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T. Hanks for Nostalgia: The Power of Tom Hanks and Film Branding

A thesis

presented to

the faculty of the Department of Media and Communication

East Tennessee State University

In partial fulfillment

of the requirements for the degree

Master of Arts Brand and Media Strategy

by

Jacob Higgs

May 2023

Mimi Perreault, PhD, Chair

Chelsea Wessels, PhD

Shara Lange, MFA

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ABSTRACT

T. Hanks for Nostalgia: The Power of Tom Hanks and Film Branding

by

Jacob Higgs

In March 2020, Tom Hanks announced he had contracted COVID-19 while shooting the Elvis Presley Biopic in Australia. On Instagram, he encouraged fans to take the disease seriously and be aware of how severe of a disease it was. Character brands and nostalgia have been found to foster trust in products and encourage relationships with those brands. Using the lens of nostalgia and uses and gratification to examine Tom Hanks as a character brand, the researcher analyzed five blockbuster films with Tom Hanks as the lead character. The study used narrative thematic analysis to observe Hanks and the depictions of character identity, trauma, mortality, affectional emotion, memory, and catharsis in these films. The goal was to better understand how nostalgia might contribute to brand trust between the audience and the celebrity.

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DEDICATION

To my mom and dad for enriching my life with films and memories.

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Chapter 1. Introduction

When celebrity and Hollywood family icon Tom Hanks and his wife contracted the Novel Coronavirus (COVID-19) it shocked the public and had a larger impact on the general population than one may have expected. With the advent of social media, information is rapidly shared and distributed to the masses. Tom Hanks' shared his Coronavirus contraction with his followers and the public on via *Instagram* and *Twitter* (Hanks, 2020). Hanks' identity, star power, and public figure status, as well as his accounts of COVID-19 suffering, created a large ripple effect of nostalgic reminiscence and a stronger drive for taking the virus outbreak seriously. The power of this public response was in part due to the long-form branding centered around trust, respect, and nostalgia-based iconography that Hanks imbues.

Thomas Jeffery Hanks, Tom Hanks, is an American actor and filmmaker with notoriety among viewers through his various appearances in film throughout his career. Hanks has become a common name amongst households when discussing films, specifically films that the audience finds nostalgic. Hanks' characters are often portrayed as ordinary, everyday men that tackle adversities at every turn. His films span decades in their portrayal of his ventures and take the viewer along with him on these journeys. This method of portrayal that Hanks has imbued in his films is a unique situation for which he so aptly applies throughout his career. His career covers multiple genres but consistently places him as the protagonist with whom we sympathize and empathize. His characters' brand identity is so poignantly attached to these emotional ties that the viewer has developed a trust within this star icon as a trusted representation of nostalgic values.

There is a phenomenon that occurs when someone is subjected to nostalgia, which creates a closer relationship to one's mortality and a recognition of how the threats and signs of life's

finite existence are ever-present. Nostalgia and mortality must first be defined before exploring their relationship with one another. Nostalgia can be described as “unusual and meaningful memories that are preserved, if not idealized across time” (Stephan et al., 2012, p. 297).

Nostalgia is often an observable emotion or affective experience based on the exposure to material that triggers a memory in the subject of a past lived experience or feeling (Sinclair, 2009). In the encounter of nostalgia, one is met with the realization of mortality and its salience. Nostalgic qualities facilitate a realization of mortality, whether consciously or subconsciously (Routledge, 2008).

The realization of mortality calls for the distancing of oneself from this reality. Nostalgia acts as a way in which we can put on our rose-colored glasses and view the past as something separate from current reality, some type of vessel in which we can safely travel back in time and not worry about the present or future. The word nostalgia comes from Greek origins. The root word *nostos* means to return home, whereas *algos* means pain. The late 18th-century Latin translation reveals nostalgia to mean *homesickness*. This understanding of nostalgia can be explained as “an occurrent emotion or affective experience” contrary to having a fascination with the past (Howard, 2012, p 641). So, with this we understand nostalgia to mean a return to pain or to experience longing sickness. Therein lies the essence of what nostalgia does to the viewer.

This realization of mortality takes the person and subjects them to old wounds.

Mortality is the state of being subject to death (Russell, 1994). Various threats in narrative films can subject audience members to the realization of their mortality. These mortality threats can be displayed as elements and themes in media that represent fears of death or the acknowledgment of its presence. With the utilization of nostalgia as a tool to portray these feelings, the audience is then subjected to the wounds of the past and is more aware of the

fleetingness of life itself. The importance of understanding the effects that nostalgia has on one's mortality has loosely been explored until now. By taking nostalgia and pairing its effects with media or its utilization in marketing tactics the audience is now being exposed to thoughts that may be intrusive or involuntary.

Involuntary memory plays a large role in carrying out the functions of nostalgia on the spectator. These memories can arise from common stimuli in various forms giving the impulsive nature of the recollection a strong emotional attachment within our psyche and creating "everyday memories" within the viewer's mind (Mace, 2008, p. 3). The everyday stimulus can create a reactionary response in the mind and attach these feelings and emotions to the various senses encountered. In spectatorship, the viewer is watching media without taking part in the actions or scenarios physically (Chaudhuri, 2014). The spectator participates with their accumulated knowledge of the real world and their place within it (Horton, 1956). The power of nostalgia in media transgresses into the viewer's recollection of their mortality through narrative, or temporal juncture via picture sound relation and narrative structure.

The relationship between the medium and the viewer has a real impact on the world outside of this experience. A very recent occurrence is the real mortality threats that were present in the COVID-19 pandemic and the public's reaction to media and information during this time. In a time of misinformation and confusion, the explosive response in marketing and advertising came in the form of nostalgically heightened media. At this time there seemed to be an emotional reaction and outreach for content that felt familiar and comforting. Celebrity brands started to float to the surface as a voice of reason in an unreasonable set of precedents. Tom Hanks contracted the COVID-19 virus during his filming of *Elvis* in March 2020 (McVerry, 2021).

Perhaps it was because of this timely incident his voice was amplified in the nostalgic minds and hearts of the audience.

This important attachment of a celebrity brand to very real mortality threats exemplifies the power of nostalgia and how this can be implemented as a tactic in furthering our understanding of the connections between emotional responses in an audience and the real-life outcomes through the entertainment mediums.

Chapter 2. Literature Review

To understand the underlying themes and elements that are employed in the film narrative, and how nostalgia might be at work, this chapter provides an overview of the literature in the areas of philosophy, brand and media, and film studies.

The development of character branding has become integral to new marketing practices in branding and audience engagement. Tailored marketing has become an influential tool in addressing an audience's desires and aligning them with a brand's identity, and character brands can help create that identity (Wang, 2012, p. 5602). While some studies have focused on celebrity star power, character branding has become the focus of integrated marketing and communication practices (Alsmadi, 2006; Yang, 2018). Branding goes beyond notable brands in everyday life, it goes further than the aisle of a grocery store. Brand identity is located within your favorite films and even plays into emotions through the careful production of elements of sound and image relationships (O'Reilly, 2013). In the medium of film, there are multiple points for which the integration of branding has potential, the most notable or obvious being visual representation through direct brand placement or by having the characters interact with the brand directly (Árpád, 2016). A notable correlation between brand placement and Tom Hanks is made in the article *Branded Entertainment and Integrated Product Placement in Tom Hanks Movies*, "Tom Hanks is one of them, mostly because of the movie *Cast Away* and the brands "starring" it, FedEx, and Wilson" (Árpád, 2016 p. 6) when referring to Hollywood actors who are most notably associated with direct branded content in film.

This paper examines how an actor and the characters they play might contain a key for character branding and therefore draws from literature on brand identity, nostalgia, and emotional connection. It also considers the theories of narrative in discovering the underlying

themes and elements being used to portray these audio-visual cues, uses, and gratification in locating and identifying the needs and desires of the audience. Studying different memory reactions that can take place when subjected to varying traumas and mortality threats helps to link the emotional reactionary processes to the trust and respect of the brand identity the actor portrays.

Brand Identity

A brand identity allows the audience to connect with the brand and find loyalty to the product or service. David Aaker, the creator of the Aaker Branding Model, explained that brand identity examines different associations attributed to a brand that is strategically created or maintained (Aaker, 1996). When applying these phenomena to an actor or character the identity of the brand becomes a “human brand” (Thomson, 2006, p. 104). This importance in understanding a human as an effective brand is crucial to the emotional and psychological influence that these celebrities can wield over an audience.

Tom Hanks’ ability to transcend the screen and directly affect the real world came to fruition when his COVID-19 diagnosis was announced publicly on March 11, 2020. A team of media and communication researchers at Pennsylvania State University:

“Surveyed 682 people about their attitudes and behaviors toward COVID-19. Just under 90% of the people surveyed had heard about Hanks’ social media posts saying he contracted the virus. Approximately half of that group reported it changed their attitudes and behaviors.” (McVerry, 2021, p. 3)

When a notable human brand that is trusted within his medium comes out into reality to address real mortality threats and traumas, this relationship with his past portrayal of characters

strengthens the bond and trust that the audience may have in their views on a given situation (Malone, 2013). Hanks' position of power in this scenario is a result of years of building a relationship between the audience and his work. Hanks' brand identity and the longevity of a relationship with his audience interact to create a strong emotional relationship between the viewers and his characters, and subsequently him as a celebrity with a "sense of admiration and loyalty" (Malone, 2013 p.159). This ability to create emotional bonds between audience and character renders the viewer emotionally vulnerable and the introduction of traumas and mortality threats easily attaches historical contexts and past experiences to the feeling of nostalgia.

Nostalgia

A common feeling that is exhibited when watching certain films is nostalgia. Certain nostalgic films have specific elements and conflicts that range and vary but all relate in the same way of targeting trauma. These traumas and conflicts create a connection between the audience and the actor of the film, thus creating a strong sense of trust in the brand identity of the actor and therefore creating loyalty to the brand.

The Greek origin of the term Nostalgia comes from the compound words *nostos* (return) and *algos* (pain). The term was coined by Johannes Hofer (1688/1934), a Swiss physician, as a sickness that he observed when field workers would become disgruntled and long for their homes. While this understanding of nostalgia is based on sickness and pain, the emotion is not always inherently negative. The importance of nostalgia's impact is that it is deeply emotional and tied to one's mortality, the realization of a finite existence. References to this emotion can be found in the writings of Caesar, Hippocrates, and the Bible (Sedikides, 2012). For example, in the book of Ecclesiastes, 'Why were the former days better than these?' For it is not from

wisdom that you ask this” (English Standard Version Bible, 2001, Ecclesiastes 7:10). This retrospective interest in the past is so innately experienced within humanity that its existence spans through all literature and medium.

Nostalgia works as “an occurrent emotion or affective experience, rather than simply a fascination with the past- it is brought about by the kind of memory which at least ‘appears to be ‘reliving’ of the individual’s phenomenal experience during that earlier moment” (Brewer, 1996, p. 60). This explanation of nostalgia gives insight into the ways that emotional attachment to actions, feelings, or situations can trigger responses in an audience to attach to the character in a film and allow for a connection or bond to form in the viewer's mind between that protagonist and their emotional responses or memories.

Nostalgia is a return to pain or to experience longing sickness. Therein lies the essence of what nostalgia does to the viewer. This realization of mortality takes the person and subjects them to old wounds. Hanks is known for his crucial roles in films that exhibit trauma and mortality throughout conflicts and situations on screen.

The discussion around nostalgia lends to deep emotional relationships that directly react to threat responses in a way that “nostalgia imbues life with meaning, which facilitates coping with an existential threat - one of the primary human challenges is carving out a meaningful existence” (Sedikides, 2008, p. 306). The connection to a character or brand can provide the audience with the ability to generate these meaningful experiences through these emotional connections.

Character Branding

Character brands are powerful in that they often embody certain emotions in a particular person or character. One such actor that has successfully infiltrated the hearts and minds of

millions is none other than Tom Hanks. His notability in portraying the likable heartfelt character across many noteworthy cinematic pieces is highly regarded as a nostalgic linkage to the mortality and trauma of the audience. Celebrities like Tom Hanks are “human brands” (Thomson, 2006, p. 104). Hanks’ on-screen and off-screen actions are relevant in building brand loyalty amongst his fans. For instance, when thinking about the impact a celebrity has outside of their work many tend to gravitate to pivotal figures in cinematic history such as Daniel Radcliffe in *Harry Potter* (2001), Johnny Depp in *Pirates of the Caribbean* (2003), and Robert De Niro in *Taxi Driver* (1976). Each of these actors harnesses their roles as influential characters inside and outside of the film. It should be noted that all these actors are men, and present white. Hollywood has been criticized for mass appeal, and often markets to the majority rather than minority groups. That said, this study does not specifically examine race or gender as a component of brand identity or nostalgia. That said, Tom Hanks, the subject of our study presents and identifies as a white male of Western European descent (Quinn, 2016).

Hanks has portrayed historical figures and beloved childhood characters facing the everyday fears of mortality that we all share as a staple of his brand identity. Hanks’ roles in films but also his performance in those films, and his recognizability inform how the public can relate to his identity as an actor and person. This makes him a fitting vessel for emotional experiences, memories, and nostalgia.

Coined as the “Hollywood’s Everyman” in articles as notorious as *The New York Times* (Sperling, 2020) and “Mr. Ordinary” (McDonald, 2013, p. 1847), Tom Hanks exhibits traits in his films that the audience on a large scale has been able to relate to. Relational aspects of his brand identity make for a smoother transition into trust and create a relationship that allows for personal integration into his films. Hanks’ direct endorsement of branded material relies heavily

on the films he has appeared in rather than the direct endorsement of a product or brand. The Davie-Brown Index (DBI), “an independent index for brand marketers and agencies that determines a celebrity’s ability to influence brand affinity and consumer purchase intent” (McDonald, 2013 p. 1848), showed that contrary to Hanks’ high rating on the DBI he avoided the direct endorsement of brands but would be featured in films that would have strong and direct brands attributed to them. Through the medium of film, Hanks has created an environment for which his brand identity and character brand thrive, in tandem with the use of important theoretical frameworks that heighten the effects he and his characters have on screen.

Theoretical Frameworks

In revealing specific literary elements in film and advertising we are more accurately able to pin down the specific tactics and patterns that have provided Hanks with the notoriety and trust that is now placed upon him. The key terms being explored are nostalgia, mortality, trauma, and narrative.

Within these terms are connections that give Hanks’ character brand more credibility and brand trust, such as parasocial relationships. Most of his credit for being a nostalgic brand identity, or vessel to experience trauma, comes from his portrayal in feature films. Tom Hanks is recognized as a lovable and emotional character whom the audience can therefore place their attention on for a brief time and let him experience the disasters and situations that so many have been able to avoid or leave in the past. Discourses on how Tom Hanks became the beloved idol of nostalgia that many find him to be today, are prevalent across varying platforms, articles, and message boards on the internet.

Terror Management Theory

One applicable theory when discussing nostalgia is the terror management theory. “According to terror management theory, one can mitigate existential anxiety through shared beliefs about the nature of reality that imbue life with meaning. Nostalgia can contribute to an overall sense of enduring meaning in one's life” (Niemeyer, 2014 p.114). Existential threats, human challenges, and the inevitability of mortality are all obstacles that are presented within films and media to target and elicit reactions from the audience. The ability to relate to these threats makes the relationship between the audience and marketing more vulnerable. In Hanks’ case, it is to build loyalty to his brand identity by being associated with these emotions. The article goes on to articulate how nostalgia is an inherently self-relevant emotion which would move to argue that these emotions are strengthened by the parasocial relationship one has with a celebrity.

Parasocial Relationships

Parasocial relationships involve the perception of a viewer’s relationship through media (Schiappa, 2005). Associations with Hanks’ fictional characters throughout media have been developed through consumption via his narrative features. The relatability of his characters comes from the narrative structure, which allows him to be subjected to varying mortality threats, strengthening the bond or trust between the viewer and the medium. In the article *Can’t Stop thinking about Star Wars and The Office: antecedents of retrospective imaginative involvement*. Ulusoy (2022) argues that the audience's identification with the actor or character comes from adapting their point of view (p. 9). This parasocial relationship makes relating to the trauma or conflict easier and strengthens the loyalty between audience and actor via

“Retrospective Imaginative Involvement” or the “asynchronous cognitive investment in the narrative” (Ulusoy, 2022, p.3).

Narrative Theory

An important aspect of this relationship stems from narrative theory. Narrative has been a founding medium embedded within storytelling since the dawn of man, but narrative theory seeks to examine each strand from which the narrative structure is woven. A more precise understanding of narrative theory can be explained as “the semantic narrative system - aids the understanding of structural dynamics and the underlying narrative mechanisms that come into play during the compositional stages” (Varotsis, 2015, p. 2). In story narratives, such as those in popular films, the character or protagonist helps the audience evaluate different elements and situations to understand the story arc better. Narrative theory involves the process of examining narrative elements and their relationships, message salience, and other potential effects (Eden et al., 2014). In deconstructing the narrative, the various elements that work together to build the entirety of the story become definable and therefore more understandable.

One notable aspect of narrative specifically in film and literature is the hero's journey plot device (Vogler, 2017). To the audience, there are the known elements of the narrative, and what the hero travels into through the story arc is the unknown. This journey is how the audience follows a protagonist through different types of character-building trials and changes. These films can portray the hero's journey in various ways and attribute themes, elements, and nostalgically reminiscent qualities to the narrative.

Narratives can be fiction or nonfiction but for the case of this study the genre being explored among these films is inherently fiction, but with various elements presented within each film. Characters must explore bravery and overcome obstacles; therefore, mortality is often part

of the hero's journey. The representation of these threats on the lives of the characters spans various forms but is consistently present throughout the narratives.

Thematic Narrative

One type of Narrative Analysis is thematic. This type of analysis focuses on the way that the story is portrayed and the elements within that create themes. The way that these themes can be analyzed and experienced is through familiarity with the subject matter. An important point of the narrative is that “narrative and self are inseparable,” thus it feels so familiar and personal to the viewer (Ochs & Capps, 1996, p. 20). The narrative form is a way of making sense of traumatic situations that disrupt ordinary life. These situations create a feeling in the audience of familiarity and thus allow them to relate these situations to the traumas of their past.

Uses and Gratifications Theory

Considering the power of entertainment, it might be useful to understand why people watch films in the first place. Uses and gratifications theory provides a framework to understand why people seek entertainment media and may be motivated or emotionally affected by it.

The emotional needs of the audience are fulfilled by Tom Hanks undergoing traumatic stress that the audience can vicariously experience through him. People use the media to face the trauma that they may not be ready to deal with or experience. This experience can be explained as catharsis, the “‘purgation’ of emotions of pity and fear from the consciousness of the audience that witnesses the tragedy or as the ‘purification’ in a moral or ethical sense of these emotions” (Golden, 1962, p. 51). A cathartic experience allows for the audience to receive and adapt to environments and situations that they may not be consciously ready for, thus a vessel such as Hanks is necessary for these experiences.

The effective application of uses and gratifications involves several different cognitive and emotional elements that fulfill an audience's needs and desires. Most of these are built on physical and psychological needs people have. To understand the theory and design of human interactions with entertainment it is helpful to understand the different levels at which a human interacts with media. They are categorized into five needs:

- Cognitive needs
- Tension free need
- Affective needs
- Personal Integrative needs
- Social Integrative needs (Kasirye 2021, p. 1-3)

Cognitive Needs. Cognitive needs encompass the need for knowledge. Often characters help us to gain experiences we might not have. They can portray relationships, ambitions, experiences with historical events, and even emotions we have not yet experienced. The cognitive knowledge aspect of this paper can be accessed via Tom Hanks's COVID-19 announcement. In a time of the unknown, the public was able to look to a trusted brand identity to reveal the threats and importance of understanding the deadly virus. In this case, Hanks' first-hand experience with the virus is enough to satisfy a need for information. Often news media and public information fulfill this role. Critical Information Needs (CINs) (often used as a guide in journalism and public relations) can be utilized to analyze the content and show that the story of Hanks' contraction of the virus not only affected those near him but the much larger population, thus giving the public the ability to gain insight and information on the needs of themselves via Hanks' and his announcements on the subject (Napoli, 2018).

Tension Relief/Release. The uses and gratifications of tension relief/release are most notable in the traumatic aspects of these films. The exposure to these scenarios can allow the audience to reminisce or long for past experiences and identify with the protagonist on his hero's journey. The succumbing to traumatic experiences via a vicarious vessel allows for the release of tension in the viewer without having to undergo the trauma of being in the given situation (Kasirye 2021).

On the opposition is the cultivation of traumatic elements through the medium that a spectator can endure giving the potential for the negative assessment of the media into the spectator's mental processes (Pinchevski, 2016, p. 51). The tension relief or release needs can be met with the relieving factors mentioned or have the potential to create negative associations with the content being viewed. A common understanding of this experience can be the side effects of visual trauma stimulating Post-Traumatic Stress Disorder (PTSD) in the audience. PTSD, while not something that is commonly associated with nostalgia, is a way of understanding the impact that the potential for trauma and mortality threat depiction in film can create very real and strong relationships between the audience and the medium. The circumvention of this could come from the framing of spectatorship, the act of watching something without taking part or even gazing, the indulging desire to look from a privileged vantage point without being seen ourselves (Chaudhuri, 2014). These distanced forms of viewing give the audience the advancement of a dissociated view of the Hanks' characters while undergoing traumatic events.

Affectional Emotion. The affectional aspect of nostalgic films is due to the emotional situations and characteristics that are attributed to nostalgic qualities. The emotional longing for

the past or better times is innately personal and deep-rooted in human consciousness (Holak, 1998). These nostalgic elements attach to emotional triggers in the human psyche.

Studies by Susan L. Holak (City University of New York - College of Staten Island) and William J. Havlena (New Jersey Institute of Technology) sought to locate the emotional components of nostalgia, finding that the common variable of nostalgic behavior resulted in emotional responses that the subjects exhibited (Holak, 1998). These studies attributed these emotional recollections of nostalgic experiences to the marketing tactics used in images and themes in advertising (Holak, 1998, p. 223). In finding the association of emotional responses to nostalgia the affectional emotion needed in uses and gratifications is directly applicable.

Personal and Social Integration/Knowledge. The integration of a person's conscious thoughts about the media they consume is important for understanding the socio-economic standing of an individual and their place within society. Comparison and attribution of items and elements showcased in media strengthen an individual's ability to feel connected to society and their surroundings. Content reassures individuals that they are participating in the communal conversation shared through media.

Studies conducted by Susan L. Holak and William J. Havlena at Rutledge University (1998) also utilized the personal and social integration need in the uses and gratifications theory by having the subjects write their nostalgic recollections, thus integrating their own personal and social need into the study directly (Holak & Halvena, 1998). The important variable in the study is the memories of the subjects and their own emotional and psychological attachment to nostalgia.

Memory

A narrative's ability to utilize the needs and influences of an audience's emotional state utilizes the core psychological actions of memory. The ability to probe an audience's emotional reactions to audio-visual stimuli and narrative structure showcases "their power to shape the collective imagination of the past" (Erill, 2008, p. 389).

The nostalgic reaction to the film medium is built upon the spectator's relationships and past experiences, thus triggering memories and associations with the content (Schiappa, 2005). Memory and the different types of memory are at the core of the nostalgic experience when relating to the character within a story and their experiences with trauma.

Recollective Memory. The experience of nostalgia is commonly referred to as a form of memory known as recollective memory. Recollective memory reassures an individual of past lived experience due to their engagement in that specific time and place, this type of recollection can be triggered by different stimuli that are similar or present within the memory of the individual.

Psychologist William F. Brewer (1996) defines the term vaguely and broadly as, "the type of memory that occurs when an individual recalls a specific episode from their past experience" (p.19). This definition allows for the inference of different stimuli to attract the attention of the viewer and navigate their memory toward something that is directly attributed to the lived past. This form of memory is experienced by individuals due to their own experiences and while the definition is broad, the scenarios which can generate this type of memory can be very specifically linked to that individual and their emotional view of the situation or experience.

Affective Memory. Affective memory while relying on emotion does not “absolve one from compassion, judgment, or critical reflection” (Boym, 2007 p. 12). The emotional response and stimuli involved in this memory have the predisposition to be apprehended as to come from a place without reliability to the details or specifics of the experience that is being remembered. This type of memory can be viewed from a critical standpoint even though it is emotionally stimulated.

By attributing emotion to a feeling or memory there is a preconceived notion that this would qualify the memory as purely emotion-based and without credibility, according to Boym this is not the case. Affective memory is stimulated by emotion but is still capable of the responses that other memories provide. Affective memory can be viewed as the most effective form of nostalgic tactics by directly attributing memory to feelings. This type of memory is arguably one of the most vulnerable spaces for the audience to endure an experience, whether that be voluntary or involuntary.

Involuntary Memory. The occurrence of a memory that is directly stimulated via a reaction to something outside of the control of the individual is considered an involuntary memory. Dorthe Bernstein (2007), a psychologist dealing with autobiographical memory, described involuntary memory as an “associative way of recollecting past events that involve little executive control” (p. 7). This involuntary recollection can be of various variables such as people, locations, items, etc.

This type of memory can be viewed as intrusive because the sensation happens while the subject is not entirely focused or paying attention to the stimulus that is causing this reaction. These types of memory are not a rare occurrence but are common in daily life, for the use of nostalgia in instigating this reaction would be an internal process for the audience rather than that

of affective or recollective memories because the effect is something that is not entirely made aware to the subject until it is experienced.

Postmodernism

The destabilization of identity and the portrayal of a mirrored reality displayed in nostalgic media often lend to the studies of postmodernism in film. The reaction to the efforts of an explained reality or human experience and a multiplicity of perspectives “the reflection of a basic reality” according to Baudrillard (1998) is connected to how we think about both fiction and reality (p. 44). This connection to reality and the experience that the medium of film creates in retrospective thought allows for a deeper analysis of our own identity and past experiences. “The nostalgia film is also said to gratify the audience’s desire to return to their own pasts” (Connor, 2004, p. 49). In this sense postmodernism in the nostalgic sense returns an audience to their past life, often in an admiring or reminiscent way. The films that Hanks occupies often have thematic elements of family values and small hometowns, when this is paired with postmodernism the effect creates an experience of longing and rose-colored retrospection.

Given the theoretical framework of character brands, brand identity, film, and narrative approaches and uses and gratification theory, this study seeks to better evaluate what narrative elements might be present in Tom Hanks films and suggest what brand filmmakers can learn from his character brand. The next chapter will explain the process of identifying specific narrative themes with these elements present.

Chapter 3. Methods

By gathering the various theoretical frameworks and defining the key points of interest, the study now comes to the action of applying these methods to a compilation of variables to which this knowledge can be further applied to reach a conclusive argument for the reactionary process of the nostalgic experience. The process of defining key characteristics and components is instrumental in the ability to dissect the intrinsic focus of these experiences. Thematic Analysis allows for the identification of these various theories to rely on the meaning and interpretation to come from the data itself (Rogers, 2017, p. 22).

The research was conducted by gathering differing narrative films that illustrated varying mortality threats and nostalgic qualities while all still featuring Tom Hanks as the protagonist. Each respective film was chosen to represent its genre based on its popularity. Eight films were chosen from different genres, release dates, and budgets. All the films chosen were box office hits and thus were appropriately tied to an audience's reception in a generally well-received notion. The steps taken in this research were formed in the stages that Michelle Butina represents in thematic analysis, first by preparing and organizing the data, having a “general sense of the information provided” (Butina, 2015, p. 193). The act of gathering qualitative data involved taking the themes found in the process of identification and organizing them and then interpreting the data for review.

Films

These popular films are amongst some of the highest-grossing films of all time and are notably considered to be highly nostalgic for varying ages. *IMDB*'s top result for ‘most nostalgic films of all time’ results in a list with the films *Forrest Gump* (1994), *Cast Away* (2000), and *Saving Private Ryan* (1998) being listed in the top 20. *The Green Mile* (1999) and *Toy Story*

(1995) are later listed under the top 50 (Matthews, 2014). This is no coincidence, as will be discussed later, these films purposefully have been chosen as some of the best representations of nostalgic media tied to Tom Hanks because of the elements and themes found within their stories. These films house specific time capsules of trauma and the representation of threats in varying forms against mortality and are all intentionally designed to draw on the emotions and trust of the audience.

Research

The research materials were gathered via physical copies of DVDs and on-demand streaming services. The choice to analyze 5 films came down to three specific areas of criteria: box office sales, genre, and the number of mortality threats and nostalgic elements (Callum, 2022). The higher the box office sales would correlate with the higher viewership proven by the collection of his “films which have accumulated over \$8 billion at the global box office” (McDonald, 2013, p.1845). By having high box office sales worldwide, one could believe that these films would then be able to have more of an impact on a wider audience or general population. The genre criteria would lend to having a varied grouping of sources from which to pull narrative elements that were different enough to not consistently yield the same results when coding. The third criterion is the base of the research; the elements of nostalgia and mortality threats that would allow for the vessel, Hanks, to experience traumatic situations, to which the audience would then vicariously subject their emotional state in response to the actions and reactions of Hanks’ characters.

The protocol for conducting the research came from having a series of qualities, themes, and elements to examine during the duration of the film. Rather than relying on data based on numerical variables, the research was focused on the uncovering meaning that these themes and

techniques illicit (Merriam, 2015). Each notable instance within the narrative structure is listed and then the benefits of the research. This form of qualitative research and analysis comes from the viewing of narratives and thematic elements and collecting raw data from the stories represented (Butina, 2015).

The accumulation of these elements and features is tallied into a grouping to find patterns and links between mortality threat and the trust that is then suspended onto Hanks as the protagonist in the film. Qualitative coding using excel sheets creates the audience and actor. The use of excel sheets to create an orderly process to analyze qualitative data is regarded as an "easy method for systematic identification and structuring interview data" (Ose, 2016 p. 145). While these mediums do not constitute interviews, the audio-visual relation of the scenarios being played out on screen does fulfill the qualitative needs to gather the respective data into an ordered process for which to analyze. This process makes the themes and elements of Hanks' brand identity in films more easily deconstructed by individual characteristics portrayed by the various characters.

Hanks' brand identity within the given films develops trust between the audience and the medium (Wang, 2012, p. 5602). His portrayal of the everyman's man gives the audience a door into the perceptive nature of nostalgia and allows emotional attachment to situations and themes. In coding these patterns and themes the connection between what is being presented and the emotional response that can be triggered engages a conversation beyond a general enjoyment of the films. This conversation aims at reaching further into the vast mortality threats that are ever-present in daily life. These elements of Hanks' brand identity found within the film are portrayed in very similar instances of trust, understanding, and leadership.

The process for analysis began with the preparation and gathering of media through various methods. The availability of the films that were to be examined varied depending on subscriptions to streaming services, physical copies, and having to purchase the films outright. Of the five films to be examined, three were available directly through physical DVD copies. The three films that were available on DVD were *Cast Away* (2000), *Toy Story* (1995), and *The Green Mile* (1999). *Forrest Gump* (1994), as well as *Cast Away*, were available via Netflix, *Toy Story* on Disney+, and *Saving Private Ryan* (1998) on Paramount +.

Analysis for each film varied depending on the runtime of the film and the content. For example, *Saving Private Ryan* has a runtime of 2 hours and 49 minutes and heavily relies on the traumas of war throughout the entirety of the film. Emotional, mental, and physically traumatic instances can be identified within most scenes in the film. This pushed for a deeper form of examination- to look toward the conversations between the characters and find importance in how they were dealing with the trauma rather than identifying the trauma alone. This form of categorization took longer than that of the other films because it was a layer deeper into the psyche of the characters when being wholly drowned in trauma and mortality threats more so than that of the other films.

The process of categorization and evaluation consisted of having both a laptop with the excel sheets open and a remote to stop the films and record the time codes for when the noted element was taking place. This system of continuous pauses, writing, and resuming the film allowed for the notes to come in cohesive thoughts rather than rapidly jotted down notations. The nostalgic elements of the films took the most time to note being that their instances were specially placed to elicit stronger emotions in certain scenes. Their complexity in intention and portrayal created an atmosphere where the relation to the scene or scenario was heightened due

to the nostalgic qualities that the scene emitted. Examples of nostalgically elicited narrative choice would be shots that lingered for a longer duration, deafening audio of ambient noise, or the opposite which accompanied dramatic scoring to further push the audience into an emotional state.

In *Cast Away* the most notable method for the film to exaggerate the feeling of isolation would be through the manipulation of audio. The film begins with such a rushed sense of sound and motion that comes to an immediate halt when Hanks' character is now stranded on an island. This stark contrast is one of the many ways in which the actual editing process of the film can be utilized to create atmospheric tensions and emotions that directly affect the viewer's perception of the scenario.

To organize data from the films, the researcher used Excel sheets labeled with columns for various elements. These included nostalgic themes, narrative elements, patterns and parallels, trauma, mortality threats, and historical context. The analysis of each film began with noting the title, director, runtime, synopsis, main character, and background of the main character (as gathered from the context given in the film). Beginning with the given information creates a baseline for understanding contextually where the film is coming from within its historical context. For instance, films that predated disasters such as 9/11 carry different emotional ideologies and mortality threats than those after (Bryan, 2016). The emotional angle that was taken to unpack these themes in scenes was from the standing based on a few key characteristics within a given scene or interaction. These characteristics are shaped by the emotional tension built by sound and picture relation, the context of the conversation or action based on location and time, as well as the subject matter of the conversation.

By identifying the nostalgic qualities of films and their historical representation was done by considering the release dates of the films and the depiction of the year within the film itself. Films such as *Forrest Gump* spanned decades, so the specific instances of historical representation were vast and specific to the key points in history where events had happened. Within the context of the historical representation were the formal methods of film techniques which were done to elicit emotional responses.

If a certain scene utilized an emotional score during a deep conversation in the rain, for example, this would be playing into the audience's affective memory by creating scenarios of emotional tension and thus having the ability to create a sense of longing or caring for the characters or a time that predetermined an emotional response to the senses based off past experiences. If there were conversations amongst characters that were previously hinted at, or foreshadowed, then the audience would have been knowingly or unknowingly led into a sense of familiarity and thus trust for the subject matter or characters themselves, these interactions were identified and categorized under the narrative elements portion of the sheets.

The two films directed by Robert Zemeckis, *Forrest Gump*, and *Cast Away*, were released 6 years apart from each other. *Forrest Gump* is a 1994 film and *Cast Away* was released in 2000. The year the films were released can help inform narrative choices and thematic elements that were chosen to employ certain thematic elements as important or crucial to understand the story of the film.

The historical context for which we as an audience view a catastrophic event about reality can shape how we are affected emotionally and mentally. The strong sense of a better or more simple time can be easily felt when having the contrast of reality at play. Russell W. Belk (1990) defines the construct as a wistful mood that may be prompted by an object, a scene, a smell, or a

strain of music' (Holak, 1998 p. 670). This basis for stimulating sensations fueled the coding for nostalgic elements utilized in the films as a way for the character brand to attach emotional weight to the scenes and their depictions of trauma within them. This coding resulted in the following research questions:

Q1: What nostalgia themes are used in films starring Tom Hanks?

Q2: How do the traumas and mortality threats exhibited in films starring Tom Hanks create a nostalgic experience?

Q3: What best practices can build character brand trust and loyalty in films?

Chapter 4. Analysis

This research sought to understand how films can benefit from the brand trust of a character brand by examining how Tom Hanks acts as a vessel of nostalgia for the audience. Brand identity and trust can connect help viewers connect emotionally and mentally through nostalgic elements. As the character experiences trauma and mortality threats, viewers gain a tangential experience of these traumas and threats. To further understand the relationship between character brand, nostalgia, and brand trust, the researcher examined narrative elements and representations that elicited nostalgic experiences in five pre-9/11 Tom Hanks Films.

Thematic elements of nostalgia are represented differently depending on the genre of the films, but ultimately Tom Hanks' representation of his characters is so poignantly represented as trustworthy and respected that the viewer can empathetically relate to him within the themes of the films. By viewing the narratives of mortality and situations of adversity these characters experience, the audience is rendered vulnerable and can vicariously reminisce about situations that are felt unanimously throughout the shared human experience that these films represent, such as isolation, anxiety, and physical harm.

The ways that nostalgia can be represented in the film vary depending on the genre of the film. For example, the feeling and representation of isolation are portrayed differently in *Cast Away* than in *Toy Story*. Though these two films are different in genre they both effectively represent the trauma attributed to isolation. Tom Hanks' characters display the ability to cope with their surroundings and persevere. The similarities in Hanks' characters being the everyman man across these films creates trust in the protagonists. By relating to the characters and developing trust in them the audience lowers their guard and is more easily persuaded into having memories generated by the various techniques and elements presented in the films.

All the films selected utilize the theoretical frameworks of affective, involuntary, and recollective memory. These frameworks push the narrative forward and structure the elements of trauma within the films to place Hanks' characters as martyrs for the viewer. The vulnerability created by these themes is a way for the relationship to strengthen and more effectively break down the barrier between the audience and the traumas and mortality threats represented.

The importance of a historical context within these films places the trauma and mortality threats in separate defined areas for the viewer to then experience these narrative elements at play. The understanding of the environment and a connection with it allows for a stronger bond or trust to form between the audience and the protagonists. These specific historical situations play into the narrative and the viewer's psyche by attributing time and place with trauma to activate recollective memory within the viewer. This form of attributing specific past experiences to memory within a narrative structure can form a bond that is strengthened via empathy or sympathy for the protagonist (Brewer, 1996).

Forrest Gump – Recollective Memory

In *Forrest Gump*, the historical events represented in the film span across decades as the viewer experiences the traumas and threats that Forrest himself experiences. With the immense number of topics that this film covers it stands out amongst the rest of the films as a narrative that captures the viewpoints, themes, and patterns that are present in all the films. *Forrest Gump* is not only one of the most popular films of all time but is also arguably the film in which Tom Hanks is best known as an actor (Moller, 2011).

The themes of this film can be arranged on their own accord but are more deeply examined when represented by the characters of the films. The themes that this film exhibits are dreams and freedom embodied by Jenny (Forrest's love interest), tradition and family through

Bubba (Forrest's best friend), and destiny and death via Lt. Dan (Forrest's platoon leader and first mate). Forrest forms deep bonds with each of these characters and subsequently their thematic elements as well.

This film encompasses many of the narrative elements that are to be discussed within this section but is best utilized to view these themes under the microscope of recollective memory. Starting the film Forrest is seen on a park bench where he begins the narration by talking about his past, and so goes the rest of the film, "no more elegant tool exists to describe the human condition than the personal narrative" (Taylor, 2002, p 43). This direct attention to the past and his experiences and emotions falls under a nostalgic view (Niemeyer, 2014).

Forrest's recollective memory of his past focuses on key personal experiences and events, but most importantly his memories are fueled by the people that shaped these events. His time as a child into young adulthood was formed by his relationship with Jenny; his time in the military and the beginning of his career was shaped by tradition and family exhibited by Bubba; and his future, destiny, and inevitable death by Lt. Dan. The intense emotional nature of these themes is a reality that people will face within their lifetime. The character of Forrest Gump is showcased as experiencing all the elements one after the other. While he is simple, the emotional weight of these themes is incredibly complex. By having Forrest as a martyr, the audience can view these traumas and mortality threats from a safe distance (Mitchell, 2018 p. 31). The given example is HIV which is present in the film via Jenny's contraction of the disease from multiple years of drug use and sexual activity.

While sympathizing with and evaluating the decisions that are made during these trials and tribulations the audience experiences conflicts that may be present in their own lives. The

themes present in the movies ultimately shaped the film narrative, thus generating recollective memory between Forrest and the audience.

To identify these respective themes the intent was to focus on elements of trauma and mortality threats as they related to the individuals and their thematic counterparts. The story is told linearly and therefore is broken up into different stages of Forrest's life. Jenny has been Forrest's companion for the longest, while Bubba was the shortest. Their impact on him shapes the entirety of his being and the story. Identifying these specific themes gives insight into the characters and their impact on Forrest, and in return, his actions, and reactions to the themes they represented in his life.

While Forrest's complete infatuation with Jenny was not reciprocated, it was notably consistent with that of a childhood crush many people have experienced. The relatable nature of Forrest's desires and interests, while simple, are widely experienced. These elements persist for the duration of the film and can be found in each interaction that Forrest exhibits. Relating and empathizing with the character allows the audience to lower their guard and become more vulnerable to the trauma and mortality threats that the protagonist is therefore subjected to.

Cast Away – Affective memory, Gaze, and Isolation

Cast Away works in parallels and contrast. The beginning of the film and the end of the film are two entirely different environments. The fast-paced introduction is quickly subdued by the mortality threat of a disastrous plane crash. This then leads our protagonist Chuck Noland (Tom Hanks) to become stranded on an island in the Pacific Ocean. While most people have not experienced a disaster such as a plane crash, they have felt the looming weight of being or feeling alone and isolated.

For the film *Cast Away*, the elements most prominent were present in the mortality threat presented by isolation. Chuck Noland's experience, while drastic in nature, can be evaluated from a familiar vantage point. In this way of spectatorship, the audience can suspend their judgment on the environment and use gaze and spectatorship to look inward on their own experiences with isolation and even empathize with the character's actions and reactions within his new environment. For example, many of Chuck's actions at the beginning of his unfortunate situation are eerily like those of daily life. He does not seem to be completely accepting of the severity or reality of his situation. This experience of subverted feelings in the face of trauma is common and relatable to a general audience. Tom Hanks' portrayal of the everyman stuck in a drastic situation allows for the trust in the character to be symbolic of that of an ordinary person in an extraordinary experience. The audience is not directly experiencing the disaster but can relate to the confusion and panic that is experienced in such a situation.

Elements of isolation, survival, and self-discovery could trigger the affective memory of the audience thus causing their perception of nostalgia to grow while viewing the events of the film (Howard, 2012). These experiences can remind the viewer of a time outside of these traumas and even initiate reminiscence of the past.

Toy Story – Postmodernism and Isolation

In *Toy Story*, the themes, elements, and characteristics of the character Woody (Hanks) can be aligned with post-modernist ideologies. The film deals with many elements that can represent trauma, but most evident is this difference or “destabilization” (Aylesworth, 2015 p. 1) of concepts like identity or epistemic certainty. Woody and Buzz have a consistent struggle throughout the film that relies on the identity of self and their certainty in their respective truths.

The destabilization of this all occurs once the duo becomes stranded and battles emotional and situational struggles of isolation, rejection, fear, and ultimately identity crisis.

Woody begins as the trusted leader amongst his entourage of toys. He is quickly usurped by the newer more appealing Buzz Lightyear. This causes Woody to actively question the loyalty of others and his self-worth. These emotional elements create situations where Woody continues to try and prove to himself and others that he is still capable of being the leader they once trusted and that he is Andy's favorite toy.

Like many of the other films, the narrative structure of the story relies on trust and respect. Woody, when faced with the loss of these two feelings is put into a state of panic and effortlessly tries to rekindle these feelings within himself and others. As an audience member, the emotional attachment lies in the character of Woody as we are continuously shown the world through his eyes. We are led to experience many of these traumas and emotional situations alongside this character. Woody portrays the good old times or the good old boy since he is representative of a time before technology and a time of simplicity. Buzz exemplifies change and this presents fear within Woody, a catalyst of action to retain what was once there.

Saving Private Ryan – Involuntary Memory and Trust

Saving Private Ryan's commitment to trauma is unmatched in comparison to the other selected films. Every scene of the narrative is composed of emotional, physical, and mental trauma. The process of identifying \ specific instances of these recurring elements proved to be inconsequential in an attempt at getting to the underlying qualities representative of mortality threats. Rather than categorizing these elements specifically for trauma and mortality threats, the goal was to analyze the conversations surrounding these themes. The coping mechanisms and

reflections between characters were where the actual foundation for narrative classification and theme identification. Even if these reflections and memories are involuntary.

The situations of mortality threats portrayed in the film unsurprisingly are death, physical, mental, and emotional trauma centered. The particularly noteworthy responses to these threats are the soldiers' reminiscent views of the time before the war. Often, these memories involuntarily triggered reactions that caused the soldiers to become distraught. Unlike the other films, when these characters nostalgically looked back on their past, they were met with the heavy weight of their current reality. As phrased by Joshua Landy in *Philosophy as fiction: self, deception, knowledge in Proust*, these feelings rooted in nostalgia are not always joyful or pleasant but can sometimes be attributed to highly traumatic events of one's past (Bernstein, 2007). These reactions proved more impactful when the lead protagonist finally shares the truth of his past with the squadron.

The character Hanks portrays in this film is solely built on trust and respect. Little is known of his background, and while the curiosity of the squad grows, their commitment while tested is unwavering in the face of his vulnerability and ability to relate to the men on a deeper, emotional, and ultimately purely human level (Berntsen, 2007).

Green Mile - Trust

Green Mile is one of the most notably important films represented in this research. The element of nostalgia is immediately present in the structure of this film and the emotional, mental, and social characteristics are littered throughout the story. From the very beginning, the narrative structure is based on the past and the current telling of these situations that happened to Hanks' character, Paul Edgecomb.

The film begins with Paul in a nursing home, and he revisits a dilapidated building in the woods. His visits to the building are kept secret but his privacy is respected by those that know of these walks. Upon viewing a musical number in a film, he begins to cry. This is foreshadowing later events related to the film he watches on the tv and is a source of emotional trauma connected to the memory of John Coffey. John Coffey was an inmate that was brought to the Green Mile to be put to death due to being accused of the murder of two young girls. Upon his arrival, the guards are aware of his massive size but quickly realize that he is polite and timid. Paul speaks highly of Coffey and the goodwill that he brought to the guards and inmates during his time on the Green Mile. The way that Paul talks about his past is one of respect and longing. Many disturbing and sad elements are present, but his view of this time is incredibly important to him. The nostalgic reminiscence of the past can be one of hardship and tribulation but can ultimately allow the narrator to experience a sense of detachment from their current state (Holak, 1998).

To further the understanding of the importance of Green Mile within the argument of this research is to look deeper into the relationship that is built between Paul and John Coffey. Paul is struggling physically with pain, and this is causing him to strain mentally and emotionally. John Coffey first reveals his power by ridding Paul of this pain. This situation creates trust in John for Paul which inevitably leads to John allowing Paul to secondhandedly experience the horrors that Wild Bill has committed. This relationship of trust to vicariously experience trauma and mortality threats through a vessel is ultimately the crux of the argument for this research. This relationship between Paul and John Coffey seems to bear more examination, but it demonstrated a deeper relationship and therefore it merited a deeper examination. This “John Coffey Effect” is a recollective memory relationship built on a nostalgic reminiscence of the past.

The John Coffey Effect

The experience of trauma and mortality threats vicariously through a vessel based on trust. The result is a nostalgic reflection of the memories attached to these emotional experiences. Ex. in *The Green Mile* Paul Edgecomb (Tom Hanks) recollects his time as a prison guard. During this time, a man named John Coffey is sent to death row. Through trusting one another John Coffey allows Paul to vicariously experience traumas and mortality threats.

By understanding the relationship between John Coffey and Paul Edgecomb the effects of this celebrity audience relationship can be more clearly defined. The traumatic depictions of mortality threats via visual and emotional stimuli are a direct representation found by John Coffey's interaction with Paul Edgecomb. This relationship relies on all the key points which are being represented in this complex emotional structure for basing this research. The theoretical structures for the delivery of these effects help to view the approach more concisely for which one could aim to recreate this experience.

Chapter 5. Discussion

The findings of this research strengthen the understanding between emotional reactions and the audio-visual accompaniment of the screen in real-world actions and scenarios. By establishing a deeper introspective look into the reactionary process of the audience during scenes of trauma, mortality threats, or the occasional nod to the past we can further understand the importance and power that is the potential of the relationship between audience and actor, or celebrity brand.

Q1 What nostalgia themes are used in films starring Tom Hanks?

Brand Identity and Character Branding

The importance of the brand identity in Hanks' films establishes a basis for how the audience will react or interact with the content. Hanks has created a brand identity surrounded by the importance of trust and respect by being a voice of reason amongst the chaos in many of his films, he appeals to the ordinary. This simplicity in character generates a base level of mutual understanding for the everyday man to empathize with the characters along their journey through trauma. In situations where these characters are experiencing threats to their mortality, the audience is conditioned to sympathize with the character brand that has been created before them. This in effect created the well-known and trusted "human brand" of Tom Hanks (Thomson, 2006, p. 104).

This branding of Tom Hanks' character as the martyr for trauma is evident in each of the films that were researched, and the affectionate relationship the audience experiences can be explored by the reaction to the threats experienced as well. Tom Hanks' exposure to COVID-19 changed the view of the virus according to a large majority of respondents to the Penn State

survey (McVerry, 2021), this exemplifies the impact that the nostalgia-branded identity of Tom Hanks has on viewers.

The effective methods of employing these scenarios and emotional stimuli in media can be carefully crafted to create brand trust in the identity of an individual if portrayed correctly and with sensitivity. The best practices exemplified by Tom Hanks's career as an actor have made an obvious impact on the world throughout the years. This is not by mistake or chance, this type of celebrity branding has developed via trust, respect, and the vicarious nature of experiencing trauma and mortality threats through the vessel that is Tom Hanks. Hanks' ability to portray the everyman's man has made waves in the film industry and spilled into reality as a voice of reason in a time of confusion and panic. Hanks' addressing of his contraction of the COVID-19 virus was met with understanding and trust. This ability to speak to the public and reassure them of the reality of a situation is not often felt unanimously among the greater population. This was possible due to the many years of experiencing mortality threats alongside Hanks and his characters.

Utilizing the frameworks of varying methods of memory structures to inspect the elements of nostalgia examined themes within the content more digestible and categorizable. For example, the ability to recognize a memory structure to be effective rather than reflective would change the viewpoint from which the trauma was eliciting a response and to how Hanks' character was responding or delivering these emotional stimuli. Implementing these memory structures with theoretical practices in narrative studies complimented the efforts in trying to locate the patterns for which these experiences were being brought to fruition.

Nostalgia and Narrative (Parasocial Relationships and Affectional Memory)

With the understanding of Hanks' considerable impact on society via his branded identity as the ordinary man (McDonald, 2013, p. 1847) the research then begs to discover how this came to be. Via the uses of nostalgic brand placement and carefully crafted narrative, the audience is conditioned to relate to the brand that is Tom Hanks' characters. Through the portrayal of past experiences in tandem with the brand identity that Hanks has curated, there is a strengthening in the empathetic bond for the protagonist within the narrative.

The elements of his films that appeal to the common man are based on the affectional and parasocial relationships that nostalgia brings to an audience (Ulusoy, 2022 p. 9). Within these films, Hanks' characters commonly portray the underdog that faces adversity in almost every scenario. The attribution of commonly felt emotions with the pairing of highly recognizable brands creates the experience of familiarity and thus trust within the audience for the character.

The affectional memories associated with Hanks and his characters represent a gateway for the parasocial experience to become strengthened over the time spent enduring these traumas vicariously. The relationship between viewer and vessel is strengthened and thus creates the bond of trust and respect for the characters Hanks portrays.

Affectional memory is the most recognizable when concerning nostalgic qualities, this type of memory paired with the effects of the parasocial relationship has a greater chance of creating positively associated memories within the viewer's mind that can then be related to the opportunities that branding represents in film. As a best practice, the use of brands in film as positive reinforcement after traumatic situations could be a way of having the representation that is desired by most marketers. With Hanks as a human brand, he is simultaneously the one who endures the pain while also overcoming the adversities that he is up against, in this case, he

would be the relief that is sought via uses and gratifications while also having the positive effects found in affectional memory associations via parasocial relationships.

Uses and Gratifications

Uses and gratifications have multiple needs which were previously discussed, and the implementation of these needs when paired with varying memory reactions that are being represented in the narrative would reveal the underlying process for which one could or would have nostalgic attachments and could relate to the character undergoing these situations. For example, when Woody and Buzz are confronted by a hoard of disfigured toys inside Sid's house, they are faced with the reality of their situation thus exhibiting a tension/relief reaction in the audience once the viewers and characters simultaneously realize that the toys are of no threat but are helping one another, thus creating a memory response in the audience to situations that mirror this misunderstanding or mischaracterization. This vicarious experience with Woody and Buzz was a traumatic mortality threat that ultimately strengthens the overall trust in the branding of this celebrity through narrative.

In the film *Forrest Gump*, the conversation between Lt. Dan and Forrest Gump regarding the inability to walk and if Forrest has ever experienced this can be viewed as fulfilling the cognitive needs that the audience would seek. Forrest Gump grew up not being able to walk without braces on his legs, and while Lt. Dan did not know this, he calms down because Forrest can directly relate to him in this current situation. While the inability to walk (in adulthood) is not an experience that is common amongst a wide audience, it can give insight into the emotional experience and relationship between these two characters.

Saving Private Ryan is saturated by mortality threats and trauma more so than that of the other films in this research. The tension relief/release need can be experienced via this film most

notably due to the extreme violence and trauma represented. The audience does not have to physically endure the horrors of war to be allowed to use Hanks' character as the vessel for the experiences. The stressful scenarios accompanied by dramatic scores and shaky camera movement create a tense environment for which the audience can safely sit in the theater and experience these traumas through the character. By employing these various needs uses and gratifications the films can further relate to the psychological and emotional level of the audience and facilitate a sense of trust and respect within the character that Hanks creates.

Q2 How do the traumas and mortality threats exhibited in films starring Tom Hanks create a nostalgic experience?

The emotional adaptation of reality into film is a crucial element at play within these stories. While Toy Story is an animated film, the very real feelings of isolation and abandonment are not fictional. The implementation of emotional connection with characters via mortality threats and trauma completes the cycle of trust between the audience and the character.

The ability to relate to the depictions on the screen creates a bond between the two and thus strengthens the ability to lower one's guard when viewing these visual and narrative elements. For example, Cast Away predates 9/11, this is an important historical event that deeply troubles a majority audience, and the affective memory response generated when viewing the film can transport the audience to a time of rosy retrospection of a safer and simple time. This envisioning of real disaster hits home with an audience that is engaged in a nostalgic entertainment viewership.

The implementation of these threats in film according to Terror Management Theory (Routledge, 2008), helps mitigate the existing anxiety the viewer has about the challenges and inevitable result of mortality. The representation of these threats helps the audience begin to

relate to the character's endurance through these hardships. Thus, strengthening the experience of nostalgia when recollecting the experience, one has while viewing these films.

By having these traumas and mortality threats present in the narrative the audience can relate to the varying types that have aligned with their own experiences, the comfort in knowing there is a trust brand identity to also experienced these trials and tribulations creates memories from which the audience can attribute different uses and gratifications that were fulfilled vicariously through Tom Hanks.

Q3 What best practices can build character brand trust and loyalty in films?

Using different emotional stimuli portrayed in tandem with narrative structure can alleviate the borders or preconceived notions of the situation and representations on screen and succumb the spectator to the emotional manipulation present in feature films created by trust in the protagonist the celebrity representing the character. The barriers are broken, and the empathetic nature of man shines through when the vessel is experiencing threats and traumas that are not so alien from that reality. This ability to create an atmospheric change in the viewer's relationship with the character renders the audience under the pretense of being susceptible to emotional triggers of nostalgic qualities, thus strengthening the trust in the brand of the celebrity, to which Tom Hanks has cornered the market on the "Everyman's man."

Something that found its way into all the films that were coded was the presence of brands. This was coded under the nostalgia section for the reason of being able to trigger a reaction from the audience in identifying a familiar symbol within the media presented. The process of identification of the brands consisted of close attention to detail within scenes and props. If there was a prop visible it was then observed if it contained any written or illustrated branding. After listing the brand, it was then contextualized by its importance to the scene and or

character and the utilization of the brand. Some of the brands were more prominent than others as some were only background elements, nonetheless, the fact that they were included in the scene was important for the nostalgic and recognizable potential it held.

For example, in *Cast Away* FedEx is the main and dominant brand for the film's narrative. This use of branding would not have been relevant in *Forrest Gump* because the choice for Federal Express to be shortened to FedEx did not happen until 1994 when *Forrest Gump* was released. This small change in a brand's name or image is important for historical context and connection with the story and characters. A position of disbelief or separation wouldn't allow the audience to trust the story's plot lines or position in history. Similarly, would be that the film *Cast Away* predates historical catastrophes such as 9/11 when America's sense of safety was much different before the events of that date took place.

Chapter 6. Conclusion

The existing relationship between the varying portrayals of trauma and mortality threats in film and how the use of a well-known “celebrity brand”, such as Tom Hanks, creates the experience of nostalgic memory in a spectator. This result in the strengthened trust in the brand identity of a celebrity can carry over into real-world situations to where the importance of these nostalgic experiences we vicariously experienced via these vessels have weight and precedent in our view of our reality. This importance should not be overlooked in our current usage of media and marketing. These tactics employed in high-grossing, highly regarded classics, and true nostalgic masterpieces are carefully crafted to simulate scenarios to heighten feelings and connections in the audience through narrative.

The importance in understanding these themes and elements can be instrumental in the recreation of media that can seek to obtain the same or similar results. The study examined the varying stimulating variables by which a nostalgic experience can be achieved through the film medium and how an actor's brand identity paired with these variables creates trust and respect for the actor and characters they portray. This can be applied to future research by utilizing these findings and methods as a baseline for examining other human brands or different genres of film. This research solely focused on fictional narratives, but this same approach could be applied to any number of genres or stories.

Recommendations

Similar research can be recreated by gathering the theories or terms for which is needed to be examined in the films, reviewing the films, and identifying specific instances of these elements, and contributing further time into delving into the relationship these terms and theories have when paired with nostalgic qualities exhibited in the films.

Human emotion and stimulation with the coaxing of structured narrative and literary theories can create deeply connecting environments from which the audience will develop trust and an innate desire to connect with the brand and story. These findings allow for the research into nostalgia to be more widely applied to the film and other mediums which we use as storytelling devices and ideally be able to attribute brand identity and trust more effectively into these mediums through nostalgically stimulated narrative.

The importance of nostalgic qualities only heightens with each passing year. Marketing tactics have started implementing nostalgia into advertising more aggressively than in the past. These rose-colored glasses attempt at persuading an audience can be met with resistance if not carefully crafted. The importance and success of these methods are solely based on trust and respect. As a takeaway, the general guidance for implementing such elements would fall into the hands of the brand identity that will be carrying the narrative forward. If there is no trust, respect, or loyalty in the brand then the narrative structure and literary elements cannot be used to help push nostalgia upon the audience and will not generate the intended effect. That said, there are a few things at play concerning character brand power that result from external forces.

Tom Hanks has sculpted his brand identity of himself from a young age and has maintained the resemblance to this character throughout his career. Regardless of his role in the film, Tom Hanks has proven time and time again that the audience can lower their emotional guard and put their full trust in his characters, and vicariously experience the hardships of life alongside them. This is a powerful tool that can and has been used to replicate these nostalgic film experiences for audiences worldwide. Hanks' ability to portray the ordinary man in traumatic environments supersedes that of average brand identity and moves the needle in the

direction of human branding for the use of his leverage on the common man's emotions and trust.

By the various needs that uses and gratifications seeks to employ, the recreation of this style of narrative can be implemented into various other mediums, with careful consideration for the narrative structure. The importance of the emotional components that trigger memory, in tandem with the methods of uses and gratifications, and the structuring of a narrative all are vitally important to generate the favored outcome of a genuine nostalgic experience. A benefit to this is having a vessel, such as Hanks, who can endure the hardships that are put forth so that the audience can vicariously experience these tragedies without having to physically endure them at that time.

Limitations

This study examined themes in five movies and therefore is limited to those five films and how Tom Hanks interacts with memory, mortality, and nostalgia in these specific films. The research of these films was also limited to the ability to obtain the films through different services and methods. This would limit the research due to the inability to code more films than the ones that have been examined. In addition to this limitation is that Hanks has a specific identity within our culture as a white, heterosexual man, and in all these films he plays a character that is much like himself. That said, more could be understood about identity if we were to examine characters who do not come from such established places – including women, LBGTQIA+ persons, and people of color. This study recognized some of those relationships but did not focus on those characters or their identities when considering character brands.

John Coffey Effect

That said, the relationships of the non-lead characters often shape our reception of Hanks' character brand affinity. The John Coffey Effect puts all the arguments into a nicely conceptualized illustration of how the entire process can be understood. The film *Green Mile* begins in a nursing home and promptly leads into a tale of the past. This nostalgic view into experiences of long ago. Paul Edgecomb is dealing with multiple mortality threats, the physical illness he is experiencing, the constant surroundings of death, and the emotional and mental traumas he must endure every day as a prison guard. On the day that John Coffey arrives, there is a fear of the unknown that is quickly met with trust and respect. Through this mutual respect and trust Paul Edgecomb can vicariously experience trauma and mortality threat via a vessel, John Coffey.

The analogy here promptly hits each section of the research and argument to be made. The experience Paul Edgecomb had would not be possible without trust in the brand that is John Coffey. He experienced these horrible situations that are very real via a vessel, from which he tells of in a memorable and nostalgic viewpoint.

Best Practices

As for the best practices that are necessary to facilitate trust and respect in a character or actor the list would be compiled of traits that the actor and thus the characters both symbolize: humility, honesty, commitment, loyalty, and vulnerability. These emotions are deeply recognizable and honored throughout societies and are the hallmark on which people base respect and trust in others. Hanks' ability to portray these traits in his characters makes the bond easily strengthened with the introduction of threats and trauma. If a brand aims to generate this

same type of nostalgic relationship, then these traits need to be evident in the story being told and be carried by someone we can trust.

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APPENDICES

Appendix A: Saving Private Ryan

Title: Saving Private Ryan

Year: 1998

Genre: War/Drama

Runtime: 2h 49m

Director: Steven Spielberg

Character: Cpt. John Miller

Character Background: School teacher from Pennsylvania

Plot: "Captain John Miller (Tom Hanks) takes his men behind enemy lines to find Private James Ryan, whose three brothers have been killed in combat. Surrounded by the brutal realities of war, while searching for Ryan, each man embarks upon a personal journey and discovers their own strength to triumph over an uncertain future with honor, decency and courage."

Nostalgic Elements & Historical Context	Narrative Elements	Trauma	Mortality Threats	Notes:
Various religious rituals when preparing to leave boat	Repetition - mother conversations	Emotional: looking at the tombstones of fellow soldiers	Death: War	- mother centered conversations
While dying a soldier cries out for his mother	Repetition - FUBAR	Emotional: sitting in a boat approaching the beach in Omaha	Death - duty to die	Camera movement - hand held shaky
2nd mention of mothers - Cpt. Miller stands in sight of enemy to let soldier get to position	Repetition - death of many for one	Mental/physical/emotional : watching soldiers die in combat		- mystery about cpt. Miller's origins
Tons of religious prayer while dying or killing		Mental: telling soldiers not to shoot "let them burn"		- brotherhood
Soldier gathers dirt into can labeled "France" places into bag with similar cans labeled after different countries		Emotional: making jokes while killing enemy		- sacrifice & earning life
Colonel pulls out an old letter to tell a mother of 5 about the death of her sons (he keeps this letter in his desk) Abe Lincoln wrote this letter		Emotional: Mrs. Ryan learning about the death of 3 of her 4 sons		
Nervous young man who has never fired a weapon joins - Capt. Miller is friendly and teases him		Emotional: a family is stranded in a broken home begging the soldiers to take their children		
Soldiers recount their mothers back home and how they would sleep.		Emotional: Reminiscing in a church about a kid they had met - Vecchio / then switched to Caparzo - who recently died / they die so you can save others		
German soldier smokes a cigarette and mimics a steam boat "Steamboat willie" / "I like America. Fancy Schmaney. What a cinch. Go fly a kite. Cat got your tongue. Cool beans. Betty boop what a dish. Betty Grable. Nice gams." And then starts trying to recite the national anthem. This is his attempt at staying alive while they surround him with weapons drawn		Emotional: airborne watches team playfully look through dog tags		
Cpt. Miller is a school teacher and coaches baseball, recounts how average he was back home and how different this war has made him. Maybe changed him beyond recognition		Emotional : team all holds hands on wounds of soldier as he begs for his mother repetitively		
The soldiers listen to a song about a woman longing for her lover who is gone		Emotional / Mental : Captain Miller gifts from his team and cries over the loss of one of the soldiers		
Private Ryan and Captain Miller talk about how Ryan can't see his brother's faces. Miller tells him to think of context. To think about specific things and then it come to mind. "The hammock in my backyard, my wife pruning the rose bushes in a pair of my old work gloves."		Emotional / Mental : Pvt. Ryan learns about the death of his 3 brothers		
		Emotional: Pvt. Ryan recollecting his brothers when he was younger. This makes him laugh and then the realization they are gone hits him. That was the last time they were all together.		

Appendix B: Toy Story

Title: Toy Story

Year: 1995

Genre: Family/Adventure

Runtime: 1h 21m

Director: John Lasseter

Character: Woody

Character Background: Cowboy doll owned by a boy named Andy

Plot: "Woody (Tom Hanks), a good-hearted cowboy doll who belongs to a young boy named Andy (John Morris), sees his position as Andy's favorite toy jeopardized when his parents buy him a Buzz Lightyear (Tim Allen) action figure. Even worse, the arrogant Buzz thinks he's a real spaceman on a mission to return to his home planet. When Andy's family moves to a new house, Woody and Buzz must escape the clutches of maladjusted neighbor Sid Phillips (Erik von Detten) and reunite with their boy."

Nostalgic Elements & Historical Context	Narrative Elements	Trauma	Mortality Threats	Notes
Mr. Potato Head, a Troll doll, and Little Tikes are seen in the opening scene. These are incredibly iconic toys for children.	We are given the POV of wooden in various scenes during the opening to show that we will experience the film through Woody	Physical harm: "Corrosion awareness meeting" implying that the toys have experienced corrosion and are therefore worried of deterioration	War - one of the green army men is stepped on and pleading for the soldiers to go on without him (common trope in war films)	Buzz and Woody discuss importance and how their views of what is important is different based on their own perspective views of reality and their role within it. Woody's being Andy's toy and Buzz's being a space ranger charged with protecting the universe
the song "You've Got a Friend in Me" plays over the opening sequence as Andy plays with various toys, while paying special attention to Woody.	War Film: Military tactics and maneuvers are utilized to spy on the birthday party	Isolation - Having a moving buddy in preparation so as to avoid being left behind	Death - Buzz begins choking in fear of the atmosphere being unsuitable for him to survive	The film uses Woody's POV often alluding to the effect that we, the audience, are also experiencing these events
using a barrel of monkeys as a rope to help rescue Buzz	Theme: Fear of replacement and isolation	fear of replacement and rejection is portrayed by many of the toys in response to the news of the birthday party	Torture - Sid is seen lighting an explosive attached to Combat Carl	Woody loses the trust of his friends but convinces the disfigured toys to come to his side and help him rescue Buzz - example of Woody, Tom Hanks, being able to gain trust from a group
Buzz signals farewell to Woody signaling with his fingers a "Vulcan Salute" this is in reference to Star Trek	Montage: Andy's room slowly changes from Cowboy themed to Space themed	ridicule- Slinky and Mr. Potato head compare Buzz's buttons to Woody's pull string	Death - the etch a sketch draws a noose alluding that the other toys are going to hang Woody for his crimes against Buzz	themes: isolation, fear, identity, trust
Inside Pizza Planet there is a game similar to whack-a-mole where small aliens are bursting from the chest of an astronaut, this is in reference to the film Alien	callback: Buzz states that he isn't flying but falling with style.	Identity Crisis- Buzz claims that he is not a toy but a "Space Ranger"	Violence/Injury - in an attempt at revenge Buzz begins attacking Woody for having tried getting him left behind by Andy	interesting parallel between cast away and toy story other than isolation is the use of fire and the fear or inability to make it
Sid wears a skull t-shirt that the Skateboard brand "Zero"		Jealousy - Woody experiences jealousy when confronted with the changes that are brought on with the introduction of Buzz Lightyear	Death - Buzz believes that Zurg is building a weapon to destroy all life in the entire galaxy. This disillusioned belief causes his righteous attitude and tendencies when dealing with conflict.	
Pop Tarts are mentioned		Fear: the mention of Sid - the next door neighbor is back from summer camp and is seen torturing a toy named "Combat Carl" - "soldier strapped to an explosive device"	Physical Harm - Sid immediately gives the small alien to his dog as a chew toy and then steals his sister's doll claiming that the doll is sick.	
the floors of Sid's house are patterned similar to that of the hallways in Stanley Kubrick's "The Shining"		Fear/isolation/jealousy: in fear of not being picked Woody hits Buzz with the red car and this causes him to fall out of the window. This causes the toys to turn on him.	disfigurement / mutilation - Sid takes the head of two different toys and removes/attaches one to the other and showcases this to his little sister who runs away screaming in terror at the sight of this	

"Hakuna Matada" plays in the car as the family is moving this is a song from Lion King		Isolation / Lonliness: Woody and Buzz are left at the gas station when Andy and his mom are headed to Pizza Planet. Woody breaks down and exclaims that he is "a lost toy"	Death - Woody exclaims, "We are gonna die" at the sight of a beheaded toy laying in the floor of Sid's room	
board games, twister and candyland can be seen in the background		Fear: While inside the claw machine Sid is able to successfully grab Buzz and thus has Woody as well. This is traumatizing for Woody knowing that Sid now has captured him and Buzz and the terrors that await them.	Injury - Buzz, after realizing he is in fact a toy, in hopes of flying jumps from the stair case and his arm breaks off	
		Fear : we, the audience, are given woody's POV from within Sid's backpack and are taken into his room where he tortures and disfigures toys		
		Fear / Dismemberment: the mutilated toys crawl out of their hiding to show their disfigured identities to buzz and Woody to help the recently decapitated toys		
		Identity Crisis- Buzz witnesses a commercial advertising that he is a toy		
		Delirium - Buzz has a mental breakdown and claims that he is now Mrs. Nesbitt		
		Dismemberment - Woody, in an attempt to show that he did not kill Buzz, puppeteers his arm to show he is alive but accidentally reveals it is detached. This causes Andy's toys to react in fear and disgust, claiming that woody is a "murderer"		
		betrayal / hopelessness - after the arm incident Woody's friends feel betrayed and close the blinds on him, leaving him to the mercy of Sid's torment		
		desperation - woody realizes Buzz is gone to be killed by Sid and rallies the disfigured toys to help him rescue Buzz		
		mental / fear - the zombified toys that Sid tortured come to life and showcase their mutilations to Sid, and Woody speaks directly to Sid thus showing him that they are in fact aware of the tortures he has done to them		
		Guilt - Rex states that he has guilt after seeing that Buzz is alive and he and woody are working together to get back to Andy		

Appendix C: Cast Away

Title: Cast Away

Year: 2000

Genre: Adventure/Drama

Runtime: 2h 23m

Director: Robert Zemeckis

Character: Chuck Noland

Character Background: Works for FedEx, lives in Memphis TN

Plot: "Obsessively punctual FedEx executive Chuck Noland (Tom Hanks) is en route to an assignment in Malaysia when his plane crashes over the Pacific Ocean during a storm. The sole survivor of the flight, Chuck washes ashore on a deserted island. When his efforts to sail away and contact help fail, Chuck learns how to survive on the island, where he remains for years, accompanied by only his handmade volleyball friend, Wilson. Will Chuck ever return to civilization and reunite with his loved ones?"

Nostalgic Elements & Historical Context	Narrative Elements	Trauma	Mortality Threats	Notes:
Branding - FedEx, Snickers, Payday	Foreshadowing - mentions tooth pain early in film	Disaster / Physical - Chuck is on board a fedex delivery plane that is experiencing problems in a storm causing it to crash into the pacific	Mortality - mentions how crucial time is. it is life and death	- obvious Fedex branding
Kelly (chuck's girlfriend) gives him a sentimental pocket watch with her picture, to which he sets to Memphis time or "Kelly Time" and he then gives her what is presumed to be an engagement ring. She states she is terrified and he reassures her that he will be back by New Years to watch her open it.	theme - longing and seperation / adaptation	physical: Chuck's foot is cut and bleeding in the ocean water from the rocky surfaces and lack of shoes	Death - Friend of Chuck Noland has wife with cancer / this bothers Chuck and he tells him about a doctor in Atlanta to try and help his friend out	- a lot of elvis is played in the beginning of the film
once stranded - begins looking at the pocket watch shortly after writing help in the sand	Contrast: Christmas holiday with a very large family meal surrounded by people and food / this will be the exact opposite for the events later on	Mental: fear of heights - everymans man instance in which we feel the pressure of looking over the cliff alongside chuck	Death - the airplane that chuck is in starts to experience a problem with the weather causing it to crash into the pacific ocean	- due to exhaustion Chuck forgets to turn off the flashlight, a crucial item (forgetting basic survival skills due to traumatic situations)
Chuck sorts packages without opening them, as if he is still working	contrast: the beginning of the film has a lot of fast paced dialogue, when he is on the beach stranded, there is close to no noise other than the waves	Mental / Emotional: finding the dead body of a pilot floating in the ocean water	Isolation - Chuck is stranded in the middle of the pacific ocean alone	- pocket watch is symbol of hope (gives strength)
finding the picture of the pilots kids and putting it in his pocket before burying him / creating a tombstone and grave for the pilot	repetition: continuing to look at the stop watch and picture of kelly	Mental / Physical : seeing a ship and not being able to get in contact / unable to reach them via raft and cutting leg on rocks	dehydration - resulting in cracking coconuts for drinkable water	- man vs nature
humanizing element of covering his waste / walking down to the ocean to urinate	- creating a sidekick out of a volleyball - Wilson	physical / mental / emotional - having a breakdown after hurting himself trying to start a fire	Death - find the body of a pilot floating in the ocean	- time elapsed: approx 4 yrs / 1500 days
- finds divorce papers, vhs tapes, a volleyball, ice skates, and a dress / he doesnt open the package with "angel" wings that says "A World on Time"	- he sleeps peacefully through a raging storm but is awakened by the sound of a portapotty door (something outside of nature) - at first with disbelief thinking it is delusion	physical / mental : having to remove a tooth physically because of the pain it is causing	Physical - getting hurt due to trying to raft away from iisland	- adaptation to his environment
- in creating Wilson there is a longing for some type of familiar "face" a companion for which he is able to vocalize thoughts and emotions	callback: opens a swiss army knife that was on his key chain before he got on the plane	mental / emotional : using up the resources on the island this causes stress to which he relays to Wilson	dehydration - begins drinking still water inside of the cave	"We live and we die by time. Let's not commit the sin of turning our back on time" 01:26:08

- acting like a caveman when he successfully makes a fire		mental : causing himself to bleed to reapply Wilson's face	Starvation - looking for various ways to find food	
- refers to Gilligan's Island		emotional / mental - the inability to save Wilson from drifting out to sea causes Chuck an immense amount of emotional suffering	Isolation / Mental - creating Wilson as a way to cope with loneliness	
- recollecting life back in Memphis to Wilson while sitting in a cave		mental : sitting in an airplane after having been in a crash	Suicide: 30ft of extra rope sit atop the mountain where presumably he had previously attempted or contemplated suicide / he feels shame and states that his neck would not have snapped and he would have died on the rocks instead.	
- within the 4 yrs of being in the cave he has created a home inside with murals and shelves and knickknacks		emotional- watching Kelly cry about having to see Chuck again	Mental / Emotional: Wilson acts as his self doubt and criticism	
- he continues to be analytical and numerically interested even without society		mental - looking at the surplus of food and the ability to make fire instantly, having electricity	Isolation: when he gets angry with Wilson and throws him out of the cave he becomes extremely distraught at the thought of being alone	
- he carefully wraps the "angel" winged box as a sign of delivering the package		mental / emotional : hugging Kelly after years of being stranded on an island and seeing pictures of her daughter	Isolation: Wilson falls off of the raft leaving Chuck alone again in the ocean he attempts to swim out to him but is unable to reach him without also losing the raft	
- he painted the angel wings on the porta potty to act as a sail to get over the large waves. when leaving the island he looks at it emotionally as somber music plays in the background		emotional: Kelly watching Chuck drive away from her new home in their old car after years of him being stranded on an island.	suicide: Chuck recounts how he had went to the summit and had snapped the limb of the tree which he was going to hang himself, so he could not even attempt suicide by hanging	
- when he sees the ship he faintly speaks and only repeats the name "Kelly"				
- they had a funeral for Chuck but his coffin was empty other than a cellphone, beeper, pictures, and Elvis CD's (with the lack of a body, people put items of significance that reminded them of Chuck)				
- Kelly married Dr. Spaulding, the dentist that Chuck tells Wilson about				
- Chuck lays on the floor of a hotel room turning the light off and on looking the pocket watch with a picture of Kelly, similar to how he did in the cave				
- Kelly kept different records and information about the crash and his journey				
- Kelly kept their car "we had very good memories in this car"				

Appendix D: Forrest Gump

Title: Forrest Gump

Year: 1994

Genre: Romance/Drama

Runtime: 2h 22m

Director: Robert Zemeckis

Character: Forrest Gump

Character Background: Grew up outside of Greenbow, Alabama

Plot: "Slow-witted Forrest Gump (Tom Hanks) has never thought of himself as disadvantaged, and thanks to his supportive mother (Sally Field), he leads anything but a restricted life. Whether dominating on the gridiron as a college football star, fighting in Vietnam or captaining a shrimp boat, Forrest inspires people with his childlike optimism. But one person Forrest cares about most may be the most difficult to save -- his childhood love, the sweet but troubled Jenny (Robin Wright)."

Nostalgic Elements & Historical Context	Narrative Elements	Trauma	Mortality Threats	Notes:
In the opening scene Forrest comments on a woman's shoes in trying to be polite and then begins to reminisce about his old shoes and the experience he had with them. This is the first instance of remembering a portion of his past while relating the memory of his struggle with walking with his shoes. His mother claimed they are magic and could take him anywhere.	Using memory and experience as a narrative device to move the story forward / Forrest is the narrator and protagonist	Physical: First sign of trauma is Forrest's inability to walk. This is separating him from the general population, thus making him different. While this doesn't seem to bother him personally, his mother reassured him that his isn't any different or less than anyone else.	Physical: Forrest's legs inability to function without braces raises a concern for his well being and ability to function normally in society.	- opening shot is a white feather floating melodically past people walking across the street. This feather lands on Forrest where he then opens a suitcase and gently placed the feather within a hardback copy of curious George. A woman sits next to him and he greets himself. She does not respond. He offers her a chocolate. And then reminisces about his mother with the iconic phrase, "life is like a box of chocolates, you never know what you're going to get"
Even Forrest's name is attached to a historical figure. "The great civil war hero" Nathan Bedford Forrest, who was a Klu Klux Klan member. To whom he was related to. The naming of Forrest after this man is in an attempt to preserve the past history of the south in a civil war. He claims that this is to remind him that "sometimes people do things that just don't make sense"	Jenny is introduced as the love interest at 00:13:45	Societal: Forrest's mother is more concerned with the image of her son than he seems to be. The fear of being an outcast or looked down on is a dominate talking point between Forrest and his mother. This could stem from her upbringing or previous instances of her being looked or talked down to	Mental: Forrest's mental state is quoted as being, "an IQ of 75" which is below the threshold of being able to attend public school	- Forrest's mother states numerous contradictory statements in addressing how Forrest is different while also being the same as everyone else
Forrest's childhood home has been in the family for generations "mamas family since her grandpas grandpas grandpa"	The assault in the woods that Forrest experiences causes him to break free from his leg braces. This inciting incident brings forth one of Forrest's skills, running fast to escape trauma	Economical: In dealing with isolation and presumably monetary struggle Forrest's mother rents rooms for board to travelers	Societal: Isolation from the general public due to his mental and physical state	- within the first 10 minutes of the film Forrest recalls multiple elements of trauma in a rose colored glasses distorted view of his upbringing

Forrest's mom is reading a copy of Curious George and he then asks about "Vacation" which his father was on. His father left his mother.	Being born in southern Alabama and born with the name of a former civil war confederate soldier who was a KKK member put Forrest in a time where acceptance of people of color was not common. The scene where Forrest is attacked in the woods by fellow schoolmates reveals a confederate flag plate on the front of their Ford truck. His lack of societal understanding does not allow for him to hold such prejudiced views as so many of those that surround him.	Psychological: Forrest's mother agrees to sleep with the principal in order for her son to receive a public education. Forrest sits outside listening to the sounds of his principal and mother	Physical: Forrest is assaulted by peers in the woods on his walk home with Jenny. The children throw rocks and insults at Forrest. Jenny then tells Forrest to, "Run Forrest, Run!" which is later used in a similar situation when the two are in high school. This situation causes Forrest to break the "Shackles" of his braces and begin to run incredibly fast.	- Jenny uses repetition numerous times as a child. Ex: run Forrest run, the bird prayer, repeating Forrest's name
Forrest learns to dance with Elvis, who is a guest at his house. This interaction then leads to Elvis mimicking Forrest's movements due to the braces on his legs. This is the first historical impact that Forrest mentions.	Forrest running from the students attacking him leads to him playing football in college, which would have presumably not happened due to his mental state and being, "a local idiot", he plays for the University of Alabama due to his running ability.	Societal / Psychological: Forrest is isolated on a school bus full of children until Jenny allows him to sit with her. This takes Forrest from being outcasted into being welcomed. This then sets his path on loving Jenny relentlessly and unashamedly contrary to any of her actions.	Physical: Jenny's abuse by the hand of her father	- The South has a large part to play in the narrative structure of this film. Forrest's environment is one of misogyny, racism, and abuse. These traumatic environmental pressures seem to elude Forrest and do not play into how he views the world. He fondly remembers everyone and everything despite the clear trouble that these elements represent.
"You know how there's some things you can remember and some things you can't" - Forrest recollects his first time meeting Jenny and the first school bus ride. Each child refuses to let him sit with them, but Jenny does let him. "You know, it's funny what a young man recollects, cause I don't remember being born. I don't recall what I got for my first Christmas, and I don't know when I went on my first outdoor picnic but ... I do remember the first time I heard the sweetest voice in the wide world." The sweetest voice in the wide world belongs to Jenny. Jenny's influence over Forrest for the entirety of the film is one of caring and nurture while also taking advantage of Forrest's kindness in a world that was not kind to her. This girl is innocent and sweet when we first introduced to her. She has family troubles and this has caused her to adapt to being smart and witty. This later has tremendous impact on how she surrounds herself with men that do not treat her kindly, aside from Forrest Gump.	Federal Troops enforcing a court order on the integration at the University of Alabama / historical context of the era	Mental: The first time Forrest addresses his mental state is when Jenny asks if he is stupid, to which he responds, "stupid is as stupid does" a saying that his mother had told him, which is no doubt a learned behavior when someone had commented on either her or Forrest's mental state in the past. This is a reflection from past trauma	Suicide: After Forrest interviews at the club he states his love for Jenny. She recalls their time together to be a bird. She then asks Forrest if he thinks she "could fly off this bridge" where she then stands on the edge of the bridge. This obviously makes Forrest uncomfortable	- repetition is a strong thematic element in this film. Forrest will narrate a sentence and a character will immediately repeat this
00:14:00 Forrest recollects hanging out with Jenny where she had taught him to read and he taught her various ways to hang from a tree. He mentions that they would stay out late looking at the stars. To Forrest this was just being with Jenny. For her it was a way to escape the grasp of her abusive father.	Foreshadowing: Jenny, while drying off her and Forrest from the rain, states that she wants to be a famous singer in the future who is alone on stage with a guitar. She speaks hopefully about this future version of herself. Forrest looks with amazement.	Emotional: Forrest states that his only childhood friend was Jenny	Death: Forrest witnesses a fellow soldier be shot in battle and is thrown into a violent war right when the sun decided to come out	- repetition continues / Forrest returns to the battle ground and saves numerous soldiers / Bubba repeating that he is okay and fine

In recounting the day he ran from bullies Forrest states emphatically that if he was going somewhere he was running. "From that day on, if I was going somewhere, I was running!"	Repetition: this use of narrative theme is how the film structures Forrest's interactions with his loved ones. Forrest meets Bubba the same way that he met Jenny on the bus.	Psychological / Emotional / Physical: Jenny's mother had died and her father was sexually, physically, and emotionally abusive. Forrest recounts that Jenny's father was, "a loving man. He was always kissing and touchin' her and her sisters." Undoubtedly Forrest does not understand the situation of what is happening to his friend Jenny. This abuse is a catalyst for how Jenny yearns to escape and does so by any means necessary.	Death: Forrest finds Bubba dying on the ground while being surrounded by Vietnam soldiers. He disregards Lt. Dan's pleas to stay in fear of the incoming napalm that is inbound	-having the strength to run away
Forrest fondly remembers Jenny coming to his house at night because she was "scared" - first instance of physical intimacy ie love	Foreshadowing: Lt. Dan is introduced and warns Gump and Bubba to keep their feet dry and to change their socks to prevent losing their feet	Emotional: Forrest and Jenny are chased through a cornfield by Jenny's alcoholic father. Jenny kneels to the ground telling Forrest to pray with her. She prays, "Dear God, make me a bird so I can fly far, far away from here." Jenny repeats this prayer multiple times in a desperate attempt to reach God to free her from her situation. She was not turned into a bird despite their prayers, but was taken by authorities to go live with her Aunt. This new home was closer to Forrest's.	Physical: Lt. Dan is now crippled due to the events of war and Gump's inability to leave him to die	- Jenny : Dreams / Freedom -Bubba : Tradition / Family -Lt. Dan : Destiny / Death
Forrest attends University of Alabama where the federal court orders for the integration of two African American students are admitted into the school. Forrest does not understand the societal impact that this holds. - Governor Wallace (historical context who was shot while running for president) Forrest is told a racial slur for which he mistakes for literal animals rather than that of the students being admitted. This is the second instance in which Forrest is part of a pivotal historical situation. He recounts all of this to an African American woman while waiting for the bus, furthering the unique situation where he does not quite understand the implications of these situations and their historical importance. (Forrest recounts historical events that changed the course of history for an entire group of people). side note - while watching this scene my dad stated that he remembered when this happens	Repetition: important characters in Forrest's life have their relatives listed for what they were known for: ex: mom's granpas owning the house, Bubba's grandmothers cooking shrimp, Lt. Dan's family dying in wars	Emotional: Jenny is being hurt by a man in the car outside of her school where Forrest is waiting for her. He begins to beat the man in an attempt to save Jenny. She gets angry with Forrest for intruding, even though she was being physically hurt.	Physical: Forrest witnesses Jenny being physically abused causing him to intervene where they are then promptly removed from the building	- Forrest experiences situations without knowledge or prejudice in a way where he has no preconceived notion of what is happening historically. This allows the audience to purely experience the situation from a vessel which has no opinion or care on the events
Forrest is part of the All American Football team where he meets President Kennedy this is the first president that Forrest meets where his favorite memory is the food and unlimited Dr. Pepper (first brand shown in the film)	Contrast: While Forrest lays in a rain-soaked Vietnam writing Jenny, she is running away to California in a VW while "California Dreamin'" plays over the two shots. (this shows Forrest's unrelenting devotion to Jenny and her well-being, while Jenny is not thinking about him or concerned about receiving his letters.	Emotional / Physical: Jenny takes off her clothes in her college dorm room and then proceeds to have Forrest touch her. He is scared and cautious. He apologizes and Jenny reassures him with a hug. Jenny's roommate looks on in horror.	Death: Forrest visits the grave of Bubba and uses all his remaining money on a shrimp boat	- old televisions are shown quite often to give historical context to the time that the events are taking place

Forrest recalls that Bubba's family new everything there is to know about cooking shrimp. Bubba's family were slaves that served shrimp to white land owning men	"Run, forrest, run" is repeated by Bubba during a time when Forrest is being attacked, this time in Vietnam	Mental: The first time Forrest is told he is smart is when he tells the drill sergeant that he will do whatever he is told. This is lieu of his mental state outside of the military	Physical / Mental: Jenny's drug abuse taking a toll on her physical and mental state	- The audience is able to relate and care for the protagonist, Gump, in times of stress and emotional turmoil by his ability to objectively be a passive character in those situations and then stepping up to protect those he cares about when the time comes. His character has created trust between the audience and the protagonist
Forrest reminisces about Jenny and his mother while laying in his army bunk when a fellow soldier hand him a playboy magazine (second branded material) that displays Jenny modeling her college sweater which led to her being kicked out of school. This leads him to where she preforms on stage at a club in Memphis. She is nude playing guitar and Forrest is amazed that she accomplished her dream of being a folksinger. (though this is shattered by the fact that this is a gentlemen club where she is harassed.)	While looking for Bubba, Forrest comes upon multiple wounded soldiers who he then rescues disregarding his own safety to save others	Emotional: Jenny states that a lot of people try to grab her and that she doesnt want forrest to save her. She then tells him that he does not know what love is	Death: Lt. Dan and Forrest are caught in a storm at sea. Lt. Dan is taunting god and stating that this is a showdown between them. Forrest is scared (Hurricane Herman)	- when Forrest is discharged from the military he realizes he cannot play ping pong for the Army anymore. In this situation he looks at the paddle affectionately and then runs away with it. This childlike gesture is light hearted but also a realization of his morals and actions based on impulse.
Forrest is being deployed to Vietnam but is more concerned with Jenny leaving. Forrest's mother comes to sit by him and comfort him. She states that he should come back home safe. He does not show concern about the war but for Jenny's well being.	Callback :Lt. Dan asks Forrest if he knows what it is like to not be able to use his legs. Forrest could not use his legs correctly without the braces that helped him walk, whereas now Lt. Dan does not have any legs due to the war	Emotional: Forrest professes his love for jenny, that he is going to vietnam, and witnesses Jenny present suicidal tendencies and hitchhike away from Memphis without a destination in mind. All in one scene....rough	Death: illness - at the first mention of his mother being sick Forrest jumps off of the boat into the water to go and see her	- Forrest tells a "little white lie" to get money for using the ping pong paddle - morals
"Fortunate Son" by CCR plays over the whir of a helicopter. This is a typical trope for war films. Within seconds of landing cases of Budweiser beer is shown. The first sight of the camp in Vietnam resembles a backyard BBQ even though they are in war in a foreign country, followed by "All Along The Watchtower" by Jimi Hendrix. Forrest reminisces about long walks in the countryside....he is in vietnam	Repetition: Forrest once again meets a president, this time having recieved the medal of honor. He meets president Johnson and shows him his wound	Physical / Emotional / Mental: Vietnam War	Isolation: Forrest runs alone thinking about those most important in his life.	
During the attack in Vietnam Forrest begins running and states that he runs, just like Jenny had told him to	Contrast: while at the capitol there are protests from Vietnam veterans where the song "Volunteers" plays over the scene	emotional: while laying wounded in a hospital Forrest is given a stack of letters. Every letter he had sent Jenny was undelivered	Health / Death / Physical : Jenny has aids at a time when little was known on how to cure the virus	
Bubba while dying states that he "wants to go home" this is the last thing that Bubba said to Forrest, to which he states as narrator, "bubba was my best good friend and even I know that aint something you can find just around the corner." 00:56:14	even when forrest speaks on what happened in Vietnam we are unable to hear what he says. This prevents the audience from hearing any opinion on the war that may change how we view the protagonist 01:16:43	Emotional: Forrest is told that he "cheated" Lt. Dan out of his destiny by not leaving him out in the field	Death: Jenny dies.	
Forrest makes light of being wounded by saying that the only good thing about being shot is the ice cream / this is an everyman's type of relationship because it takes the horror out of war and then replaces the very traumatizing event with something enjoyable that people can relate to	symbolism: Peace between hippie and military when Jenny and Forrest hug in the waters of the Washington Monument during a vietnma war rally/protest	emotional: Jenny rationalizes being abused by men while Forrest assures her that he would never hit her 01:09:57		
Forrest reassures that he is still in fact Lt. Dan even without fulfilling his destiny and having lost his legs - this causes Lt. Dan to smile and laugh	contrast: Forrest states that he and Jenny are like peas and carrots while one wearing hippie garb and the other in full military uniform	mental: One of the women Lt. Dan has over at his apartment exclaims that Forrest is "stupid or something" this angers Lt. Dan and defends his friend against this name calling		

Abbie Hoffman's anti-vietnam war speech is shown and Gump is in line to speak on the topic without having any idea what is happening, this is yet another pivotal historical situation where Forrest is on the front lines of experiencing the situation as so many had done	- the second instance of religion being questioned is Lt. Dan asking Gump if he had found Jesus to which he replies "I didn't know I was supposed to be looking for him"	01:23:42 Emotional Trauma - Forrest sympathizes with Lt. Dan in not wanting to be labeled for their disadvantages		
Jenny and Forrest are reunited at the Vietnam War rally and meet in the waters of the Washington Monument she is dressed in hippie garb and he in his dress greens / from an outside perspective this could be viewed as a symbol of peace / "the happiest moment of my life"	contrast: Forrest at a New Years celebration thinking about Jenny while she is alone on a balcony contemplating suicide 01:21:13 Lt. Dan sits with a long stare Both of the people Forrest looks up to the most are contemplating their life and the choices they made during a time of celebration and "second chances"	Mental: Jenny once again shows signs of suicidal tendency after doing heroine (Free Bird plays with the lyrics "this bird can't change, lord knows I can't change"		
Forrest is introduced to Jenny's new friends who are members of the Black Panthers	Contrast: Forrest names his boat Jenny because it is the "prettiest name in the whole wide world" and the following scene is Jenny doing cocaine at a club. The next two scenes are Forrest saying he hopes she is happy and then she is seen doing heroine.	Emotional: Isolation - Forrest sits on the shrimping boat alone thinking about Jenny		
01:12:14 Forrest states that he thinks Jenny should return home to Greenbow Alabama. She then states that they both live very different lives now. Are their lives that different from when they were younger? Forrest content with his home and Jenny being close by, while Jenny is trying to be free from the trauma of her home life and being subjected to men that abuse her. Forrest then gives Jenny his medal of honor, "I got it by doing what you told me to do"	Callback: Forrest gives Bubba's mother his share and she hires someone to cook for her	Emotional / Mental: when Forrest asks his mother what is wrong she states that she is dying. Forrest with childlike behavior asks why she is dying. She responds by saying it is her time.		
While the Apollo moon landing is televised a room full of people watch Forrest play ping pong instead. Forrest is put on the all American ping pong team and visits China to play and becomes a national celebrity where he is seen on a talk show sitting next to John Lennon. Forrest then recollects the night that Lennon was shot.	Callback: Jenny leaves Forrest's Medal of Honor on his paddle when she leaves his home after taking his virginity	Emotional: Jenny and Forrest revisit Jenny's childhood home. She throws rocks at the house and breaks down crying. Forrest sits next to her on the ground.		
Forrest meets President Nixon and unknowingly alerts the police about the Watergate scandal	Parallel: Jenny laying in the same room that his mother died	Emotional : Forrest asks Jenny to marry him and he states that he's not a smart man but knows what love is.		
Lt. Dan joins Forrest in shrimping as his first mate because he is a "man of his word" - emotional way of showing that Forrest makes an impact on those around him i.e. a good friend	Forrest recounts the sky at various points through his journey and how beautiful it was	Emotional: Forrest realizes he is a father / he then questions if his son has the same mental state as him		
Forrest depicts elements of nostalgic emotional tendencies when showing a Fortune magazine that has himself and Lt. Dan on the cover, and the Curious George book, and feather. He keeps these things with him to remember his past fondly.	Forrest stands at Jenny's grave under the tree they would swing from telling her that he bulldozed her father's home.			
Forrest recalls a hat that he bought for his mother when she died - material possession and symbolic of his emotional connection to his mother				
Brand: Apple - "invested in some fruit company"				
Jenny returns to Forrest's home and he asks Jenny to marry him				
"Shit Happens" & "Have a Good Day" smiley face shirt - created while running				

Reagan is shot - Forrest is having lunch - every man's man				
Jenny names her son Forrest.				
Little Forrest takes Curious George to show and tell and Forrest states that it is his favorite				

Appendix E: Green Mile

Title: Green Mile
Year: 1999
Genre: Drama/Crime
Runtime: 3h 09m
Director: Frank Darabont
Character: Paul Edgecomb

3h 09m

Character Background: Paul Edgecomb was a prison guard during the great depression

Plot: "Paul Edgecomb (Tom Hanks) walked the mile with a variety of cons. He had never encountered someone like John Coffey (Michael Clarke Duncan), a massive black man convicted of brutally killing a pair of young sisters. Coffey had the size and strength to kill anyone, but not the demeanor. Beyond his simple, naive nature and a deathly fear of the dark, Coffey seemed to possess a prodigious, supernatural gift. Paul began to question whether Coffey was truly guilty of murdering the two girls."¹⁹

Nostalgic Elements & Historical Context	Narrative Elements	Trauma	Mortality Threats	Notes:
Paul speaks longingly on 1935 about the prison he was a guard for. The way he speaks about different elements of his experience resemble someone in a blank stare, lost in their memories	the score while Paul walks to an old shed is solemn and peaceful.	mental - the film opens with a father finding a piece of clothing belonging to one of his missing daughters	Old age - Paul Edgecomb walks through the halls of a nursing home	the emotional appreciation immediately felt for this film sets in while watching the opening scenes
A chain gang is seen working in fields while guards watch them work	during John Coffey's arrival there is no music	Mental - Paul mentions he has bad dreams that keep him up at night	Death - Paul tells Ellie (nursing home resident) about the prison he worked in and the different names they had for the various parts of the prison. The last mile they called the "Green Mile", the electric chair they called "old sparky". He smiles fondly thinking back about this prison	of the films coded, this is one set furthest in the past
foreshadowing- a soaking wet sponge is shown in a CU	Paul shows compassion towards John Coffey in longing looks	Emotional - Paul begins to sob uncontrollably while watching the television. The song "Check to Check" plays over the film Top Hat. "The past catches up to you whether you like it or not" he states in the next scene	Health - Paul had the worst urinary tract infection of his life in 11935	compassion is a theme in the film
First brand in movie was Moonpie	ECU of eyes shown repeatedly	Mental - Paul was the supervisor of the executions	Physical - Percy hits Def's (an inmate) fingers with his baton	health problems are also prevalent in the film
For Def's last day the guards set up an audience for his performance of mr.jingles	a drum cadence plays as the guards approach the padded cell to catch a mouse	Mental - Percy (prison guard) announcing that a "dead man is walking" while leading John Coffey to his cell. John Coffey is scared.	Death - two girls are found dead in the arms of John Coffey	with the exception of Percy, everyone treats the prisoners with the utmost respect
Del tells Howell and Edgecomb that they are good men and he wishes he could have met them somewhere else	parallel - as Percy combs his hair a mouse cleans itself	Mental/ Emotional - John Coffey asks if the light stays on after dark because he gets scared at night	Illness - Hal's (warden) wife, Melinda, is sick at home and having x-rays done	in this and toy story there are clear antagonists, percy and sid and billy the kid
John Coffey watches the movie Top Hat as his final wish	Gary Sinise who plays Lt. Dan in Forrest Gump, plays a prosecutor (Burt Hammersmith) in this film who defended John Coffey	Emotional - a family desperately looking for their missing children	Death - Percy's attempt to kill the mouse while insulting the mouse	Paul is someone that everyone in the film confides in and tells their problems

	parallel - percy is in the same position that billy was in when they retrieved him	Emotional - John Coffey sits holding two dead children while crying and screaming	Death - Arlend (inmate) is electrocuted to death	the inmates care about Paul's well being
		Mental - Paul is mentally disturbed by the write-up on what John Coffey had allegedly done to the two children	Health - Hal's wife has a brain tumor, hal confides in Paul as do the other inmates	John Coffey performs a miracle on Paul ridding him of his pain, making paul trust john coffey
		Emotional - the trustee, Toot, makes a joke and the guards all start laughing. This makes Paul angry because he wants everyone to be respectful during the ceremony of the electric chair	Health - Paul'd urinary tract infection causes him to collapse in the yard	to help Del cope with leaving Mr. Jingles behind Brutal and Paul tell him that they will take Mr. Jingles to mouseville in Tallahassee
		Emotional - Arlend, an inmate set for the electric chair feels the freshly shaved spot on his head, he asks paul, "do you think if a man sincerely repents on what he done wrong that he might get to back to the time that was happiest for him and live there forever? could that be what heaven is like?" he then reminisces about a young woman who he was 18. He looks forelongingly in the distance thinking about this memory moments before he meets his death. he recounts that this was "his best time"	Physical - billy the kid attacks the guards	Themes : trust, death, respect
		Emotional - Del pleads for Percy not to hurt Mr. Jingles (the mouse). Percy plays into letting Del keep the mouse and even giving him the tools to make this. This is a long con in making Del emotionally attached to the mouse so that Percy can hurt him worse	Death- Percy stomps on Mr. Jingles	the guards trust Paul so much that they are willing to sacrifice their jobs and freedom to help him carry out sneaking John coffey to Hal's wife to save her from her illness
		Mental - Percy is frozen in fear and cannot help when Billy attacks	Death - Del's execution, Percy insults del, doesn't soak the sponge, causing del to be tortured to death, causing John to vicariously experience this	john has childlike love and innocence for the world and his surroundings
		Physical - Paul collapses to the floor holding his privates after being hit by Billy	Death - Percy shoots and kills Billy the kid after John Coffey releases the essence into him	John states that he can't remember much of anything or who had hurt him or why he has so many scars
		Emotional - Mr. Hammersmith shows Paul his son's face that had been mauled by a dog to which he compares John Coffey		
		Emotional - Billy pleads not to go into the padded cell	Death - John welcomes death to free himself from the pain of the world	Paul experiences painful memories through Coffey / experiencing trauma and mortality threats vicariously through a vessel (the john coffey effect) - trust is the bond

		Mental / Emotional - Percy taunts Del on his last day, shortly after Billy grabs percy and makes him urinate on himself	Life - Paul is now 108 years old and has experienced all his loved ones pass	
		Emotional - Del watches Percy stomp on Mr. Jingles / John Coffey offers to help if there is still time		
		Emotional - Del separates with Mr. Jingles before his execution		
		Mental - watching a man be incorrectly electorcutted, Paul forces percy to watch		
		Physical - John and Mr. Jingles could vicariously feel Del's torture		
		Emotional - Paul sees Hal's wife in a state of dementia		
		Physical - Brutal forces Percy into a straight jacket and they throw him into the padded cell		
		Mental / Emotional - Billy touches John and he can feel all the evil that Billy has done		
		Emotional - Hal is so desperate to save his wife that he is willing to trust a man on death row to help his wife and save her from her illness		
		Emotional / Mental - Paul experiences what Billy had done to the two little girls through John Coffey		
		Emotional / Spiritual - Paul is faced with having to execute John Coffey / an innocent man		
		Emotional - the guards are aware that John is innocent as they strap him to the electrical chair		
		Emotional - john facing is impending death repeating that he is in heaven		

VITA

JACOB HIGGS

Education: M.A. Brand and Media Strategy, East Tennessee State
University, Johnson City, Tennessee, 2023
B.S. Media Communication, East Tennessee State
University, Johnson City, Tennessee, 2020

Professional Experience: Content Producer, Creative Energy; Johnson City,
Tennessee, 2022-Present
Videographer, Johnson City, 2018-2023