indulged in his entire life, never having ceased nor evolved from the teenage opening prologue. With one word, the beckon of "Junior," Indy snaps to attention as a *kid*, any emotional maturation built over the course of the three films rendered void.

Realizing it is his son instead of a Nazi, Henry looks at the smashed vase and sighs, "I'll never forgive myself." Indy mistakes the concern is for him, smiling as he reassures Henry that he's fine. "Thank God," Henry replies, but only in realization that the vase is a fake and not a historically valuable antique. There is a delicate duality of false authenticity at work here. The father's concern is for the

antique, not his own son, an antique that is found to be counterfeit. Likewise, Indy's assumption that his father cared for him is proven to be delusory. While Henry is elated at the forgery, Indy's face drops in discovering his error. Even when Henry is genuinely proud of Indy's discovery of Alexandretta, the son cannot accept the praise. "Junior, you did it," is countered by "No, Dad, you did it." To Indy, without the concern there is no love.

The care that Henry has never been able to give has been substituted throughout Indy's life by replacements. One senses that Indy would prefer as profound a separation as possible to Henry, but the "Junior" name implies an undeniable link to the father, one that is unacceptable. It is regarded with such revulsion that we later learn he adopts the name of the family dog to replace the given one. However, Indy is nonetheless more comfortable with less obvious successions of filial piety. When the Nazi commander enters and asks, "Dr. Jones?", both reply "Yes?" simultaneously. Spielberg is already anticipating the reconciliation to take place, as despite the bickering, throughout the course of the film both men soften in their relationship. Still, though, Indy bucks at the Junior tag. He hates it with literal *murderous* rage: upon his father's scolding and further appliance, he reacts by machine-gunning several Nazis to death, an act of extreme violence that astonishes even his father. It will take another twenty years, and not surprisingly the interim passing of his father, before Indiana can fully accept the moniker

"Henry Junior."

Despite the bitter resentment, Indy's mannerisms shift to submission in the presence of Henry, a behavior mirrored by his dress encoding. Indy's roguish adventure gear garments remained fundamentally unchanged in the first two films. When meeting with Donovan, we saw the first transitional encoding, a hybrid of what Indy may become if ever able to rectify his two personalities. Yet from Henry's rescue onward throughout the majority of *Last Crusade*, the "lion tamer" look as Willie dubbed it, becomes slightly modified with a tie. The earlier balanced hybrid apparel has now been jettisoned, devolving into the juvenility of the previous films but the immaturity somehow emphasized, his appearance bearing a likening to a child forced to attend church on a Sunday morning with parents when he'd rather be out playing with friends.

The tie serves no functionality and could only be a hindrance given the circumstances. The only reason to keep the tie around his neck, despite the extreme physical demands, is out of an unspoken obedience to Henry's professional, and more formal, example of attire. The conservative apparel implies a rebellious, passive-aggressive obedience: while he retains the tie, the rest of his clothing remains dishevelled and familiarly adventurous. Later, when the Arab father returns, the tie is finally discarded. Henry himself never changes out of his orthodox scholar suit, which Indy subconsciously mirrors when he himself is in academia. The father's brand of professorship would never dirty himself to

this level of physicality, a disapproval voiced repeatedly as "intolerable," but Henry does not have the dual nature of his son. There is no adventurer conflict within Henry, but his vigour is expressed in a different bodily activity.

Despite their divergent approaches, both father and son share a similar attitude toward women as disposable pleasures. Indy's tendency for noncommittal sexuality established in his relationships with younger women is paralleled by his father's, carried to an extreme. Henry is much older, and his relationships with young women carry a perverted association, perhaps anticipating what Indy may become if he follows this element of his father's example. Only now he suffers the humiliation that he was in fact "the next man;" he and his father actually had sex with the same woman, Elsa, and Indy came in second, so to speak. Henry's different methods, combined with his possession of the woman away from Indy, gives him shades of the dark doppelganger Belloq. But somehow, the discomfort for the viewer falls more upon Elsa than Henry. Spielberg hints here at another disturbing portrayal of women, more unsettling than the ignorant blonde golddigger of *Temple of Doom*. Elsa is not only willing to allow herself to be known by both the father and son, an incestuous act that is "disgraceful" as Indy puts it, but even worse, she's actually a Nazi! The misogynistic message in *Last Crusade* is clear that women are not to be trusted, a fact made even more problematic for the viewer because Henry discovered this fact before Indy and his warnings provide the revelation itself.

Elsa is sexually insatiable, her power over both males resulting in an exhaustion that leads to confusion and inability to make sensible or rational decisions; she is the femme fatale (Mainon and Ursin 2). Elsa's manipulation is an echo of the Judaeo-Christian Fall of Man tale: woman tempted man to sin; his excuse to the Father was that she made him do it. Worse, the oedipal conflict situates Elsa as the dark mother figure. "You should have listened to your father," she tells him. Her power even appears to extend to Donovan, who reappears now as a Nazi ally. Elsa turns the diary over to Donovan, and Spielberg frames the dark mother with the film's doppelganger father, depicted as husband and wife. Her intimate knowledge of all these men gives her a powerful understanding of each: she is able to deduce that Indy has given the map to Marcus. But Indy's loyalty is also revealed here, as he rushes to defend and exaggerate Marcus's abilities even as his real father stands right next to him. In an echo of the prologue, Henry's devotion was to his studies, not his son who stood in the next room. Now Indy's attachment to the ideal father gushes forth, even as both men are equally misplaced with their fidelities.

Spielberg switches back to Marcus to reveal the extent of Indy's exaggeration. Lost in an Arabian bazaar in Iskenderun, the ideal father is rescued by *another* father, the Arab father Sallah. Marcus, despite his prowess in emotional sustenance, is nonetheless incapable in cultural awareness, his lack of languages a sharp contrast to that instilled in Indy by Henry. Sallah, on

the other hand, immediately recognizes the danger they are in, attempting to defend Marcus before Spielberg repeats two motifs from *Raiders*. One is the repeat of Arabs as Nazi cohorts, which will be echoed further in *Last Crusade*. The other is the truck-disguised-as-building gag that allowed Indy and the Ark to hide in an Arabian village. Now, the safety is inverted, as the truck is a Nazi trap sprung by Arabs and captures both Marcus and the map imbued with the possession of holiness.

Spielberg links two replacement fathers in this scene even while cutting back to Indy who is physically tethered to his actual father, their Janus-like positioning indicating that they still remain far from emotionally bonded. Again the theme of miscommunication is revisited: Henry accidentally sets the rug ablaze and admits he needs to tell Indy something, which Indy again mistakes for sentimentality. The serpent link to his father also recurs; to escape the fire that Henry caused, they scoot into the fireplace where Indy trips a snake-entwined lever, a lever that activates a passage to a Nazi communications center. Their escape will depend upon mutual discovery, however, as Henry's calm theorizing trips *another* lever that provides their getaway. Communication has reverberated throughout the film series, and in *Last Crusade* it will become paramount; father and son's ability to disseminate will be the means of success and survival.

The communication is hard-earned, though. Their liberation is followed by the first diagetive father-son chat, one in which both parties express disappointment with the each other. At his

father's forgetfulness, Indy sighs "Jesus Christ" which provokes a slap and admonition of blasphemy. The violence stuns Indy and us, because to him, it is a simple expression. The sting is made all the more painful because Henry has a point. During their escape sequence, Indy grabbed a flagpole as makeshift lance and charged an oncoming Nazi, the medieval knight jousting symbolism asserting what he later denies to the crusader knight. He *is* a crusader, but his spiritualism is still lacking. Being a Spielberg film, the father is here to correct him. Despite all of his earlier failings, Henry now continues where Marcus left off, concerned with the ecclesiastical but sternly scolds for disobedience. The religious code must be taken seriously (Brode 185), a fact that echoes *Raiders* handling of the Ark. Indy replies by accusing Henry of "obsession," for the first time citing his mother's opinion as authority for his statement. Henry counters, a tinge of regret detected in his defense. The point is that both men *do* feel regret at the relationship. Here, though, there is the suggestion of Indy's resentment at his abandonment by both parents being tempered by sympathy, which will be furthered in the film.

The quest is not about archaeology, it is against evil itself, as father explains, and in order to confront the evil, they must descend. Earlier, the descent was into the underworld of catacombs, the land of Sheol. Now, they must descend into spiritual Hell itself, the "unholy land": Nazi Berlin. *Raiders* is again referenced, as Indy repeats his commandeering of a Nazi uniform as disguise, allowing him to pass undetected amongst the

Germans. Elsa also reappears in Berlin, sleek, blonde and leatherclad, now in a dominatrix look which underscores her earlier voracious and sadomasochistic sexual appetite. Her appearance here recalls exploitation films *Ilsa, She Wolf of the SS* (1974) and echoed in Rob Zombie's *Werewolf Women of the SS* (2007), yet she cries at the book burning, implying a mercenary status that echoes Indy's own temptations. Where he flirts with the economic gain of his adventures, he ultimately chooses the social and the spiritual; Elsa claims she would do anything for the grail and wrongly assumes he would do the same. Now Indy forgoes any further sexual attraction to her (as in *Raiders and Temple of Doom*, the flesh must be denied in order to proceed on the quest), suggesting his knightly chastity, a purity that will again be required in the presence of God.

Indeed, it seems the testing begins immediately after denying Elsa; the crowd pushes him directly face to face with the devil, Adolf Hitler. Indy is stunned, unable to move. Hitler's appearance in the film marks a distinct change; the Nazis are no longer so cartoonish, not simple fantasy movie villains. No, this was a real man, one whose evil affected real people, a significance that serves as precursor for the seriousness of *Schindler's List*. The evilness is portrayed with an ironic celebrity obliviousness: Hitler removes the magical diary, signs it, then returns it, unaware of the metaphysical power it can point to (Brode 185). This scene, along with the earlier prologue sequence, paves the way for the later prequel television series,

The Adventures of Young Indiana Jones (also known as *The Young Indiana Jones Chronicles*). The series, created by George Lucas but with no credited Spielberg input, ran from 1992-1996 and frequently positioned young Indy (portrayed at two ages, around ten and then at around seventeen to twenty) as participant observer to "real" historical events. The teen Indy as seen in the television series encountered many actual historical figures: T.E. Lawrence, Norman Rockwell, Theodore Roosevelt, and Pancho Villa to name just a few. Many of these real men would also serve as influential father figures, as the teenager rebels against Princeton-professor Henry and joins the Belgian army under an assumed name to set the independent adventurer, split from the real father, on his path. Because *Last Crusade* precedes his television incarnation, we already know what kind of man he will become, along with the degree of mitigation for lack of communication (clearly indicated as the basis for the rebellion) sought out in his adult cinematic embodiment.

The earlier escape-chat sequence is repeated in leaving Berlin, as father and son board a zeppelin. Indy presses his earlier resentment, emphasizing the lack of communication. "We never talked," he complains. Henry's answer reveals his own ineptitude, his lack of emotional involvement claimed as evidence for bestowing his son "self-reliance" which, as we have seen in all three films so far, Indy in fact *does not* possess. Still, as Spielberg furthers the sympathetic depiction of the missing father, Henry again has a point. Henry wasn't there to scold or

burden his son, but what was ultimately absorbed is that he was less important than "people who died five hundred years ago in another country" -- exactly the same mistreatment Marion received from Abner and in turn Indy as well. When Henry proposes they talk now, Indy can't think of anything to discuss. Neither can come to terms with the relationship, so the Supreme Patriarch is again invoked, as Henry returns the discussion to the holy quest, detailing the three aspects of the testing to come: the Breath of God, the Word of God, and most importantly, the Path of God. It seems relevant that Henry bridges the conversation back to God to cover his own patriarchal inadequacies; the suggestion in all Indy movies has been that of all the replacements for his own father sought out, the Heavenly Father should have been the first one looked to for guidance.

Another escape from Nazis follows, as Spielberg revisits more Hitchcockian motifs. The two flee a plane bearing down on them from above much like the cropdusting of *North by Northwest* (1959), which in turn leads to Henry's use of birds as weapons for taking down a second plane, an obvious nod to *The Birds* (1963). Even as the prologue situated the series as son to the Western and Sean Connery's presence an unambiguous claim to James Bondian heritage, the Hitchcock influence upon the director abounds also. Spielberg is as much cinematic son to Peckinpah as he is to Alfred Hitchcock in pleasing the audience, his entire oeuvre bearing his obedience to his own forefathers of film.

There is more, here, though, as Henry's employment of aviary

defense succeeds where Indy's fallback on phallic force, his pistol, fails. The pistol is not placed in its holster as was previously carried; he draws it from the front of his pants waistband. Realizing it is empty, his impotence echoes *Temple of Doom's* loss of the weapon itself: after all, what good is a gun without bullets? Here, his emasculation is furthered because his father possesses the power to defeat the Nazi plane, exactly as he possessed Elsa. Indy's grudging respect at the takedown implies a developing obedience to his father, one that will be tested.

The three most important fathers must be reunited in order for Indy to succeed. Sallah greets Indy and Henry and leads them out into the desert, where ideal father Marcus and real father Henry are captured and placed together in a German tank. Curiously, Sallah here calls the tank a "steel beast," for the first and only time in the series suffering an equivocation with other ignorant Arabs (Shaheen 254). There is also the depiction of good Arabs versus bad Arabs now, as Kazim's Christians battle the Nazi-bought mercenaries. Earlier, Donovan secured Arab help by offering the rotund potentate of the Republic of Hatay payment. When the Nazis offer gold, the robed ruler declines in favor of their Rolls Royce. There is no insinuation of radical Islam here, only despotic indulgence in cooperation with Nazism. In fact, the only religious extremism portrayed is that of the Brotherhood; they bear cross tattoos as they wage war to protect the grail. Yet, because like Sallah, they are "good" Arabs, they are on the same side as Indiana Jones. Together they fight the Nazis to

prevent immoral occupation of the land.

The end of the desert battle signals a turning point for the father-son relationship. Henry's willingness to adopt his son's physical aggressiveness proceeds so far as that Marcus, during the rescue, repeats the earlier astonishment: "Look what you did!" Believing Indy dead, the three fathers mourn side by side. "I never told him anything," Henry confides sadly to Marcus, the theme of nonverbal communication reintroduced even as it is about to be required. When Indy reappears behind them and glances down too, there is a gag for the audience, but also a thematic link now that father and son share an unspoken look. They finally are communicating emotionally despite never having the talk that Indy once wanted but Henry was incapable of providing (Brode 187). Together emotionally and physically (a hug ensues), they will now be brought together spiritually.

The final tests within the canyon encapsulate Indy's entire cinematic journey, each requiring a quality he has struggled with continually. Though he has succeeded in each endeavour, it has only come with help from the Divine Father. Now, his earthly father will "communicate" his help in each test so that Indy can proceed. The connection is psychically metaphysical, a spirituality echoed from Elliot and E.T.'s special link. Penitence, humbling himself and kneeling before the divine, is first. By respecting the Ark's power in *Raiders*, he has dealt with this very aspect successfully before, eventually accepting what he previously dismissed as superstition. The Word of God, invoking

the name of God Shiva, has also already been employed in *Temple of Doom*. The Path of God, testing his faith, has been one of the most important trajectories of the entire series. In order to force his cooperation, Donovan had shot Henry and reminded Indy that he must ask himself what he believes. Now he must do precisely that. The bridge is there but cannot be seen by the eyes alone. Indy surrenders, believes, and steps forth; the bridge is there for him. As is always with Spielberg, believing is seeing (Brode 187).

When he encounters the final test with the surviving ancient knight, Indy still denies what we already know to be true. "I'm not a knight," he tells the grail guardian, but the motivations and means of his success have proven otherwise. The grail, according to Arthurian legends, is unattainable, yet dedication to the quest ennobles the knights who give their lives to it (Blake 591). Elsa's deception returns, but it cannot touch Indy now. Donovan, the doppelganger father, suffers destruction at the hands of the dark mother's manipulation as the face-melting end from *Raiders* is revisited. Indy's knowledge that the grail would be the cup of a humble carpenter enables him to choose successfully, but he accepts the finality of his choice by drinking from it himself. Kazim's earlier question of soul preparation is now answered. His heroicism is fully attained, and he returns to save his own father. The liquid heals Henry, and the earthly father is connected to the Heavenly Father. Henry will then speak for the Father when the chasm opens, as Elsa, consumed by her own

greed, perishes. When Indy nearly follows her, Henry calls him by his chosen, earned name and whispers simply, "Let it go."

The film ends with the three fathers and their son framed together, indicating that Indy's long-sought patriarchal approval has been at last achieved. Spiritual illumination, too, has been located and claimed (again), linking all good fathers together under the Supreme Father. However, Henry once more refers to Indy as Junior, and his closing line is an obedient "Yes, sir!" as Spielberg makes a final clichéd nod to the Western sunset even as they remain in the Middle East. It is an inverse of the close of the first two films; Indy does not have the girl, but instead has his more-desired fathers. Spielberg closes the original trilogy with the family unit intact and the son firmly defined as a permanent, and compliant, adolescent.

Kingdom of the Crystal Skull

Despite his competence as an action hero, Indiana Jones so far has not proven to be a very good archaeologist. His whip handling has snap and his university lectures are well attended, but as a practitioner, Dr. Jones is remarkably unproductive. Each relic has been either lost or given away with the exception of the Cross of Coronado (which represented his youth). The original trilogy records a massive strikeout concerning archaeological findings, and Indiana Jones's contributions to the study and documentation of cultural artifacts are slim. As such one hopes that Marcus Brody's museum houses a large and profitable gift shop (Shone 102-103).

The previous three films also all followed a similar pattern of Indy's skepticism toward supernatural power possessed by the objects he obtained slowly giving way to spiritual enlightenment, in the end receiving divine intervention in each climax. The next film then would jettison much of the discovered spirituality and return his disbelief, forcing him to relearn the entire lesson all over again. *Indiana Jones and the Kingdom of the Crystal Skull* follows this same reset, as if Indy has not had any religious experiences in the nineteen year cinematic hiatus of relic-hunting.

The original trilogy, all made within the 1980's and set in the 1930's, possess a thematic unity separate from *Crystal Skull*. Part of this, of course, is because all three original films were an attempt to recreate the spirit of Universal and Republic

adventure serials: *Flash Gordon Conquers the Universe* (1940), *Don Winslow of the Coast Guard* (1943), *Blackhawk* (1952), and *Commando Cody* (1953) all cited as inspirations (McBride 312). These two-fisted adventure films offered a tempting regression for a filmmaker like Spielberg who avoided vexatious responsibilities of adulthood. What emerged were not mere retreads of 1930's serials but complex films with a sprinkling of postmodern vagueness, refusing absolute closure but stressing the importance of the spiritual truth. Many of the acknowledged sources also contained science fiction elements, a track the fourth film, now set in 1957, would incorporate.

Like *Last Crusade*, *Crystal Skull* opens in the American desert, setting the stage for the return of Western iconography. This is quickly jettisoned, however, as instead of child play-soldiers on horseback, older teenagers and actual soldiers engage in a drag race across the mythical backdrop. This is not only a callback to *The Sugarland Express* and homage to Lucas's *American Graffiti* (1973), it also indicates a significant maturation and differentiation that Spielberg touched upon in his first short film, *Amblin'* (1968). Gone is the perpetual idealized adolescence that characterized each film of the original trilogy and which distinctly opened *Last Crusade*. Young Indy and his fellow scouts existed in the innocence of youth, still far removed from adult dangers of sexuality or real warfare. By juxtaposing the hotrodding teens (boys and girls) with actual soldiers, Spielberg asserts the naive childhood is long gone, and the duty of

adulthood which has for so long been denied and avoided, is barreling down upon us.

The prologue continues the previous-adventure in medias res seen in each film, but also reintroduces the perception versus reality theme that has also been touched upon previously. *Last Crusade* implied the horseback scouts were soldiers, instead they were children. Later, the chasm bridge within the grail caves was really there, but could not be perceived without faith. Here, the soldiers that appear to be Americans are revealed to be Russians once they arrive at the Army base. Perception again gives way to reality in Indy's intro for this film, which reprises the prologue's slow reveal from *Raiders*. Identifying wardrobe characteristics indicate the man first. The hat is thrown from the car, then a Hitchcockian God's eye view shot, next the well-worn boots, then a distinctive silhouette before we see his grizzled, sixty-something face come into camera view. The reveal calls back on multiple levels; it echoes shots of various films but pays off for the viewer acquainted with the series by recognizing the shadow with the hat, then the familiar face. Clearly now, it is more than the mileage.

Because it is 1957, the Nazis have been discarded as villains in favor of the Russians. In *Raiders* and *Last Crusade*, Spielberg presents the "otherness" of clashing cultures as unequivocally evil; the Fascist Nazis and their occasional allies the Arabs. With *Temple of Doom*, the evil other culture is Middle-Eastern, within the nation of India but representing an occultist threat to

the American way of life. In *Crystal Skull*, Spielberg presents a third evil "other" culture in the Soviets. Like the Nazis, the Russians represent values contrary to America, and they are likewise on a quest to retrieve supernatural artifacts that could potentially threaten the United States. Part of the shift in villainy is the timeframe, the Third Reich having been defeated by the events portrayed in *Crystal Skull*. But another reason the Nazis are not involved is an echo of reality, as the film's real-world director since *Last Crusade* made two so-called "serious" World War II films, *Schindler's List* and *Saving Private Ryan* (1998). Both of these films remarkably shifted the depiction of Nazism from fictionously threatening and moderately comical seen in the Indy films to the actual murders and horrors committed.

So the Soviets are now a threat directly upon American soil. Another change, because while Nazi spy Toht shadowed Indy's flight from New York in *Raiders*, there has never been a foreign enemy operation depicted within the United States in the film series. While the other films travelled all over the world, *Crystal Skull* takes place entirely within the Americas, both North and South. The Russian agents are raiding Hangar 51 (a.k.a. Area 51) in search of an *American* artifact in a wholly American lost temple, a legendary storehouse of the greatest military treasures and national secrets which includes the Ark of the Covenant. Spalko's insistence to Indy, "This is not unfamiliar," has a dual meaning in the context. Cinematically, we have also been in this hangar before, at the end of the first film, which itself served as

reference to the collection in *Citizen Kane*, and in sci-fi films like *Independence Day* (1996). It is an altogether different type of tomb, as the sarcophagus is not Egyptian but a Roswell extraterrestrial mummified in metal.

The otherworldly origin of this artifact (and the one of the film's title) represents another shift from the previous three films. Each of the original trilogy's artifacts bore an explicit reference to a major religious faith. But here, there is a nuanced intersection of religion and popular culture. The culture surrounding Area 51 is a mythic testament to America's love affair with outer space, serving as a fitting counterpoint to the film's other treasure-trove, El Dorado (Kerr 19). The fascination with the 1947 Roswell, New Mexico UFO crash also bears an almost devotional aspect, even spawning a WB/UPN teen soap opera/science fiction hybrid television series called *Roswell* (1999-2002) that follows the human-looking crash survivors, which itself was based on the young adult book series Roswell High. The incident is part of American popular culture, and part of American history. Spielberg repeatedly deals with the condition of the modernist man whose primary beliefs lay only in facts and not truth: having to learn the ancient pluralist faith that underlies all good religions. If archaeology had at one point been Indy's religion (as Belloq claimed), then science fiction popular culture is surely part of postmodern America's "faith." Public rituals, private rites, myths and symbols through which their followers interpret the world are all provided by both established religions

and science fiction culture; one need only look at the belief systems, community, and reenactments of *Star Wars* and *Star Trek* fans to see such definable components (Forbes 14). Indeed, it "depends on who your god is," Indy will later assert.

Religion and popular culture are far from mutually exclusive, of course, and the two can be seen as oftentimes interdependent. Metaphysical divinity can bear multiple interpretations with Spielberg, but the underlying mandate of faith is always emphasized. In each film, the religion type has also had an opposite, delineated by one who professed a veneer of belief but actually represented antithetical values. The shadowy proselyte to the faith is often the doppelganger, and we see this motif reappear yet again in *Crystal Skull*. The leader of the Russians is Colonel Doctor Irina Spalko, a woman whose dominatrix-like appearance echoes Elsa Schneider's Nazi-rally look from *Last Crusade*. Like Elsa, Spalko is a sexual deviant; though she does not assert herself sexually in the film, her preferred weapon is a sword (with its phallic-mastery connotations) and she later forcefully crushes an engorged red ant between her thighs. But she is also a dark reflection of Indy himself. They are both doctors, and both colonels in their respective armies. Indy was OSS, she is KGB, a three-letter initialism game that will repeat throughout the film. Spalko claims she can "read" people's minds, i.e., through ESP, continuing the communication theme of the previous films. Spalko also furthers the ongoing references to the James Bond films: her stern looks, short haircut, and demanding behavior

recall Colonel Rosa Klebb in *From Russia With Love* (1963).

Likewise, Mac, a British friend from Indy's adventures, claims he is CIA, but is revealed to be a traitor; as much as Spalko is the doppelganger of Indy's scholar personality, Mac is the doppelganger of his adventure side. The two have a professional history together that verges on rivalry, stirring echoes of Belloq. As Belloq allied with the Nazis, so too does Mac ally with the Soviets in order to succeed, an association that also situates him as a parallel of Elsa. Mac claims he is a "capitalist," but has allied with the communists because "they pay." The mercenary temptations that Indy always manages to resist are again referenced, for in *Crystal Skull* he will struggle with dark reflections of each of his personality sides, in some cases simultaneously.

The fight with the Russians leads from the museum-like hangar that stores all of the old secrets to an underground rocket sled laboratory. The juxtaposition here is the emphasis shifting from old knowledge of the past (old religions) to recognizing new scientific knowledge. The sled escape leads Indy to an idyllic suburb he mistakes as civilization, which is revealed to be an atomic bomb test town. This serves as another variation on "lost cities" in the film (also evoking the perception versus reality theme), but the Doomtoun sequence also foreshadows the family drama to come. Indy, despite his age still the carefree adventurer, is physically clumsy within this nuclear family domestic sphere, prefiguring his later familial predicament (Kerr

19). The 1950's picture-perfect family units are about to be destroyed by an atomic blast, anticipating the "bomb" about to go off in the still-perpetual adolescent's life when he discovers his paternity. It also cements the stressing of the new knowledge; science can be as dangerous a power as divine wrath, the rising mushroom cloud signalling the finality of America's innocence engulfed in the new era, a point of no return for both the nation and Indy himself.

End of youthful innocence is made poignant in revisiting two early scenes from *Raiders*. The U.S. Army intelligence scene is recalled, but reversed: now Indy, like his educational bad father Abner, is suspected of conspiring with another of America's enemies by the FBI (the initial game returning). Like the *Raiders* scene which provided exposition for Indy's expertise, the scene indicates that despite his onscreen absence, Indy has been far from inactive. Various exploits are mentioned, but the most relevant is again brought up, the fact that he was part of the team that examined the Roswell crash debris. Indy's interweaving with real history is again implied, a significance that echoes his encounters with real-life villain Adolf Hitler in *Last Crusade* and historical figures in the *Young Indiana Jones* television series.

Next is the recreation of the classroom scenes from both *Raiders* and *Last Crusade*. Again clothed in his academic tweed, the speech given to the students recalls biblical textual knowledge, explaining the difference of migration versus "exodus." Another father figure enters the classroom, but it is not

idealized educational father Marcus Brody like twice before. Instead, new educational father Dean Charles Stanforth takes over his predecessor's duties. Stanforth and Marcus are clearly linked; walking into the classroom's adjacent hallway, Stanforth passes directly in front of Marcus's portrait, then sits against the wall on which it hangs. Moreso, Stanforth takes on the comforting father role that Indy, regardless of his years, still needs. He delivers the bad news of Indy's firing, at which Indy rants in an adolescent temper-tantrum. He feels betrayed, and spews the kind of boiling resentment Indy harbored toward Henry for similar abandonment. But like Marcus, Stanforth is a better father than Henry, for he admits that he has in fact sacrificed himself to the board of regents to save Indy's economic life. None of *Last Crusade's* closing three fathers remain for *Crystal Skull*, as the revisited home scene informs us of both Henry and Marcus's passings (Sallah never appears and his whereabouts are not mentioned). Like *Last Crusade's* linking of Henry and Marcus in the domestic sphere, Indy has a photo of both fathers upon his desk. Their inheritor Stanforth, also present in the home now, echoes all three, including the absent Sallah's loyalty.

Stanforth calls him "Henry," and there is no trace of the bristling so apparent each time the name was spoken in *Last Crusade*. The indication is that at his father's passing, Indy accepted the name, but to what extent any further reconciliation may have occurred in the time between the films is unclear. However, Indy's closing "Yes sir" at Henry's beckoning of "Junior"

in the final scene of *Last Crusade* suggested a compliance and forsaking of rebellion against the name; now it is confirmed. His scholar side is not simply "Dr. Jones," it is "Professor Henry Jones." Later, his university office door even bears the title. Stanforth's home scene assertion that they have reached an age where life stops giving and instead takes is not commented on -- simply because neither Indy nor Spielberg accepts this statement.

Like a teen leaving home (or being kicked out, which is exactly what happens), Indy's exit from the home university is followed with plans to lick his wounds abroad -- a plan interrupted by the exactly the type of addition Stanforth just said no longer occurs. Mutt Williams, whose entrance in the train station is an obvious nod to *The Wild One* (1953), calls to Indy at the train's window, "old man," to which he does not respond. It is a twofold gag, because Indy, admittedly older but still not considering himself "old," would never fathom the phrase directed at him and thusly ignores it. It also works on another level, though, as neither are yet aware that Indy is in fact Mutt's "old man," a euphemism for dad. Though the clues are dropped in heavy-handed fashion, Spielberg takes his time in verifying the father-son relationship, instead focusing on cementing a Short Round-like sidekick bond before "dad" and all of its mature connotations are validated.

Because of the delayed revelation, the following diner sequence seems a bit uncomfortable, because the viewer is given insight to which Indy himself seems oblivious. Spielberg offers

hints that seem deliberately clear, both expositionally and visually. Mutt shares an affinity for leather jackets like Indy, and at least at first, hats (as did Shorty). Once his biker cap is discarded, throughout his time onscreen Mutt is equally concerned with his hair getting mussed as Indy has always been regarding his fedora. When Indy inquires what kind of name is Mutt, he immediately becomes defensive. "It's the kind of name I picked," he pouts, echoing his father's defiance of Henry Sr.'s calling him Junior instead of *his* chosen name of Indiana, both of which coincidentally bear canine origin.

When Mutt tells Indy his mother knew him as a "graverobber," Indy in turn becomes offended, retorting indignantly that he is a tenured professor. Indy takes it as an insult, one he's suffered before by Chattar Lal in *Temple of Doom* and perhaps recognizing the tinge he's felt at his own temptations. Even when Mutt says his kidnapped mother's name is "Marion," Indy is confused, the notion of paternity somehow never occurring to his profound intellect. Indy mutters that there have been "a lot of Marions," meaning perhaps there have been many *replacement* Marions, always searching for the relationship he desired but was too immature to seize. Later when Marion does reappear, he admits to her there had in fact been many women, but they all had the same problem: "They weren't you." Indy's latent desire for an egalitarian relationship with mutuality, only present with Marion, echoes his lifelong search for a good father.

We also learn that Mutt also shares his Indy's longing for a

replacement father figure, appropriately found in a peer of Indy, Professor Harold Oxley. As Marcus, a peer of Henry, took the place as idealized father, so did Oxley, Indy's collegiate schoolmate, take over the patriarchal position he himself could not occupy. At the mention of the crystal skull artifact, which signals the beginning of the quest, Indy elaborates with his own knowledge on the subject, confirming the skull is indeed a deity carving. But when Mutt questions him further about El Dorado, Indy repeats the same dismissal of the supernatural he gave to Shorty: "It's just a story." Short Round was in many ways the prefiguration of Mutt, and the two will be linked numerous times throughout the film. They are de facto "brothers;" both sons of the same man.

At first, Indy falls back on the uncomfortable *Temple of Doom* position of having a sidekick, any paternal concerns sublimated by the adventure at hand. But Spielberg's suggestion of Henry's lasting influence begins to surface in an intertextual way. When KGB agents surround them in the diner and Mutt pulls a switchblade, Indy quips, "You just brought a knife to a gunfight," a parroting of the same line Sean Connery spoke in *The Untouchables* (1987). When the motorcycle chase sequence begins through Marshall College, Spielberg puts Indy in the backseat, now occupying the sidekick position of his father in *Last Crusade*. There is a callback sequence to punctuate this: Due to Mutt's nimble maneuvers, the pursuing Russians crash directly into a statue, that of beloved father Marcus Brody. Brody's head

promptly breaks off and crashes through the Russians' windshield; incapacitation through decapitation. Marcus, even as enshrined effigy, is able to help his son, and now grandson. Reversing the shot back to Mutt, who drives the bike in adventurous leather, and Indy, the passenger in scholarly tweed, Spielberg mirrors an identical shot in *Last Crusade's* Nazi bike-joust. Mutt, a smirk upon his face and pleased with himself at out-maneuvering the enemy, turns to his father for approval. Indy, driver of the bike in the previous film, now parallels Henry and gives him none. In both films, neither receiving the desired commendation, the younger Jones's countenance drops. This is a clear attempt by Spielberg to insinuate the reveal of Indy as Mutt's father, a fact increasingly obvious to everyone but Indy. "This is intolerable," a repeated favorite phrase of Henry Sr.'s at his son's antics is later quipped by Indy. Indeed, as Indiana suffered under the wrathful gaze of Henry Jones, Sr., so does Mutt endure the ire of Henry Jones, Jr.

In addition to the conspicuous gesture at their patriarchal relationship, the motorcycle chase is unique as the only instance in any of the film series to acknowledge social issues within America. Indy's fights, in all films, are against foreign threats. Despite the first trilogy's 1930's setting, none of the original three films depict even a hint of the Great Depression. The first indication of domestic unrest comes in *Crystal Skull*, with the menace of communism. Though Dean Stanforth muttered his fears "in this charged climate," the threat is only elaborated

upon as vague governmental suspicions. Even now, Indy's fight simply passes through the demonstrators, never entangling with concern for the cause itself. Russian *communists*, are who Indy fights, not *communism*, a very clear distinction. America, inculpable in Indy's youth yet now losing that innocence with the new era, is still inherently happy and safe. Whatever problems may exist are solvable within the existing system, with no need for radical change, one of the hallmarks of the capitalist ideology of classical Hollywood cinema the Indy films often follow (Wood 62).

Though *Crystal Skull* reinforces the ideology found in each of the films, there are a number of reversals sprinkled throughout that contradict earlier assertions. In previous films, either of Indy's personalities, the scholar and the adventurer, have repudiated the conclusions of the other; the disavowal of folklore in *Raiders*, and *Last Crusade's* X-marks-the-spot remark. As noted earlier, the contrast is with the other side's viewpoint. However, in *Crystal Skull* the scholar now refutes the university lecture given in *Last Crusade*. Previously, the importance stressed in the classroom was on library research. Now, as he climbs on the back of a roaring Harley Davidson, the academic instructs his students (who are rightly following his librarial advice) that in order to be good archaeologists, they in fact need to *get out* of the library. It is a nod to the variable perspective: to be a student of Dr. Jones apparently requires a degree of liquidity.

His emphasis on library research has merit though, on another level. In each of the films the artifact has possessed qualities of a "text" to be read. The Ark contained the written Ten Commandments tablets. Instead of fortune and glory, the Sankara stones finally give comprehension when "read" properly. The grail, which owes much of its importance to literature, is even considered secondary to illumination (Kerr 16). The same textual qualities could be read correctly (which Indy always eventually does) or treated with sciolism -- intellectual arrogance of knowledge for knowledge sake. Such hubris is always punished. Education has always been the gateway, the academic's qualities relied upon as much as the adventurer's whip. Similarly in *Crystal Skull*, there is an importance of "reading" emphasized. Spalko attempts to read thoughts, and the quest itself proceeds only by interpreting the text of lines in the earth. The lines (which are actually geoglyphs) can supposedly only be read by the gods, although Indy, on his way to this film's spiritual lesson, correctly reads them too.

In as much as the previous films paid homage to and situated themselves in genre conventions of serials, adventures, Westerns, and spy films, *Crystal Skull* continues and elaborates. It is both atomic age creature-feature, incorporating military experiments, nuclear bombs, and Russian spies along with invasion paranoia, but it is also a an old-style jungle adventure film (Kerr 17). This part of the film begins in Peruvian airstrip arrival scene, after the customary "map travelling" interlude that occurs in each film.

While *Raiders* echoed the spirit of *Treasure of the Sierra Madre*, now *Crystal Skull* cites the film directly. When Indy and Mutt arrive in Peru, three characters resembling that film's treasure hunters Dobbs, Howard, and Curtin appear in the background as if to suggest a time-warped simultaneity of both films' events.

Here in Nazca the film shifts tone, and the suggestion surfaces that Mutt may have inherited the dual personality nature of his father. Adventurism is already a clear component, his motorcycle rebelliousness and sword training supplemented by exotic travel. He admits dropping out of school, but that he voraciously reads books of his own choosing, indicating he is an independent scholar. Both personality sides are apparent, though a split has yet to emerge. Both Indy and Mutt suffered the Spielbergian lost father in their youths, but Mutt's assumed father, an unseen British pilot named Colin Williams, apparently never provoked the kind of rebellion that led to the creation of adventurer Indiana. Ox was clung to only after Colin's death, rather than the displacement that took place with Henry. When Mutt mentions his mom's disappointment in his neglecting of formal education, Indy makes the only the second cinematic reference to his own lost mother, advising him to treat her right because "you only get one and sometimes for not that long." There is a brief suggestion here and in *Last Crusade* that if mom had been around longer, Henry Jr. may not have rebelled so violently against Henry Sr.

Lack of communication was the problem with Henry, and the

language motif is now brought up again. Indy here confides a rare Incan dialect was learned through another father figure from his past, Pancho Villa, the only instance in the films in which the *The Adventures of Young Indiana Jones* television series is directly acknowledged. In the episode he mentions, young Indy encounters an anonymous Mexican peasant who contrasts the interests of ordinary people with those of the ruling classes who apparently make history. There was communication, as the voice of the alternative "other" was heard, but this capacity is closely tied to Indy's presence, and moreover, his youth (White 28).

The fact that father and son arrive at a conquistador's grave after the customary descent into the underworld touches on another inversion in *Crystal Skull*. Both *Raiders* and *Last Crusade* centered on seizing relics from illegal and immoral Nazi control. *Temple of Doom* initially portrayed the lure of wealth as the grounds for questing, but ultimately settled on what *Crystal Skull* now emphasizes: *returning* artifacts rather than acquiring them. This echoes the film itself, Indy's long-awaited *return* to cinema, his own comeback (Kerr 18). Oxley, who had discovered the skull among the dead conquistadors, attempted to put it back, hoping it would set things right. Indy, however, recognizes that to truly put it back means to return it to Akator, the skull's origin. The conquistador likening is not lost on Indy himself, who is often accused of being just that, including here the cemetery where he again denies that he is a graverobber. The tension of financial gain felt throughout the series surfaces again, a temptation that

reveals itself to be shamefully still palpable. Within the tombs, he removes a knife from one of the conquistadors, presumably for use on the quest. Feeling a tinge of guilt under the eyes of Mutt, he promptly puts it back. The economic element to his questing has always been disclosed, but has ultimately been deemphasized as a primary reward. The dark father Fedora, the mercenary component of his personalities, is always there though. He acknowledges this duality in *Crystal Skull* while citing the nature of the film series itself: when Mutt asks in disbelief to verify he's a teacher, Indy replies, "Part time." The Indy films have become their own genre now, part adventure movie, part educational film, each only part of the time.

As is always shown, the economic side, the mercenary component in adventure, is less important than the spiritual, and within the tomb the mysterious metaphysical motif introduced earlier is continued, signalling development of this film's religious element. Indy tells Mutt that the Indians shaped the heads of their infants to "honor the gods." Mutt scoffs that "God's head doesn't look like that," but Indy explains that it's all relative. This new pluralist element, that the divine in *Crystal Skull* will indeed be manifested as aliens, leans toward prior cinematic divinity incarnated as extraterrestrials already depicted twice by the director. In *Close Encounters*, the alien ships descend upon Devil's Tower much in the same way that Exodus describes Yahweh's descent upon Mount Sinai to confer with Moses and give the covenant. Roy Neary's first encounter with the

passing ships leaves a radiant effect upon his face that he is not aware of until pointed out by his wife -- highly evocative of an identical incident with Moses also in Exodus. The pious Indian people in *Close Encounters* (anticipating the pious Indian people of *Temple of Doom*) recognized the holiness of the aliens' communication, all pointing toward heaven simultaneously when asked of the origin of their chants. *E.T.* also portrayed an alien entity in an allegory to Christ -- a heavenly being comes to Earth both to teach and to heal Elliot and his notably fatherless family. He then dies and is resurrected, ending with an ascension back to the heavens. Aliens, to Spielberg, can serve as another variation on the good God.

The extraterrestrial is given final revelation in the jungle camp scene that looks identical to the one Spielberg constructed for *The Lost World: Jurassic Park* (1997). In that film, dinosaurs, creatures from another era struggling in a world not their own, are captured and shackled in the jungle camp by nefarious forces intending to exploit them for gain. Likewise in *Crystal Skull*, the metaphoric dinosaur shackled for profit is Indiana Jones himself, becoming a commodity for Soviet use. The dinosaur analogy from *Lost World* is subtle but clear: there have been several acknowledgements of Indy's age in the film, both from himself and from Mutt (who at one point theorized he was "eighty"). His eventual rescue comes from not from his own abilities but from youth. Sallah's children provided rescue in *Raiders*, but it was for their "brother." Here, there is an echo

of Henry's rescue from Nazis in *Last Crusade*, as Mutt frees both parents, the older generation, from Soviet captivity.

Spalko as Indy's captor quotes nuclear physicist Robert Oppenheimer, and assumes the reference to be one of intimidation, one in which she hopes to appropriate for her own country. Indy however, recognizes it as exegesis from the Hindu Bible, linking the films' previous religions with that of *Crystal Skull*. Spielberg explicitly shifts now, as Spalko asserts the supreme being in question is in fact extraterrestrial. Indy's reaction, dismissal and laughter, fulfills the skeptical routine, even as Spalko cites other instances of descendance to earth, other "UFOs", the three letter initialism recurring. The same refutation of Akator as a "bedtime story" parallels the one given regarding the grail in *Last Crusade*. As seen in every film so far, despite his recurring atheism, the divine nonetheless always "speaks" to Indy, and here there is no exception. Spalko, unable to recognize the spiritual, wants Indy, who merely chooses not to, to communicate with the skull. Spalko's inadequacies reflect all her predecessors in the film series, from Belloq to Donovan, who wanted supernatural power but were unable to accept it on its own terms. Later, the compliant Indy admits that he has to return the skull because it told him to, spiritual obedience once again trouncing his skepticism.

The skull speaks through telepathy, referencing the ongoing communication motif and echoing the telepathic communication eventually achieved between Indy and Henry in *Last Crusade*.

Similarly, when the skull speaks to Indy's mind, Oxley, the man whom the skull previously attempted contact with, receives the exchange as well. Oxley was able to fulfill Indy's place as father figure to Mutt, but he failed in recognition of the spiritual, as it overwhelmed him. This inadequacy indicates that, while surrogates can help, only the real father can truly fill the position, a solution that Spielberg apparently settled on at the end of the first trilogy and will here again. Through the skull's communion, Oxley has become infantilized, only speaking in babblings and seemingly obscure literary references. Indy's treatment of him then becomes characterized not as respected peer, but that of paternal care to a mentally handicapped child. Ox's state is reminiscent of Roy Neary in *Close Encounters*; already childish by nature, his brushes with the extraterrestrials motivate a child-like purity of faith that eventually leads him to his destiny, a fellowship of family with the aliens.

Like Neary's unspoken understanding of Devil's Tower, the overwhelming of Ox's mind has resulted in a type of "downloading" of the aliens' information. This is a variation on the warnings of looking directly at God's presence (Exodus 33:20) seen in *Raiders*, as we are told Ox looked at the skull (communicated with it) too long. Indy, perhaps recalling his previous experience with the Ark's opening, ceases his own communion before suffering correspondingly. His encounter gives him divine insight; he now has understanding of Ox's babble-like quote of 17th-Century Christian writer John Milton: "Yet some there be that by due steps

aspire/To lay thir just hands on that golden key/That opes the palace of Eternity!" -- shouted here and again later.

The quote is from Milton's work, A Masque Presented at Ludlow Castle, commonly referred to as Comus. It is the story of three siblings' encounter with a demonic creature of otherworldly origin. *Crystal Skull* echoes this story in several ways; in both tales a family is placed in a pastoral setting (a Peruvian jungle in *Crystal Skull*, a wood in Comus) where they encounter the divine. Divine help in Comus and *Crystal Skull* (and every Indy film) arrives to overcome the enemy, an enemy which the heroes are inadequate to defeat on their own. With Milton, Yahweh and Jesus sometimes took the form of classical iconography, often bearing attributes of other mythological pagan gods but applied to the Judaeo-Christian God. Likewise as we have seen in Spielberg, God sometimes is interpreted as aliens. The golden key symbolism Milton uses is derived from keys to "the kingdom of heaven" given to the Apostle Peter by Christ in Matthew 16:19. Here, the skull itself is the key to the kingdom referred to in the film's title.

As with the previous Indy films, corrupt forces recognize the power of the divine, but seek it for their own purposes. When Oxley blurts the Milton quote, Spalko immediately identifies it "from Milton." However, she does not understand the significance of the information Oxley is attempting to convey because, like Belloq and Donovan, she is a false convert. As Indy's doppelganger, her religion is only knowledge. In all of the Indy films series, the danger has always been present of knowledge for

knowledge sake, a tendency that without fail destroys his opponents. Indy, in every film, is tempted to go down the same path. He relies on his extensive intellect to find the artifacts, but in order to avoid destruction by them, he must accept their metaphysical contextualization. Like the earlier Oppenheimer reference, Spalko recognizes the quote but not its meaning. Oxley's usance conveys the cosmic variation on the divine, a realization Indy begins to accept.

To what degree his understanding of the otherworldly supernatural has been augmented, Indy's ability to grasp the obvious is still elusive. For the film's other big disclosure, Marion Ravenwood is revealed as Mutt's mother, a fact at which Indy seems exasperated to grasp. Marion is now situated as another in the line of Spielberg's single mothers like Jillian in *Close Encounters* and Mary in *E.T.* The announcement of Mutt's father is finally acknowledged; Marion's statement, "It's not that hard," seems to sum up the audience's point of view, because with all of the clues dropped by Spielberg, Indy seems the only one unable to deduce it. This is a unique instance in the Indy film series, in which the audience is encouraged to conclude evidence before Indy himself figures it out. Spielberg, however, has employed this Hitchcockian viewer-participation in which the spectator is given slightly more information than the hero in numerous other films. In *Jaws*, for example, Chief Brody's fear of another shark attack anticipates an expectation of chaos on the beach where he watches the bathing crowd. A corpulent woman

waddling into the water emphasizes both the body and the fear to be done to it, but Spielberg switches to a boy in red trunks who asks and receives permission from his mother to get his raft and swim. The special knowledge is offered of expectation of shark attack: the audience's suspicions are proven correct when the shark's familiar bass theme music begins, still unknown to Brody. Like *Jaws*, the viewer is given a brief superiority over the hero but with the promise that he will succeed and join the viewer in a fantasy of triumph (Kolker 291).

The satisfaction of such a reveal comes in a dry sand pit, shouted as Marion and Indy sink together. Marion actually confesses Mutt's name is "Henry Jones III," linking him specifically to Indy's father. This comes directly before Mutt attempts a rescue using an enormous snake to pull him from the pit. Thus all of Indy's fears are linked in this sequence: his real father, the serpent, and his own patriarchal adult responsibilities for so long avoided. Like the previous example in *Jaws*, Spielberg intertwined the domestic with the fear, as Brody's wife and children played on the same beach in which he feared a shark attack. It was a fear *for* the domestic, here it is a fear *of* domestication: the reason Marion never returned for Indy's other adventures is because he fled before marriage and after (without his knowledge) impregnating her.

In each of the series, his refusal to accept domestication has remained consistent, yet the overall theme of the securing of the family unit and protecting it intact by the male hero so

important to Spielberg is still present (Kolker 303). In *Raiders*, he finds comfort with the strong woman and replacement fathers. *Temple of Doom* paired him with the hysterical woman but a son who offered wisecracks in place of strength. The real father-son reunion in *Last Crusade* was accompanied by the two most important father figures. Marion, his only equal, was the ideal female counterpart but she was neglected in favor of perpetual adolescence for the other films. Now she returns to reinforce and reclaim her status: she is the wife and mother, the perfect companion and the endlessly dependable mainstay of hearth and home (Wood 62). This is amplified by Indy's immediate acceptance of his previous fear of paternity: he promptly reverses his laissez-faire attitude toward Mutt and surges toward the sort of stern father he resented in Henry. The urgent insistence on returning to school echoes Henry's instilling of education and linguistics, a lasting bequeathment despite his other failings.

With Spielberg, the validity and reclamation to the domestic space is always restored in the adventure's conclusion. With *Close Encounters*, the aliens send their children out to greet the earthlings, thereby promoting an intergalactic family, already initiated by their calling first on Jillian's small child and then man-child Roy. E.T. performs the role of father, secret friend, and even baby for Elliot. Both *Jurassic Park* and *The Lost World* close with established families; unmarried couple Drs. Alan Grant and Ellie Sattler with Hammond's grandchildren in the first film, and Ian Malcolm's multiracial family unit in front of the

television in its sequel. *Amistad* (1997) is precisely about the loss of familial protection, and *Schindler's List* is contingent upon Oskar Schindler's patriarchal concern and protection for his Jewish "family." The Indy films, as previously discussed, each follow this same prerogative despite the adolescent refusal of the family: Indy returns home to Brody in *Raiders*, saves children and comes back to the comforting village in *Temple of Doom*, and finds connection to his dad in *Last Crusade* (Kolker 304).

So now that Indy is reunited with his proper mate (as the two non-Marion movies have proven she is uniquely situated) the inheritance of appropriate patriarchal order can finally be sustained. After she recklessly drives their duck into a river and provides for escape, Indy nonetheless scolds Marion. Her reply, "Yes dear," is played for joviality but underscores the masculine authority in the establishment of the family unit the film series has been building toward since *Raiders*: Indy, finally accepting adulthood; Marion's tenacity tempered as obedient wife; and Mutt the petulant offspring. Mutt is as much inheritor of Indy's oedipal discomfort from *Last Crusade* as Shorty was his prefiguration in *Temple of Doom*: when Indy and Marion are about to embrace within the Akator temple, Mutt interrupts and assumes directional authority thereby redirecting the quest away from any semblance of sexuality and toward the spiritual, something seen in each film.

Twice in *Crystal Skull*, echoing the biblical Exodus accounts, nature is obedient to the deity-representational skull. During

Indy's fight with the big Russian (itself an echo of the *Raiders* German mechanic fight), Ox uncovers the skull and a flood of flesh-eating ants part, Red Sea-style, around them yet devour several Soviets, which parallels the locust plague. Later, the uncivilized Ugha Indians (representing the ongoing depiction of yet-unconquered nature personified) back away at the skull's presence. Indy's possession of the skull, which symbolizes his divinely-sent mission, allows him to conquer nature, much in the way acquisition and obedience allowed for his conquering of Egypt, India, and Hatay.

Near the temple, Ox quotes both T.S. Eliot's Eyes That Last I Saw in Tears (which Mutt, echoing his father, completes) and Milton again, this time placing an emphasis on the phrase *just hands*, meaning only the righteous may successfully proceed. The implication is that those with *unjust* hands will suffer division in "death's dream kingdom;" i.e. punishment. Both references are meant to imply the movement of mortals into the realm of the gods, which is exactly what occurs in the film. As much as each film has reiterated the requirement of humble righteousness in invoking the divine, there has been equal emphasis placed on the masculine nature of divinity in each film: Yahweh, Shiva, and Jesus are portrayed by Spielberg as distinctly male. Elliot in *E.T.* explained that the alien was a boy; when Indy realizes the aliens are also archaeologists, his recognition of sameness echoes Elliot's assertion of like. The thematic suggestion is also given that civilization is rooted in archaeology in an awareness of the

past (Kerr 18). It encourages us to look back, something especially relevant to this film despite the stressing of new knowledge. Here, when the family unit reaches the doorway to Akator's inner sanctuary (an echo of the Most Holy Place in Solomon's temple where the Ark of the Covenant was kept in 1 Kings 6:16), the outer chamber is filled with unmistakably phallus-shaped stone sculptures rising from the floor. Though the divine may be extraterrestrial, it is always male with Spielberg. Patriarchal authority, as ever, is reinforced.

Because of Ox's mind-scramble, there is a suggestion of inherent danger with the aliens in *Crystal Skull*. They are not as benevolent as the beings in *Close Encounters*, nor do they possess the innocence of E.T. Yet they are also not the malevolent "other" culture in Spielberg's *War of the Worlds* (2005), a depiction that possesses none of the spiritual divinity seen in *Crystal Skull*. *War of the Worlds* has more in common with dangerous Nazi threat, underscored with an allegory of a terrorist menace to America. *War of the Worlds* seemed to be Spielberg's answer to a post 9/11 world, one in which a dehumanized, radical culture bent on American destruction is given zero attempt at understanding, only defeating, as in *Raiders*, by an act of God in the final moments. But with *Crystal Skull*, Spielberg backpedals from such us-or-them severity, returning to awe in the presence of aliens seen earlier.

The entrance into the heart of the Akator temple brings the religious testing back. Upon seeing the collection of human artifacts the aliens acquired, Mac, echoing Elsa's greed, comments

that any museum in the world would "sell its soul" to get the load. The doppelganger of the adventurer tempts economic gain, and the return of the scholar doppelganger, Spalko, enters to tempt sciolism. Spalko echoes Belloq in the climax; her spurious "belief" is only to acquire power, in the same way Belloq clothed himself in Jewish priest robes. She notes the aliens are "one being physically separate but with a collective consciousness," underscoring a trinitarian deity relationship, here in thirteen rather than three. Indy's reply to her, "Oh I believe" is coupled with a distant respect as shown to the Ark. This signals the required, repeated spiritual breakthrough that occurs in every film: he accepts the supernatural on its own terms only in the end.

The aliens can "read" Spalko in the way that she could not read Indy. Her greed for knowledge echoes both Belloq and Elsa, and her fate parallels theirs as well: her acquisition of the prize in El Dorado results in an overload of unmitigated information, and she bursts into flames and disintegrates. Despite the sci-fi interpretation of the divine in *Crystal Skull*, again we see the return of Judaeo-Christian depiction of wrath through fire as shown throughout the Bible: Isaiah 1:31, 10:17, 25:11 among many others. But Elsa, the first femme fatale, perished unseen, falling to her assumed death at the bottom of a crevasse. Spalko dies before our eyes, as if her perverse aggression coupled with the impertinence of leading an army instead of deferring, even if only in semblance, to a man, merits

a more severe chastisement. The French call a provocative woman *allumeuse*, one who sparks the flames, and like her progenitor the Bride of Frankenstein -- in James Whale's 1935 version she sparks with electricity and in Kenneth Branagh's 1994 update, she sets herself and the house on fire -- Spalko too is engulfed ablaze as the actions of the alien gods appear both necessary and justified (Manguel 61).

This fire is more than punishment, though. Fire is not only light, it is enlightenment, giving understanding. The now-healed Ox explains that the aliens are not really spacemen but "interdimensional beings" who return not to space but "the space between spaces" -- a vagueness that implies everything from heaven to E.T.'s homeworld. The point is that things have now been "set right." Enlightenment, as with each film, closes the adventure. "Knowledge was their treasure," Indy realizes even as a musical callback to the end of *Last Crusade* is heard. Henry Sr. is now acknowledged as a "grandfather," testifying the acceptance of patriarchal lineage. Spielberg then cuts to another type of setting right the film series has been building toward, the unification of the ideal male and ideal female. *Raiders* suggested adulthood was claimed at the film's end, but this was nullified by the following films. Now Spielberg makes good on that promise, as Indy and Marion are finally wed. Marriage, that classical Hollywood value (Wood 61) is at last achieved for Indiana Jones.

What occurs afterward is unclear. Mutt picks up his father's brown fedora, implying he will take over the adventuring, but

Spielberg, ever clinging to remnants of adolescence, cannot close without Indy reclaiming the hat away from his son. The land has been conquered, a spiritual lesson has been learned, and Indy looks to have at last grown up with a real family, complete with father figures Stanforth and Ox giving approval. Yet the ambiguity present in each film closes the series, suggesting childish things will never truly be put away. Indiana Jones is the true representation of the Spielberg Peter Pan hero, a man who never loses the boy within no matter what maturity may ensue. If this is the beginning of a new trilogy for the Jones clan, one assumes the brave new worlds will be explored in true Spielbergian fashion: as a family.

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