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Archetypes and the Unthought:

The Projection of the King's Court in New Zealand Television Media.

by

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for the degree of Doctor of Philosophy
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Abstract

This thesis explores archetypal projections of conflict in Television New Zealand's news and current affairs as an unthought. The television news and current affairs programmes identified in the thesis relate to issues of conflict between the Maori people of New Zealand, and the Government and Crown agencies of New Zealand. The unresolved issues of conflict are manifest in what has become popularly known as the Treaty of Waitangi settlement process.

The thesis is informed by Foucault's conviction that the unthought is the power that is linked to every mode of knowledge. The thesis argues that knowledge in relation to thought is limited because the knowledge is surrounded by an immense region of shadow. In an ontology based on thought only it is shown how the Shadow and the King's Court archetypes conceal and prevent human beings from comprehending other discourses.

It is argued that Foucault's concern with the unthought is reflected in Carl Gustav Jung's convictions about the collective unconscious. Jung's theory of the *quarternio*: thinking, sensing, intuition and feeling that describe the four functions of the mind, inform the theory and the methodology for the thesis. It is proposed that the discursive activities of television media can be understood in relation to Hermes the Greek God of magic, lies and illusion. It is further proposed that the images that are projected from television media can be informed by mythical accounts of Hermes' behaviour and activity in relation to Zeus, Apollo, Dionysus, and Ares.

In the thesis, the *quarternio* and the Greek Gods are represented by the archetypes of the King's Court. The Ruler archetype represents Zeus and Apollo as the thinking function of the mind. The Sage archetype is shown to be located in close proximity to the Ruler. The Warrior archetype represents Dionysus as the sensing function of the mind. The Magician archetype represents Hermes as the intuitive function of the mind. The Fool archetype represents Ares as the feeling function of the mind. The Destroyer archetype as the inferior and rejected contents of the collective unconscious represents the archetypal Shadow that undermines the activities of the King's Court.

It is maintained in the thesis that television media projections of the King's Court are a metaphor of the mind, and in particular of the contents of the collective unconscious. The King's Court as a mythical and archetypal metaphor invites an inspection of the unthought through the epistemology of image. The thesis furnishes a methodology

based on the epistemology of television. Through an analysis of popular contemporary films such as the *Star Wars Trilogy* that are shown to be heavily invested with archetypal motif, discourses for each of the King's Court archetypes are presented. Foucault's notion of the rituals and gestures that constitute the true discourse in a regime of truth informs the definition of discourse in the thesis. Discourse in the thesis is to be understood as verbal and non-verbal modes of communication.

Foucault's notion of disciplinary power provides a method for analysing television news and current affairs programmes as an order of discourse. Disciplinary power enables an understanding of the power relations in television media as the power that circulates in an inquisition between the examiner and the confessor. The archetypes of the King's Court are projected through the rituals of inquisition in television media.

In the analysis all of the archetypes of the King's Court are seen except for the Magician. Television it is argued represents the Magician. The Destroyer, the Ruler the Sage, the Warrior and the Fool on television media are controlled by the Magician. The Magician shows that the Ruler's discourse reflected through the King's Court represents the regime of truth. The competing discourse of the Destroyer as archetypal foe is located outside of the King's Court and in opposition to the Ruler's discourse. The Ruler's discourse is Apollonine. The Ruler projects the image of control, peace, reconciliation, rationality, serenity, authority, and wealth. The Sage as the intellectual and the Fool as the archetypal Trickster are shown to actively facilitate the power of the Ruler. The Warrior who is projected as a powerful leader may be alienated from the King's Court.

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Table of Contents

Abstract i

Acknowledgements.....iii

Table of Contents..... iv

List of Figures..... v

List of Tables..... x

Quotation xi

Chapter 1: Introduction 1

Chapter 2: Lifting the Veil of the Unconscious..... 7

Chapter 3: The Shadow of Truth 57

Chapter 4: Contours of the Horizon 93

Chapter 5: Methodology..... 118

Chapter 6: Television Media Orders of Discourse..... 223

Chapter 7: The Magician the Projector 265

Chapter 8: Projecting the Destroyer 277

Chapter 9: Projecting the Ruler..... 294

Chapter 10: Projecting the Warrior 332

Chapter 11: Projecting the Sage..... 346

Chapter 12: Projecting the Fool 367

Chapter 13: Conclusion 381

References..... 390

List of Figures

Figure 1. Young Anakin Skywalker from Star Wars Episode 1 The Phantom Menace leaving his Mother and his close-knit community to train to be a Jedi Knight.	125
Figure 2. Darth Maul from the movie Star Wars Episode 1 The Phantom Menace.	159
Figure 3. Darth Sidious from the movie Star Wars Episode 1 The Phantom Menace.	164
Figure 4. Sean Connery as Arthur the Ruler in the movie First Knight.....	170
Figure 5. Chancellor Valorum from the movie Star Wars Episode 1 The Phantom Menace. ...	170
Figure 6. Queen Amidala from the movie Star Wars Episode 1 The Phantom Menace.	171
Figure 7. Darth Vader from the movie Star Wars.	177
Figure 8. Lott Dodd a Neimoidian and Trade Federation Viceroy from Star Wars Episode 1 The Phantom Menace.....	178
Figure 9. Neimoidians from the film Star Wars Episode 1 The Phantom Menace.	179
Figure 10. Ben Obi-Wan Kenobi from the movie Star Wars.....	185
Figure 11. The tutelary character Joda from The Empire Strikes Back.....	186
Figure 12. Luke Skywalker from Star Wars training with a lightsaber.	194
Figure 13. The Warrior Lancelot from the movie Excalibur.	196
Figure 14. Darth Vader the Warrior who defected the Jedi Knighthood to join the Dark Side. .	201
Figure 15. Merlin the Magician from the movie Merlin.....	202
Figure 16. Merlin the Magician and Arthur from the movie Excalibur.....	208
Figure 17. Queen Mab's Fool Frik from the movie Merlin.	208
Figure 18. A frame from the News introduction sequence.	235
Figure 19. A frame from the TVNZ newsroom.....	236
Figure 20. Close-up shot of the TVNS newsroom.	237
Figure 21. Close-up shot of News anchor Judy Bailey, TVNZ BFN P153641, Network News, 07.02.95 Tuesday, 18.00.49.....	241

Figure 22. Close-up shot of News anchor Tom Bradley, TVNZ BFN P152683, Network News, 18.01.95 Wednesday, 18.09.27.	242
Figure 23. One picture frame from the introduction to Holmes, TVNZ BFN P153708, Holmes, 08.02.95 Wednesday, 18.47.52.	245
Figure 24. Paul Holmes the Holmes show principal anchor, TVNZ BFN P153879, Holmes, 15.02.95 Wednesday, 19.00.00.	246
Figure 25. Holmes interviewing Prime Minister Jim Bolger in 1995, TVNZ BFN P153879, Holmes, 15.02.95 Wednesday, 19.00.00.	247
Figure 26. Susan Wood from the Holmes show, TVNZ BFN P153708, Holmes, 08.02.95 Wednesday, 18.47.52.	247
Figure 27. Richard Long anchor for One Close up, TVNZ BFN P155155, Network News Close Up, 20.03.95 Monday, 18.32.48.	248
Figure 28. Ian Fraser interviewing Maori radical Tame Iti, TVNZ BFN P154264, Fraser, 27.02.95 Monday, 23.00.26.	249
Figure 29. Hone Edwards interviewing Maori radical Annette Sykes, TVNZ BFN P167495, Marae, 10.03.96 Sunday, 11.08.26.	250
Figure 30. Susan Wood providing orientation to Assignment, TVNZ BFN P157074, Assignment, 18.05.95 Thursday, 19.30.00.	255
Figure 31. Left. Susan Wood providing orientation to Assignment, TVNZ BFN P157074, Assignment, 18.05.95 Thursday, 19.30.00.	255
Figure 32. Below. Susan Wood Frontline, TVNZ BFN P143916, Frontline, 08.05.94 Sunday.	256
Figure 33. Ross Stevens providing orientation to 60 Minutes, TVNZ BFN P153237, 60 Minutes, 05.02.95 Sunday, 20.01.57.	257
Figure 34. Ross Stevens interviewing Maori radical Ken Mair, TVNZ BFN P153237, 60 Minutes, 05.02.95 Sunday, 20.01.57.	258
Figure 35. Close-up shot of Ross Stevens interviewing Ken Mair, TVNZ BFN P153237, 60 Minutes, 05.02.95 Sunday, 20.01.57.	259
Figure 36. Jodi Ihaka reporting by satellite from Te Kao, TVNZ BFN P152683, Network News, 18.01.95 Wednesday, 18.09.27.	261

Figure 37. Jodi Ihaka interviewing Ranginui Walker, TVNZ BFN P155155, Network News Close Up, 20.03.95 Mo, 18.32.48.....	262
Figure 38. Terence Taylor interviewing Robert Mahuta, TVNZ BFN P157074, Assignment, 18.05.95 Thursday, 19.30.00.	263
Figure 39. Terence Taylor interviewing a Tainui beneficiary, TVNZ BFN P157074, Assignment, 18.05.95 Th, 19.30.00.	264
Figure 40. Tame Iti performing a haka, TVNZ BFN P153665, Holmes, 07.02.95 Tu, 18.38.28.281	
Figure 41. Mike Smith on One Tree Hill, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.....	281
Figure 42. Hone Harawira looking defiant, TVNZ BFN P153665, Holmes, 07.02.95 Tu, 18.38.28.....	282
Figure 43. Cose-up of Tame Iti, TVNZ BFN P154264, Fraser, 27.02.95 Mo, 23.00.26.	282
Figure 44. Tame Iti performing a haka at Wanganui, TVNZ BFN P154992, 60 Minutes, 19.03.95, Su, 19.30.00.	283
Figure 45. Maori protestors at Wanganui, TVNZ BFN P154992, 60 Minutes, 19.03.95, Su, 19.30.00.....	284
Figure 46. A protestor challenging Tipene O'Regan, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.	284
Figure 47. Tame Iti showing anger, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.284	
Figure 48. Maori protest showing disgust and contempt, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.	285
Figure 49. Mike Smith in 1986, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.	289
Figure 50. Juxtaposing Mike Smith with "guerrilla", TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.	289
Figure 51. Gadaffi of Libya, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.....	290
Figure 52. Hone Harawira working a loud haler, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.....	290
Figure 53. Jim Bolger (left) and Doug Graham (right), TVNZ BFN P151400, Marae, 11.12.94 Su, 11.02.33.	297

Figure 54. Jim Bolger, TVNZ BFN P153653, Holmes, 07.02.95 Tu, 18.49.32.....	298
Figure 55. Paul Collins from Brierleys Ltd., TVNZ BFN P109052, Network News, 24.09.92Th, 18.00.38.....	299
Figure 56. Tipene O'Regan, TVNZ BFN P109052, Network News, 24.09.92Th, 18.00.38.	300
Figure 57. Fisheries Settlement signing (medium shot), TVNZ BFN P109052, Network News, 24.09.92Th, 18.00.38.	308
Figure 58. Fisheries Settlement signing (close-up shot), TVNZ BFN P109052, Network News, 24.09.92Th, 18.00.38.	308
Figure 59. Tipene O'Regan and Doug Kidd hongi (close-up shot), TVNZ BFN P151400, Marae, 11.12.94 Su, 11.02.33.	310
Figure 60. Tipene O'Regan and Doug Graham hongi (medium shot), TVNZ BFN P151400, Marae, 11.12.94 Su, 11.02.33.	311
Figure 61. Robert Mahuta signing the Tainui Heads of Agreement, TVNZ BFN P152080, Network News, 22.12.94 Th, 18.03.55.	322
Figure 62. Doug Graham representing the Crown at the Tainui Heads of Agreement signing, TVNZ BFN P152080, Network News, 22.12.94 Th, 18.03.55.	323
Figure 63. Robert Mahuta and Doug Graham hongi after signing the Tainui Settlement Heads of Agreement, TVNZ BFN P152080, Network News, 22.12.94 Th, 18.03.55.	324
Figure 64. Prime Minister Jim Bolger kisses Dame Te Ata after signing the Tainui Settlement Agreement, TVNZ BFN P157378, Network News, 22.05.95 Mo, 18.00.42.	325
Figure 65. Prime Minister Jim Bolger hugs Dame Te Ata after signing the Tainui Settlement Agreement, TVNZ BFN P157378, Network News, 22.05.95 Mo, 18.00.42.	326
Figure 66. Prime Minister Jim Bolger and Dame Te Ata signing the Tainui Settlement Agreement, TVNZ BFN P157378, Network News, 22.05.95 Mo, 18.00.42.	328
Figure 67. Minister for Treaty Settlements Doug Graham kissing Dame Te Ata at the signing for the Tainui Settlement, TVNZ BFN P157378, Network News, 22.05.95 Mo, 18.00.42.	329
Figure 68. Prime Minister Jim Bolger and Robert Mahuta hongi following the Tainui Settlement signing, TVNZ BFN P157378, Network News, 22.05.95 Mo, 18.00.42.	330

Figure 69. Annette Sykes being examined on Marae, TVNZ BFN P167495, Marae, 10.03.96 Sunday, 11.08.26.	341
Figure 70. Areta Kopu and Tipene O'Regan being interviewed on Marae, TVNZ BFN P160625, Marae, 06.08.95 Su, 11.01.06.....	343
Figure 71. Annette Sykes participating in Maori protest, TVNZ BFN P154050, Network News, 15.02.95 We, 18.02.43.	343
Figure 72. Ranginui Walker, TVNZ BFN P150114, Network News, 28.10.94 Fr, 18.00.37.	349
Figure 73. Wira Gardiner, TVNZ BFN P154391, Network News, 21.02.95 Tu, 18.33.25.	349
Figure 74. Ranginui Walker, TVNZ BFN P155155, Network News Close Up, 20.03.95 Mo, 18.32.48.....	352
Figure 75. Ranginui Walker, TVNZ BFN P155472, Marae, 30.04.95 Su, 11.01.45.	352
Figure 76. Ranginui Walker, TVNZ BFN P157074, Assignment, 18.05.95 Th, 19.30.00.....	354
Figure 77. Ranginui Walker, TVNZ BFN P164070, Marae, 05.11.95 Su, 11.10.51.	356
Figure 78. Pat Hohepa, TVNZ BFN P155782, Marae, 16.04.95 Su, 12.02.34.....	358
Figure 79. James Ritchie, TVNZ BFN P157378, Network News, 22.05.95 Mo, 18.00.42.	362
Figure 80. Paul Holmes, TVNZ BFN P153881, Holmes, 15.02.95 We, 19.00.00.	370
Figure 81. Paul Holmes gaze, TVNZ BFN P150130, Holmes, 28.10.94 Fr, 18.36.42.	373
Figure 82. Paul Holmes examining Jim Bolger, TVNZ BFN P153881, Holmes, 15.02.95 We, 19.00.00.....	374
Figure 83. Holmes looking bored, TVNZ BFN P153881, Holmes, 15.02.95 We, 19.00.00.....	375
Figure 84. Paul Holmes examining Mike Smith, TVNZ BFN P150130, Holmes, 28.10.94 Fr, 18.36.42.....	375
Figure 85. Paul Holmes nonchalant, TVNZ BFN P150130, Holmes, 28.10.94 Fr, 18.36.42. ...	377
Figure 86. Paul Holmes at play, TVNZ BFN P150130, Holmes, 28.10.94 Fr, 18.36.42.	378
Figure 87. Paul Holmes showing curiosity, TVNZ BFN P150130, Holmes, 28.10.94 Fr, 18.36.42.....	379

Figure 88. Paul Holmes showing assertiveness, TVNZ BFN P150130, Holmes, 28.10.94 Fr,
18.36.42..... 379

List of Tables

Table 3.1 The fundamental roles of society translated into four disciplines 74

Table 5.1 The fundamental roles of society translated into four disciplines and their Shadows155

All the world's a stage
And all the men and women merely players
They have their exits and their entrances
And one man in his time plays many parts

William Shakespeare (1599) "As You Like It," Act 2, Scene 7, 1.39.

Chapter 1: Introduction

1.1 The theoretical implications of the study

This thesis arose from three sets of experiences that the author had in relation to Treaty of Waitangi settlement meetings between 1992 and 1996. The first set of experiences was associated with being physically present at several of the earlier meetings. The second set of experiences was associated with watching television accounts of the meetings on the six o'clock news on the same days as the meetings. The third set of experiences involved discerning a difference between the first two sets experiences and then contemplating how television coverage of Treaty of Waitangi settlement events between 1992 and 1996 could be understood.

This thesis explores the archetypal projections in television news and current affairs programmes (television media) as an unthought. Jung (1959/1968), the architect of the theory and reality of the collective unconscious, described the mind as having three parts: the immediate consciousness; the personal unconscious; and, the collective unconscious. The collective unconscious does not derive from personal experience but is inborn according to Jung. "This part of the unconscious," claims Jung "is not individual but universal...it has contents and modes of behaviour that are more or less the same everywhere and in all individuals" (p. 43). Jung (1959/1968) notes that the "contents of the collective unconscious...are known as *archetypes*" (p. 4). In relation to the collective unconscious and the archetypes, this thesis explores the way in the very dominant archetypes¹, the archetypes of the King's Court: the Ruler, the Shadow, the Warrior, the Sage, the Magician and the Fool condition the meaning of television media in Aotearoa/New Zealand. In particular the thesis offers an archetypal reading of Television New Zealand (TVNZ) television

¹ Jung (1956/1967, para. 294) suggests that there are as many archetypes as there are situations in human life. This suggests that the number of archetypes is incalculable and that they overlap one another. Von Franz (1974, pp. 144-147) suggests that archetypes exist in a field like arrangement, that they contaminate one another, and their definition is imprecise.

media projections of the National Government's programme of Treaty of Waitangi settlements (Treaty settlements) between 1992 and 1996.

The National Government's Treaty settlements involved compensation being offered to Maori tribes for losses incurred by tribes in the process of colonisation by British colonisers in the eighteenth and nineteenth centuries. It is shown in the thesis that the Government of New Zealand intended that the compensation packages offered to Maori would be full and final. While some Maori groups are willing to accept the offer as full and final other groups claim that the settlement process contravenes the Treaty of Waitangi that was signed between Maori tribes and the British Government in 1840. Advocates of the Treaty of Waitangi maintain that the articles of the Treaty should not be compromised. Two levels of conflict are established. The first is between Maori entities and the Crown. The second is between Maori entities. The thesis seeks to explain these conflicts through an archetypal reading.

In Jung's (1958/1969) analytical psychology:

An archetype – so far as we can establish it empirically – is an image. An image, as the very term denotes, is a picture of something...We find numberless images of God, but we cannot produce the original. There is no doubt in my mind that there is an original behind our images, but it is inaccessible (para. 1,589).

In film and media studies John Izod (1992) suggests that it is these images – archetypal images “that demand the viewer's attention through the emotional force with which they are perceived” (p. 1). In Jungian theory adds Izod (1992), the unconscious can have a dual role. Archetypal images as the unconscious content can be imposed on the conscious mind as for example in dream or myth. Joseph Campbell (1975) explains:

The unconscious sends all sorts of vapours, odd beings, terrors, and deluding images up into the mind – whether in dream, broad daylight, or insanity; for the human kingdom, beneath the floor of the comparatively neat little dwelling that we call consciousness, goes down into unsuspected Aladdin caves (p. 16).

The collective unconscious can be stimulated by activity beyond the individual being. As Terrie Waddell (1996) points out, “potent symbols, characters and icons of myth, literature, film, television, dreams and art, are often interpreted as cultural collective projections of unconscious patterns” (p. 22). Jung (1964/1970) suggests a potent example of the ability of social circumstances to stimulate the contents of the unconscious in his explanation for the rise of the Young National Socialist Party in 1936. Jung sees this rise as the revival of the traditional myth of Wotan as a living myth and not merely as a literary one. As a metaphor for the Hitler movement Jung notes that:

Wotan is a restless wanderer who creates unrest and stirs up strife, now here, now there, and works magic. He was soon changed by Christianity into the devil...The motif of the wanderer who has not accepted Christ was projected on the Jews...He is the God of storm and frenzy, the unleasher of passions and the lust of battle, moreover he is a superlative magician and artist in illusion who is versed in all secrets of an occult nature (para. 374-375).

I will argue in this thesis that television media coverage of the Treaty settlements negotiated between representatives of the Government of New Zealand and representatives of the indigenous people of New Zealand – the Maori, reverberated with such culturally collective projections of unconscious patterns. I will show through an analysis of image how television media projects the archetypes of the King’s Court with their tricksterish, Hermetic and Apollonine display.

Jung’s concern with the collective unconscious and the shadow is echoed by Foucault in his theory of power relations. Knowledge based on modern²

² Although the historical starting point to Modernity is difficult to fix, Cahoon (1996) notes that it coincides with “a picture born in the eighteenth-century enlightenment...of a civilisation founded on scientific knowledge of the world and rational knowledge of value” (p. 12). The notion of modernity captures a combination of ideas, principles and patterns of interpretation of many kinds in philosophy, culture, science, reason, individuality, freedom, truth, and social progress upon which predominantly Western society was based from the sixteenth through to the twentieth centuries.

thought, according to Foucault (1970), “is limited, diagonal, partial, since it is surrounded on all sides by an immense region of shadow in which labour, life, and language conceal their truth (and their origin) from those very beings³ who speak, who exist, and who are at work” (p. 331). For Foucault (1970) “the whole of modern thought is imbued with the necessity of thinking the unthought...of making explicit the horizon that provides experience with its background of immediate and disarmed proof, of lifting the veil of the Unconscious” (p. 327). Hoy’s (1991) interpretation of Foucault’s consideration of truth, power, discourse, and knowledge leads him to suggest that, “Power is the unthought that is linked to every mode of knowledge” (p. 26).

Foucault’s metaphorical⁴ application of the images of distortion and concealment to illustrate his perception of the unthought provides an opportunity to consider the unthought in the following way. First, the unthought can be considered metaphorically as the power that conceals truth in shadowy regions. Second, the unthought can be considered metaphorically as the power that distorts the contours of the horizon. It is power in this sense that provides meaningful explanations of human experience. Third, the unthought can be considered as the power that acts as the veil of the unconscious. The idea that our understanding about the unthought can be developed from the perspective of a body of knowledge that already exists, and is captured already in a sign system, is explored in Chapter 2, Chapter 3 and Chapter 4. In the same way that a palaeontologist subscribes to a logic of truth that allows him or her to

³ We can understand the being to whom Foucault refers in Hoy (1991) who notes that “Modern thought turns from the world to ask about the being to whom the world appears, and the being thus posited is called man” (p. 16).

⁴ Halliday (1985) notes that, “Metaphor is usually described as variation in the use of words...(or) variation in the expression of meanings.” Halliday uses the example of a “flood” to explain the difference between the literal, congruent, and metaphorical applications of this word (p. 341). Literally a flood is a moving mass of water. In relation to a protest by many people as an expression of a given meaning the word flood can be applied congruently to generate a meaning of a large number (of protests) or metaphorically as a flood (of protests).

reconstruct a dinosaur skeleton from bones and bone fragments, this thesis offers a logic for the construction of a particular unthought.

1.2 Organisation of the thesis

The theory for this thesis is developed in Chapter 2, Chapter 3 and Chapter 4.

Chapter 2, *Lifting the Veil of the Unconscious*, explores the juxtaposition between Foucault's notion of the unthought and Jung's notion of the collective unconscious. The postmodern attitudes, Critical Theory, Foucault's notion of an 'ontology of the present' and Jung's theory of the collective unconscious inform the discussion in this chapter. Through the application of semiotics, and by holding Foucaultian epistemology and Jungian epistemology in a common conceptual field, a metaphorical analysis of *Lifting the Veil of the Unconscious* is undertaken. This analysis is not only intended to indicate what the unthought can be like, which is important, the analysis also establishes a theoretical foundation stone upon which other concepts and research methods for the thesis can rest.

Chapter 3, *The Shadow of Truth*, continues with the method initiated in Chapter 2 of exploring the theoretical implications of ideas such as lifting, veil, and unconscious both independently, and semantically as a cluster. This chapter demonstrates the epistemological imperative of holding Foucault and Jung together for understanding what the *Shadow of Truth* suggests as unthought. Foucault's strengths in theorising about truth as: power, knowledge and discourse, and, Jung's insights about the archetypal Shadow and the King's Court archetypes are explored.

Chapter 4, *Contours of the Horizon*, begins with the premise that much of what human beings experience as reality through the medium of television, can best be described as illusions of reality. This chapter aims to show that television projections *per se* are Hermetic. The point made is that *like* and *is* can become conflated. When that happens the *like* tends to fall away and what is represented becomes, *is*. The chapter considers the nature of the television image in relation to the epistemology of television. The implications of the

language of television are made to the metaphors the *Shadow of Truth* and *Lifting the Veil of the Unconscious*.

Chapter 5, Methodology, considers how an archetypal analysis of television media projections as re-presentations of reality can be undertaken to enable a consideration of what the reality of a projected issue is *like*. The research methods recommended in this chapter assume that television media projections are regulated through the media-metaphors of imagery, entertainment, and immediacy: through Hermes in other words.

Chapter 6, Television Media Orders of Discourse, has two aims: the first is theoretical and the second is illustrative. The first aim is to present the view that, television media orders of discourse can be understood in a Foucaultian sense as instruments of discipline. It is explained in the chapter that discipline is an unthought in television media. The second aim, connected to the first, is to explain and to show how disciplinary power is exercised in all of the television media genre that have been selected for study. What will be shown and explained in this analysis is how the style and the activities, the discourse in short, involved in each television genre differ one from the other. It will be shown through an analysis of the discourse and the rituals of television media how in an interview or in an inquiry, that whoever is being subjected to examination, is projecting a confession in response to the inquisition.

Chapter 7 through to Chapter 12, analyse the archetypes of the King's Court. Analysis of the archetypes follows the pattern of analysis that is set out in the methodology in Chapter 5. The order in which the archetypes are analysed respectively is, the Destroyer, the Ruler, Warrior, the Sage, the Magician, and the Fool. The intention in this analysis is to show that through inquisition and through investigation that the King's Court archetypes, even the Destroyer as archetypal foe, through their respective discourses project the power of the Ruler and the power of the Ruler's discourse. The overall aim of this analysis is to show and explain the meaning of the King's Court archetypes in the way that the characters behave and relate to each other in relation to the Treaty settlements process projected from television media between 1992 and 1996.

Chapter 2: Lifting the Veil of the Unconscious

Introduction

For Foucault (1970) the whole of modern thought is imbued with the necessity of thinking the unthought. Foucault (1970) seemed to be well aware of the difficulty of comprehending what he saw as the problem of knowledge in so far as knowledge is connected to thought, and thereafter to the improbability of thinking the unthought. Foucault (1970) invites his readers to consider several metaphors for the unthought presumably in an attempt to guide the reader towards an understanding of this somewhat dubious concept. This section proceeds on the basis that lifting the veil is a metaphor for thinking, and the unconscious a metaphor for the unthought. Foucault does not leave his readers' minds completely out on a limb. In several pieces of his work he refers extensively to the unthought. To this extent, the following questions direct a review of the literature keeping in mind that the overall project is to explore the concept of the unconscious as an unthought with a view to influencing what can be known.

- 2.1 What can we learn from Foucault's discussion of the unthought?
- 2.2 What is an appropriate image of the 'veil' for research?
- 2.3 How might we consider the collective unconscious as an unthought?
- 2.4 How can we consider an archetype as a metaphor?
- 2.5 How do researchers undertake an analysis of metaphor? The terminology of representation: discourse, image, language, signification, text, and message.
- 2.6 Can television media be considered as mythical text?
- 2.7 What does 'lifting the veil of the unconscious' mean for research?

2.1 What can we learn from Foucault's discussion of the unthought?

An acknowledgement that for Foucault the unthought emerges as a reaction against the heavy burden of modernist ontologies and epistemologies is required to understand the concept of the unthought in Foucault's work. The humanist Foucault sees human being involved in a "life whose web, pulsations, and buried energy constantly exceed the experience that he is immediately given of them" (1970, p. 323). For Foucault, experience-based epistemology cannot make available to us these untapped energies. Irrespective of prevailing and extant world-views, knowledge based emancipation in a Foucaultian reading seems to rely on epistemologies of the thought rather than the unthought. In this pursuit of noumenal self-reflective freedom, Foucault avoids mapping out a terrain for the unthought in relation to thought only, but leaves open the possibility that the unthought can be exercised in relation to other ontologies.

In Foucault's (1970) analysis:

modern thought has been unable to avoid...searching for the locus of a discourse that would be neither of the order of reduction nor of the order of promise: a discourse whose tension would keep separate the empirical and the transcendental (p. 319).

For Foucault the threshold of modernity was the constitution of an emperico-transcendental doublet called *man*. Out of the constitution of this doublet two kinds of analysis emerged. First there was analysis that led to the study of "perception, censorial mechanisms, neuro-motor diagrams, and the articulation common to things and to the organism function...in short, that there is a nature of human knowledge that determines its forms" (1970, p. 319). Second there was analysis "that showed that knowledge had historical, social, or economic conditions, that it was formed within the relations that are woven between men" (1970, p. 319). The first form of knowledge Foucault repeatedly refers to as "aesthetic," "empirical," "positivist," and "reflection" is when the truth of the discourse is defined on the basis of the truth of the object. The second form of knowledge Foucault refers to as "dialectic," "historical," "eschatological" is when

the truth of the philosophical discourse constitutes the truth in formation. Foucault (1970) supports the view that these two forms of knowledge (and knowing) are indissociable and cannot be “critical” (pp. 320-321) in the sense of furnishing a

discourse that would make it possible to analyse man as a subject, that is, as a locus of knowledge which has been empirically acquired but referred back as closely as possible to what makes it possible, and as a pure form immediately present to those contents; a discourse, in short, which in relation to quasi-aesthetics and quasi-dialectics would play the role of an analytic....and perhaps enable them to articulate themselves in that third and intermediary term in which both the experience of the body and that of culture would be rooted (1970, pp. 320-321).

Foucault (1970) aims to show that the challenge for this intermediary role of knowing has been performed by the analysis of “actual experience” (pp. 320-321). He suggests that the true challenge for the space occupied by positivism and eschatology does not lie in a return to actual experience but from the starting point that would be provided by posing the paradoxical question, “Does man really exist?” (Foucault, 1970, p. 322). In typically Nietzschean fashion, Foucault recollects the time when human knowing and understanding obtained, and man did not. In this discussion, he seems perfectly willing to accept the view that man assumes his own position in the world and that this position is not a given. In the section entitled *The Cogito and the Unthought* Foucault begins his consideration of the unthought with a very conditional statement:

If man is indeed, in the world, the locus of an empirico-transcendental doublet...then man cannot posit himself in the immediate and sovereign transparency of a cogito; nor, on the other hand, can he inhabit the objective inertia of something that, by rights, does not and never can lead to self consciousness (1970, p. 322).

Foucault seems to be saying that we, “man [sic],” “accommodates” this mode of knowing. Because man constructed it, promoted it, and maintained it, does not necessarily mean that this mode of knowing leads to fruitful outcomes because

in this dimension man is “always open, never finally delimited, yet constantly traversed which extends from a part of himself not reflected in a cogito to the whole silent horizon of what is posited in the sandy stretches of non-thought” (1970, pp. 322-323). In the empirico-transcendental mode of being, we can lay little claim to objective inertia, to the non-thought, and to the unthought.

Foucault asks how might we negotiate ourselves around this rather dubious situation. “If man is indeed, in the world, the locus of an empirico-transcendental doublet,” the question is not what can experience of nature do for us, but rather, “How can man think what he does not think?” “How can he inhabit that part of him that presents itself as a “stubborn exteriority?” “How can he be the subject of a language that for thousands of years has been formed without him, a language whose organization escapes him, whose meaning sleeps an almost invincible sleep in the words he momentarily activates by means of discourse?” (1970, p. 323). For Foucault these questions, epistemological questions, are not anchored to any particular mode of being, world view, or ontology.

Hoy (1993) has recognised that “Foucault himself seems to be beyond the modern thinking that he is describing, yet he too seems to be trying to think the unthought” (p. 235). Hoy is comfortable locating Foucault’s consideration of the unthought in the field of postmodernism.¹ In light of the foregoing discussion of Foucault’s position on modernism and the unthought, it seems safe, and useful, to follow Hoy’s (1993) suggestion:

to see the postmoderns as continuing the modern project of thinking the unthought, but changing the enterprise such that the unthought is no longer some noumenal entity or an inexperienceable transcendental ego, but something more on the surface of things, and thus not in principle inaccessible. Nevertheless, the postmoderns do

¹ Schwandt, T. A., (1997) notes that few scholars can agree as to what exactly the term postmodernism means “except perhaps that it represents a reaction to, critique of, or departure from ‘modernism’ to which the Enlightenment gave birth” (p. 120).

not share the desire of the moderns to make the unthought completely accessible (p. 235).

The modern's pursuit of transparency is unreasonable according to the postmoderns and they do not share in the search for transparency. The postmoderns have quite a different attitude toward the unthought. Hoy (1991) proposes six features that typify the postmodern attitude. In Foucauldian theorizing these attitudes can be considered as offering some guidance as to what knowledge exercises can count towards the construction of alternative and possibly competing comprehensions of further unthought. For example, Hoy (1991) suggests that the unthought that permeates the knowledge of modernism is power. The assumptions that the moderns made about knowledge, such as the transparency of the Cartesian cogito, meant that for them the acquisition of knowledge in the social domain was assumed to be unperverted by power relations. Hoy (1991) considers the moderns' view on power to be philosophical naïveté.

What then are some of the features of the postmodern attitude toward the unthought that differ to the modern attitude toward the unthought? The first feature of the postmodern attitude "is that it accepts rather than laments the inevitable inability to make completely manifest the unthought or unsaid" (Hoy, 1993, pp. 235-236).

Moderns assume that a great unthought runs throughout the world in all its forms and events, and we cannot claim really to understand any thing about the world until we understand this unthought. For postmoderns however, thinking can never be complete and self-transparent, but always generates further complexity and complications. Their acceptance of this point is not simply a nihilistic resignation to it, but because of the further features, it is a positive and liberating action (Hoy, 1993, pp. 235-236).

The second feature of the postmodern attitude is that given the first feature, unlike the moderns, postmoderns "therefore do not give up trying to think the unthought altogether" (Hoy, 1993, p. 236). How then do postmoderns try to think the unthought?

They need not become idealists and deny the reality of what has been left unthought but still seems to be governing thought. They can accept that the kinds of unthought that they are trying to get at are real or genuinely operative, without believing that they can capture them in a theory that would make them completely transparent (Hoy, 1993, p. 236).

Here, Hoy adds that the “unthought might include background conditions and a general style of organization of a way of thinking, and thus will not be theorizable in the same way that particular objects, contents, or ideas are.” Verisimilitude² in the Popperian understanding the goal of science is to draw close to the truth about the way the world really is, is denied by the postmoderns. Hoy (1991) discerns the post-structuralist Freudian and Marxian attempts to explain surface things through an exploration of deeper causal forces, like materialism, from the postmoderns’ attitude to express the unthought. If an explanation of deeper causal forces is an attempt to express the unthought, then Heidegger for one would maintain that the modern philosopher has misconceived the unthought,

and it has done so by trying to conceive it as a discrete form either of objectivity (e.g., economic forces) or, more typically in philosophy of subjectivity (e.g., Hegel's spirit, Schopenhauer's will, Nietzsche's will-to-power, Freud's libido, Husserl's intentionality) (Hoy, 1991, p. 25).

It was Foucault’s denial of discreteness in the way of the moderns that led to his conviction that “the unthought that conditions knowledge is power” (Hoy, 1991, p. 25). Social power, unlike the power of nuclear bombs, resists theory because it is subject to coercion and distortion. Social power is not a single thing, and the moderns could not have theorized it in the same way they could have a tree for example because as Hoy (1991) points out in a postmodern theorizing that power:

² See Schwandt, T. A., (1997) p. 170.

is the unthought that is linked to every mode of knowledge, but since there are different modes of knowledge, there will be different power relations conditioning the different disciplines (p. 26).

It is Foucault's style of thinking that is considered here to characterise the postmodern style that allows for the possibility that power is not a single thing. Different modes of knowledge and different styles of thinking give rise to different styles of organisation and background conditions to these different ways of knowing.

The third feature of the postmodern attitude is that "there is no single, privileged or uniquely paradigmatic way to think the unthought" (Hoy, 1993, p. 236). Subsequent claims to this claim are that "there is not a single, unique, 'master' unthought running through every phenomenon; and no unthought is itself a single thing (that is, capable of only one correct description or of one level of analysis)" (Hoy, 1993, p. 236). In short, postmoderns are pluralists, and can find more than one unthought to talk about. As Said (1991) points out, Foucault in his writing shows the postmodern tendency towards hybridity who is, "dependent upon – but in his writing going beyond – the genres of fiction, history, sociology, political science, and philosophy...Nietzschean and postmodern: ironic, skeptical, savage in its radicalism, comic and amoral in its overturning of orthodoxies, idols, and myths" (p. 3).

Said³ (1991) observes three distinct phases in Foucault's intellectual career in which a number of themes recur throughout his work from beginning to end in which we see Foucault investigating the unthought. However, at the heart of Foucault's work claims Said, is "the variously embodied idea that always conveys the sentiment of otherness...his fascination with everything excessive, all those things that stand over and above ideas, description, imitation, or

³ In *Orientalism* (1978), Said analyses Oriental discourses (the Occidental consideration of the Orient), as the unthought of the Occident (Non-Oriental authored texts about the Orient). The purpose of Oriental discourses argues Said, is to further the process of Orientalism, that is, Occidental, predominantly Western, control over the Orient.

precedent" (p. 5). In *The Archaeology of Knowledge* Foucault (1972) claims that what he was interested in was

"the more" that can be discovered lurking in signs and discourses but that is irreducible to language and speech; "it is this 'more,'" he said, "that we must reveal and describe" (Said, 1991, p. 5).

Said is careful to point out that the three themes evident in Foucault's writing are better considered as "constellations" (Said, 1991, p. 5) of ideas, rather than "inert objects" (Said, 1991, p. 5). For Said (1991) a "durable chain of conflicts" (p. 5) marks Foucault's work that provides a focus for his archeologies and Nietzschean genealogies. Said (1991) notes that in:

the beginning he [Foucault] seems to understand European social life as a struggle between, on the one hand, the marginal, the transgressive, the different, and, on the other, the acceptable, the normal, the generally social, or sane (p. 3).

Out of this tension emerged various attitudes of discipline and confinement and the birth of the clinic, the prison, the asylum, medical practice, penal science, which are all constitutive of knowledge in Foucault's analysis. Foucault was able to analyse power as the unthought of the knowledge of insurrection whereby

power insinuates itself on both sides of the sequence, within institutions and sciences.....and as a form of attractive but usually coopted insurrectionary pressure, in the collectivities and individuals doomed to confinement and the production of knowledge – the mad, the visionary, the delinquent, the prophets, poets, outcasts, and fools (Said, 1991, p. 4).

Another major "constellation" of ideas in Foucault's work from start to finish in Said's seeing is knowledge. Here Foucault wants to make transparent the notion of knowledge as a mental prison. Here his work involved "digging up documents, raiding archives, rereading and demystifying canonical texts.....and knowledge is taken apart, and redispersed into Foucault's terminology: this is when words like archive, discourse, statement enunciate function" (pp. 4-5).

Foucault's hostility towards knowledge turns knowledge into an antagonist to which in this period of investigation he had attached discourse as the unthought of knowledge.

The final phase in Foucault's work, in Said's reading, is signalled when Foucault "shifted his attention from the constitution of the human as a social subject, knowable through the detail of disciplines and discourses, to human sexuality, knowable through desire, pleasure, and solicitude" (Said, 1991, p. 4). In this phase sexual self-fashioning would be the unthought of knowledge that Foucault would attempt to come to terms with.

2.2 What is an appropriate image of the veil for research?

The compilers of the *Collins Concise Dictionary and Thesaurus – Two Books in One (Collins Dictionary)* in assigning in typical fashion rudimentary level one definitions to words, can occasionally provide insightful level two scenarios. In the 1997 version of the *Collins Dictionary*, additional to the notion of the thinness and lightness of a piece of cloth used as a headdress to conceal a woman's hat or face that is suggested at the first level, the image of the veil is extended to involve, "Something that conceals the truth: *a veil of secrecy*." These veil-like qualities of space, weight, concealment, truth and secrecy, show us that what is at stake are the contours and features of the woman's face, her expression and possible emotional wellbeing, a window to her thoughts and experiences, nationality, race, class, and custom. In other words, the definition is referring to features of her existential condition. In some societies, and for varying and culturally defined periods of time, veil wearing is a perfectly normal thing to do. Goodwin (1995) illustrates how in parts of Islam despite the social reforms initiated by Mohammad such as the abolition of sex discrimination practices involving infanticide and slavery:

Islamic radicalism rose at the beginning of the last decade, the pendulum for Muslim women swung the other way again. Once more they were to be hidden behind veils, a development that now seemed to legitimize and institutionalize inequality for women (p. 31).

The calls for Islamic women to veil themselves coincided with pressure for women to stop working, to stay at home, to limit their education, and to resign from positions of authority. Goodwin's (1995) work is illustrative of a legitimate attempt to bring to our attention the relationship between the veil (hijab) and the oppression of Islamic women. It is envisaged that our awareness of this situation in itself contributes towards the lifting of the veil.

In the field of knowledge, veil like effects can have serious and enduring consequences. Berlin (1962) understands the history of thought and culture as shown by Hegel, to be a "changing pattern of great liberating ideas which inevitably turn into suffocating straightjackets" (p.16 [cited in Chua 1986, p. 601]). These suffocating straightjackets are eventually overcome by new emancipatory, and by implication, enslaving conceptions. Berlin (1962) adds that the first step to making men "aware of the categories in which they think...is the bringing to consciousness of the model or models that dominate and penetrate their thought and action" (p. 19). This inevitably involves lifting the veil of straightjacketed and embedded thought that is reinforced by the pain involved in achieving emancipation, and the deep disquiet that new understanding can produce.

Despite the pain and deep disquiet that achieving new thought can attract, Chua (1986), illustrates how for example, accounting researchers, have "subconsciously" subscribed to a shared "constellation of beliefs, values, and techniques" that is aligned to one world view that is scientific, disciplinary, and taken for granted (p. 602). This knowledge matrix yields a dominant set of assumptions that continues to shape the research agendas of accounting. We see how the subconscious ascription to taken for granted beliefs and singular world views in Chua's (1986) work is illustrative of a veil in accounting research that conceals other possibilities of knowledge. Chua (1986), aims to make the accounting fraternity aware of the concealment of other epistemologies and ontologies, and to wager other possibilities for accounting knowledge that will enrich and extend the understanding of accounting theory and practice.

In an approach to the assumptions of accounting research, Chua (1986), first involves one of the assumptions of Critical Theory, noting that knowledge:

is produced by people for people, and is about people and their social and physical environment....Given this mutually interactive coupling between knowledge and the human, physical world, the production of knowledge is circumscribed by man-made rules or beliefs which defines the domains of knowledge, empirical phenomena, and the relationship between the two. Collectively, these three sets of beliefs delineate a way of seeing and researching the world (Chua, 1986, p. 604).

In Chua's (1986) criteria, knowledge at once becomes social and not real. Human beings and things are theoretically emancipated from the straightjacket of objective realism and the passivity of the subjective knower thereby making space for the consideration of other assumptions about knowledge. Having considered the influence of Burrell and Morgan (1979) on accounting research criteria, Chua (1986) posits a three tier framework that orders what she finds to be dominant assumptions for generating research outcomes. These assumptions are: the beliefs about knowledge (epistemology, methodology); beliefs about physical and social reality (ontology, human intention and rationality, societal order/conflict); and relationships between theory and practice.

Chua (1986, p. 604) reminds us that ontology, the assumptions that are made about the nature of phenomena under study, lie prior to and governs subsequent epistemological and methodological assumptions. She further explains that:

Epistemological assumptions decide what is to count as acceptable truth by specifying the criteria and process of assessing truth claims...Methodological assumptions indicate the research methods deemed appropriate for the gathering of valid evidence (Chua, 1986, p.604).

Ontologically, Chua (1986) maintains that, "mainstream accounting research is dominated by a belief in physical realism – the claim that there is a world of objective reality that exists independently of human beings and that has a determinate nature or essence that is knowable" (p. 606). This assumption

leads accounting researchers to assume that this objective reality provides the stuff of observation that is independent of theory. Theory, being what human beings construct, is attested to by the observations that they make from the objective world. Subsequently, in Chua's (1986) analysis, researchers who occupy these research dictums are guided by the hypothetico-deductive account of scientific explanation. Research methods in this framework are "focused on the discovery of rigorous, generalizable relations" that lead researchers to use large samples, survey methods, and statistical and mathematical methods of analysis that in the end result must either confirm or deny (falsify) the research hypothesis.

In the foregoing discussion of the cycle of research we can see a veil operating at three levels (tiers): the ontological level; the epistemological level; and, the methodological level. Chua (1986) makes it clear that the limitations of any research approach can only become clear when they are held up against and exposed to the challenge of alternative world-views. Objective realism to this extent can only be one world-view.

The process of exposing seemingly immutable worldviews to their advocates provides the first step in interpreting Foucault's metaphor of lifting the veil. Proposing alternative worldviews, obtaining support for competing assumptions, and realising the value of the research in theory and practice as Chua (1986, pp. 622-626) demonstrates with the critical alternative, illustrates how we may action the Foucauldian metaphor.

Unlike the passive, objectified, rationally bounded, utility maximising, agent constructions of human being in "mainstream accounting" (Chua, 1986, pp. 606-609), critical theorists harbour the view that states of existence (individuals and societies) possess historically constituted potentialities that are unfulfilled. In other words, states of being and material conditions are not exhausted by their immediate circumstances (Held, 1980, p. 234 [cited in Chua, 1986, p. 619]). However, critical theorists also recognise that:

human potentiality is restricted by prevailing systems of domination which alienate people from self realisation. These material blockages

operate both at the level of consciousness and through material economic and political relations. At one level, ideological constructs may be embedded in our modes of conceptualization, in our categories of commonsense and taken-for-granted beliefs about acceptable social practices (Lehman and Tinker, 1985 [cited in Chua, 1986, p. 619]).

We see in this comment that oppression and emancipation clearly fall within the purview of critical theory, and for good reason. The ontology held by critical theorists that: human beings are not restricted to a certain state; their being and their environment are not exhausted by their immediate circumstances (Held, 1980, p. 234); human beings are “able to recognize, grasp, and extend the possibilities contained in every being (Marcuse, 1968, 1941)”; “human potentiality is restricted by prevailing systems of domination which alienate people from self-realization” (Lehman and Tinker, 1985); “what a finite thing is and what it is not may only be grasped by understanding the set of relations that surround it” (Chua, 1986, p. 619), realize certain devastating possibilities for individuals and society if left unchecked.

For Kellner (1989):

Critical Theory is thus rooted in ‘critical activity’, which is oppositional and involved in a struggle for social change and the unification of theory and practice. ‘Critique’, in this context, therefore involves criticism of oppression and exploitation and struggle for a better society (p. 46).

In order to understand and explain social phenomena such as oppression, exploitation, and struggle more fully Kellner (1989) adds that:

one must contextualize one’s topic of inquiry within a comprehensive theoretical framework for social analysis and critique, so as to avoid illegitimate abstraction which would analyze a political or cultural phenomenon apart from its constitution in socio-economic processes (p. 47).

In critical theory there can be no theory of independent facts. Critical Theory on the other hand “frequently shows the relationship between ideas and theoretical positions” (Kellner, 1989, p. 445)⁴. Ideas are analysed in relation to their historical roots and social contexts. Given these criteria, critical theorists assert epistemologies that recognise the temporality of truth, and they totally eschew the notion of immutable meanings. Foucault (1980), for example, understands that

Each society has its regime of truth, its ‘general politics’ of truth: that is, the types of discourse which it accepts and makes function as true; the mechanisms and instances which enable one to distinguish true and false statements, the means by which each is sanctioned, the techniques and procedures accorded value in the acquisition of truth; the status of those who are charged with saying what counts as true (p. 132).

In other words, for Foucault, truth, is something of this world rather than something metaphysically derived. In Foucault’s (1980) work we can trace an ontology that draws close to some of the conditions for a critical ontology mentioned earlier and stemming from the work of Held, Marcuse, Lehman and Tinker (1985), Chua (1986), and Kellner. For example we can note Foucault’s (1970) frustration with the conditions established by Descartes’s (1979) empiricism and Kant’s (1965) transcendentalism when he states that from these loci and paradoxical situations

Man cannot posit himself in the immediate and sovereign transparency of a *cogito*; nor, on the other hand, can he inhabit the objective inertia of something that, by rights, does not and can never lead to self-consciousness (p. 322).

In keeping with the critical theorists notion of human potentiality Foucault (1970) sees that

⁴ Alvesson & Willmott (1992) refer to this view as a ‘non-objectivist’ understanding of ontology and epistemology from which Critical Theory proceeds.

Man is...always open, never finally delimited, yet constantly traversed
(p. 322).

In human beings' relationship to society as a whole Foucault (1980) recognizes for example, in the production of truth, human potentiality is limited by "regimes" and a "general politics' of truth" that determine and sanction what is to count as true, the specific techniques and procedures in the production of truth, and who in a milieu of relationships comes to represent the truth (p. 131). Foucault (1980) talks of the intellectuals' struggle against isolation and the risk of being manipulated and limited by "political parties or trade union apparatuses which control these local struggles" (p. 130). In Foucault's work, some of the struggles in France in the 1960s were around the prisons, the penal system, and the police and judicial system. These systems were allowed to develop in isolation and subject to "a whole naïve, archaic ideology." The devastating effect of this movement in Foucault's (1980) analysis makes

the criminal at once into the innocent victim and the pure rebel – society's scapegoat – and the young wolf of future revolutions (p. 130).

The "intellectual" cast in this struggle as well faces "obstacles" and "certain dangers" (Foucault, 1980, p. 130). One of the main obstacles and dangers that Foucault recognises is the alienation that the intellectual faces in a struggle for truth, and, the danger of not being heard. For example, the oppression brought upon the prison, upon the penitentiary, and upon the judicial system by "technico-scientific structures" (Foucault, 1980, p. 130) was made possible by a group whose:

lyrical little chant, heard only among a few small groups, and the masses who have good reason not to accept its valid political currency, but who also, thanks to the studiously cultivated fear of criminals, tolerate the maintenance, or rather the reinforcement, of the judicial and police apparatuses (Foucault, 1980, p. 130).

Foucault calls for a reconsideration of the function of the intellectual in society, an abandonment of the universal philosophies of the modern period, and “a new world view” (Foucault, 1980, p. 130).

2.3 How might we consider the collective unconscious as an unthought?

Jung (1959/1968) characterises the mind as consisting of three parts. The first, and that which is most available to us is “our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche” (Jung, 1959/1968, p. 43). The second part is the personal unconscious that Jung describes as “superficial” and “is really nothing but the gathering place of forgotten and repressed contents” (Jung, 1959/1968, p. 3). The third part is the collective unconscious, what Jung describes as “a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals” (Jung, 1959/1968, p. 43). The personal unconscious, the second part, rests upon a

deeper layer which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the *collective unconscious*. I have chosen the term “collective” because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals. It is, in other words, identical in all men and thus constitutes a common psychic substrate of a suprapersonal nature which is present in every one of us (Jung, 1959/1968, pp. 3-4).

Jung notes that we can only speak of the unconscious in so far as we are able to demonstrate its contents. The contents of the collective unconscious are constituted by the archetypes. Jung (1956/1967) makes the following important distinction between the conscious and the unconscious that indicates how we might come to recognise the archetypes as the contents of the collective unconscious:

Investigation of the products of the unconscious yields recognizable traces of archetypal structures which coincide with the myth-motifs,

among them certain types which deserve the name of dominants. These are archetypes like the anima, animus, wise old man, witch, shadow, earth-mother, etc., and the organizing dominants, the self, the circle and the quaternary, i.e., the four functions or aspects of the self or of consciousness (Jung, 1956/1967, para. 611).

For Jung (1956/1967), the archetype "has a characteristically numinous effect, so that the subject is gripped by it as though by an instinct. What is more, instinct itself can be restrained and even overcome by this power. . . ." (para. 225). Jung (1956/1967) adds that the archetypes fascinate, actively oppose the conscious mind and "mould the destinies of individuals by unconsciously influencing their thinking, feeling and behaviour" (para. 467). Sensing and intuiting, together with thinking and feeling, combine to form the quaternary. The quaternary defines the four functions of consciousness. Gray (1996) notes that one of these functions generally becomes the dominant function. The least used remains submerged in the unconscious. Gray (1996) also notes that thinking and feeling are regarded as rational, while sensing and intuiting are seen as non-rational.

Jung (1959/1968) begins his account of the collective unconscious by noting that "the philosophical idea of the unconscious, in the form presented chiefly by Carus and von Hartmann, had gone down under the overwhelming wave of materialism and empiricism, leaving hardly a ripple behind it" (para. 1, p. 3).

The remainder of this section on the *unconscious* will consider how we can understand and treat the following terms that constitute the vocabulary of analytical psychology (the human science that circumscribes this discussion of the unconscious), which has been credited by Jung's followers for initiating the following concepts: instinct, archetype, image, symbol, sign, allegory, mythological motif, mythologem, and myth. While rational thought can be considered as directing modern understanding (ontologies, epistemologies, and methodologies), how may a non-rational (sensing and intuiting) understanding through a discussion of the above terms allow us to realise a research methodology based on a psychic world view? According to a psychic world view it is suggested that the inherited truths of the past, press through from the

unconscious to influence the conscious truths of the present. According to the psychic view of knowledge what we can say about the present finds a reference not in metaphysics, nor in an unencumbered reflective individual mind, but in the intuitive comprehension of collectively cultivated myths.

Jung (1960/1969) correlates archetypal activity with instinct. He suggests that for each archetype there is an instinctual companion. Further, he declares the archetypes to be the psychic correlates of instinct and their reflection in consciousness. Segal (1998) suggests that an "instinct is a reflex action. An archetype is the emotional and intellectual significance of that action" (Segal, 1998, p. 39). This is strongly suggestive of Jung's observations that the archetypes represent the accrual of numberless repetitions of typical patterns of behaviour (Jung, 1959/1968, para. 99). From this we may understand the viewpoint that the human organism is born ready to respond to the patterns of seasons and the patterning of the world because these natural phenomena correspond to ancient rhythms that are part of our biological heritage. The life experiences of countless previous generations have implanted the rhythms of life upon the human existence of the present in the form of instinct and archetype so that the natural projections emerging from the human psyche fit the planet for which they were formed. This inherited predisposition to action and/or perception reflected in the instinct and the archetype has resulted from what Jung refers to as the "Crystallization of experience over time" (Jung 1953/1966, para. 151). As Jung (1964/1968) suggests with regard to the biological and intellectual interaction between instinct and archetype:

What we properly call instincts are physiological urges, and are perceived by the senses. But at the same time, they also manifest themselves in fantasies and often reveal their presence only by symbolic images. These manifestations are what I call the archetypes.... The unconscious ... seems to be guided chiefly by instinctive trends, represented by corresponding thought forms-that is, by the archetypes (p. 58, 67).

Segal (1998) clarifies the instinct/archetype distinction with an example:

Shutting one's eyes upon looking at the sun is clearly instinctual. Even feeling terrified or fascinated by the sight is still instinctual. By contrast, experiencing the sun as a god is archetypal. An archetypal experience is not any emotional event but only an overwhelming one, the extraordinariness of which stems exactly from the power of the archetype encountered through projection. Many, though certainly not all, phenomena experienced archetypally are experienced as gods. The key evidence of the modern withdrawal of projections from the physical world is the experience of the world as natural rather than divine (p. 40).

Archetypes, according to Jung, were not the result of the cross-cultural migration of symbols. He insisted that the archetypes and the patterns to which they gave rise were psychic in origin and would appear autochthonously, as what he referred to as "autochthonous primordial images" (1956/1967, para. 209). Gray (1996) notes how in his work Jung "pointed to the repeated appearance of the image of the fire-bearer along with its consistent association with the ideals of forethought and prudence as an example of the reappearance of the archetypal. These associations occurred on a worldwide basis, independent of the mechanisms of etymology and cultural transmission" (p. 50).

Jung warned that the archetype was not accessible as a thing, but was only able to be perceived insofar as its patterning influence was projected in the contents of consciousness as primordial images. He insisted that the archetypes were a set of formal invariants⁵ which, like the dual systems of crystals that give form to the molecules attracted to them, but are in themselves undiscoverable (1959/1968).

Again and again I encounter the mistaken notion that an archetype is determined in regard to its content, in other words that it is a kind of unconscious idea.... It is necessary to point out once more that

⁵ The Concise Oxford Dictionary of Current English 8th Edition, (1911/1990), suggests that in mathematics the term invariant refers to "a function which remains unchanged when a specified transformation is applied."

archetypes are not determined as regards their content, but only as regards their form and then only to a very limited degree.... Its form ... might perhaps be compared to the axial system of a crystal, which, as it were, preforms the crystalline structure in the mother liquid, although it has no material existence of its own. This first appears according to the specific way in which the ions and molecules aggregate. The archetype in itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given *a priori*. The (symbolic) representations themselves are not inherited, only the forms (Jung, 1959/1968, para. 155).

The autochthonous⁶ nature of the archetypes gives rise to (symbolic) representations that constitute mythic themes. These representations of primordial images arise out of the inherited forms of the collective and come to consciousness, and possibly thereafter the social world, clothed in the dress customary to the time and place of their arising. We can interpret Jung as suggesting that irrespective of time and place, the archetype, using the metaphor of the “crystalline structure” (Jung, 1959/1968, para. 155) is as it always was (indigenous or autochthone), as is also the possibility of its representation.

As the archetype is only a possibility of representation Jung also indicated that the archetype *an sich* was undiscoverable, because all of the archetypes were in his analysis contaminated one with another. Jung found it difficult to identify any one archetype without involving with it significant features of other archetypes. The clustering and the intermingling of archetypes has been demonstrated by von Franz (1970) and Edinger (1972). They illustrate how all of the elements of a net of associations centred in any one archetype can be traced to other archetypes.

⁶ *ibid.* p. 73., suggests that autochthons or autochthones are “the original or earliest known inhabitants of a country; aboriginals.” The adjective autochthonous from the Greek means “sprung from the earth.”

The undiscoverability of archetypes noted above is made even more pronounced when we consider Jung's (1956/1967, para. 294) suggestion that there are as many archetypes as there are typical situations in human life. This further suggests the existence of an incalculable number of archetypes. It also suggests that because of the possibility for overlap and imprecision in definition, the task of specifying the archetypes would be onerous if not impossible. Moreover, as Jacobi (1974) points out, if the number of archetypes is great, then the number of symbols associated with them is incalculably greater.

We can therefore develop an adjectival image of the archetype as: unconscious; instinctual; invariant; stereometric; autochthonous; indigenous (or aboriginal); collective; undiscoverable; numerous; imprecise; incalculable; nebulous; social; universal; and, inherited. Jung insists that without an image in consciousness to express it, the archetype remains inchoate, and in the form that it is described above.

Archetypes are also emergent, and recollecting Jung's statement above, "are not determined as regards their content, but only as regards their form and then only to a very limited degree" (Jung, 1959/1968, para. 155). Archetypes have the propensity to form images, and the image is what is projected in consciousness. Jung does not seem to be saying that all images are caused by archetypes. His interest in this area is in the images to which the archetypes give rise and like a photograph or a movie projector compels some of the contents of the collective unconscious onto the conscious. In the dreams and fantasies of human beings the contents of the conscious acts like a cinema screen. Powerful images of heroism, love, horror etc. had to have come from somewhere. What Jung is suggesting is that the images are part of an ongoing and co-evolving relationship between the divine and the real world of experience, articulated in the primordial images and human activity. In this regard Jung (1921/1971) notes

The primordial image is thus a condensation of the living process. It gives a co-ordinating and coherent meaning both to sensuous and to inner perceptions, which first appear without order or connection (para. 749 ff).

Jung (1921/1971) distinguishes a primordial image from any other image as follows:

I call the image primordial when ... the image is in striking accord with familiar mythological motifs. It then expresses material primarily derived from the collective unconscious, and indicates at the same time that the factors influencing the conscious situation of the moment are collective rather than personal....

The primordial image, elsewhere also termed archetype, is always collective, i.e., it is at least common to entire peoples or epochs (sic). In all probability the most important mythological motifs are common to all times and races....(para. 746 ff.)

In this passage we see that the primordial image is clearly associated with the experience of the archetype and the collective unconscious. An image not connected to an autochthonous experience is most likely charged from the personal unconscious and therefore not associated with primal experiences, and therefore not a primordial image. Jung appears in the passage above to conflate the three terms: primordial image; archetype; and mythological motif. This is consistent with the foregoing discussion of the unconscious. The intention herein has been quite clearly to treat these terms as related, but different, although they can be considered as 'collective' and 'common.' In other texts Jung uses the term mythological motif as he would for symbol. As Segal (1998) notes, symbols "are the actual pictures formed" (p. 40). There is the possibility of as many symbols as there are archetypes, and also many dimensions of a single archetype. Symbols are transmitted by acculturation, and in relation to a single archetype vary from culture to culture (Segal, 1998).

However, it is important to recall from Jung's cross-cultural studies the constant reappearance of the fire burner, albeit clothed in the dress appropriate to the time and place of its arising. Despite the cultural variations in shape, contour, colour and texture of the mythological motif (symbols or pictures of the primordial images), the universal archetypes, so determined by Jung, are capable of delivering primordial images that not only appeal to the bearers of different cultures, but are powerful enough to compel the people who represent

their culture to live out these symbols irrespective of whether their garments are made of silk or flax, cotton or bird feathers. As Jung has shown, sufficient imaginal content is projected to reveal a relative and identifiable archetypal form – incomplete, but adequate enough to enable an identification of the symbolised⁷.

Gray (1996) identifies many archetypal themes (forms) that Jung uses in the *Collected Works* including:

bird/spirit, boy, butterfly/resurrection, cave, child, city, conjunctio, crowds, crucifixion, daughter, demiurge, devil, dioscuri, divine child, divine harlot, divine son, dragon, family, father, fire, flowers, foot, giant, god and goddess, goddess, gods, guard, hand, healing serpent, jesters, king and queen, kore, lingam, lover in remote land, magic demon, mana personality, marriage, marrying the city, marrying the land, mistletoe, mouth, others, phallus, powerful animals, puer, quaternity, sacrifice, separation, shadow, speech, sphere, square, sun, tree, tree of death, tree of life, tree and snake, trickster/mercurius, twins, water, women, wood, worm, yoni, syzygy (p. 92).

As was noted earlier, Gray (1996) adds further multiplying and overlapping symbols representing these themes. However, each of these archetypal themes as Segal (1998) advises with his example of the archetype of the child, “is not the symbol of something else, but the symbolized itself. The archetype of the child, for example, refers not to any actual children but to itself. The archetype is irreducible. An actual child can symbolize the child archetype but not *vice versa*” (Segal, 1998, p. 41). The “empirical child” notes Jung, is not the “cause and pre-condition of the existence of the child motif.” Nor states Jung is the “mythological idea (primordial image) of the child...a copy of the empirical child

⁷ Unlike a sign or allegory that conveys fully the signified or allegorised “so that to know the meaning of a sign or allegory is to know the complete meaning of the signified or allegorised” (Segal, 1998, p. 42). A mythological motif (symbol) on the other hand conveys only a portion of the symbolised archetype.

but a symbol clearly recognizable as such: it is a wonder-child, a divine child, begotten, born, and brought up in quite extraordinary circumstances, and not - this is the point - a human child" (1959/1968, p. 21).

The archetype in other words is wholly unknowable. In Jungian parlance, while some parents might imagine their empirical child to be: a wonder-child, begotten, born, brought up in quite extraordinary circumstances, and approximates a primordial image that they may have, what they do not have is the divine child. What they have, symbolically attired, is a metaphor of the divine. Jung suggests that in our attempts to circumscribe and gain an understanding of the unknowable we engage in the following linguistic process:

An archetypal content expresses itself, first and foremost, in metaphors. If such a content should speak of the sun and identify it with the lion, the king, the hoard of gold guarded by the dragon, or the power that makes for the life and health of man, it is neither one thing nor the other, but the unknown third thing that finds more or less adequate expression in all these similes, yet - to the perpetual vexation of the intellect - remains unknown and not to be fitted into a formula (Jung, 1959/1968, para. 267).

2.4 How can we consider an archetype as a metaphor?

The collective unconscious therefore, finds expression through the archetype that becomes. James Hillman (1975) said of the archetype that:

The curious difficulty of explaining just what archetypes are suggests something specific to them. That is, they tend to be metaphors rather than things. We find ourselves less able to say what an archetype is literally and are more inclined to describe them in images. We can't seem to point to one or to touch one, and rather speak of what they are like. Archetypes throw us into an imaginative discourse. In fact, it is precisely as metaphors that Jung ... writes of them, insisting on their indefinability.... All ways of speaking of archetypes are translations from one metaphor to another. Even sober operational definitions in the language of science or logic are no less metaphorical than an image that represents the archetypes as root ideas, psychic organs, figures of myth, typical styles of existence, or dominant fantasies that

govern consciousness. There are many other metaphors for describing them: immaterial potentials of structure, like invisible crystals in solution, or form in plants that suddenly show forth under certain conditions; patterns of instinctual behavior like those in animals that direct actions along unswerving paths; the genres and topoi in literature; the recurring typicalities in history; the paradigmatic thought models in science; the world-wide figures, rituals and relationships in anthropology (p. xiii).

Brown (1977) considers that

In the broadest sense, metaphor is seeing something different from the viewpoint of something else, which means in terms of the arguments presented so far, that all knowledge is metaphoric (p. 77).

The 'something different' with respect to the collective unconscious are the unknowable archetypes. The 'something else' are the 'descriptions in images' and the 'imaginative discourse' that the archetypes throw us into "when we attempt to speak of what they are like" (Hillman, 1975, p. xiii). About things that we can know, allegories and signs serve as the reference or understanding for the signified. The signified invites a description of it, and vice versa, the description directs us to the signified. However, the indefinable nature of archetypes, as Hillman reminds us, means that all "ways of speaking of archetypes are translations from one metaphor to another" (From Hillman above).

Brown (1977) brings to our attention a "cognitive aesthetic theory" of metaphor that can be considered as an "alternative logic of discovery" (p. 80). He insists that "metaphors are our principal instruments for integrating diverse phenomena and viewpoints without destroying their differences" (Brown, 1977, p. 79). For example, the symbol (mythological motif) of the divine (archetypal) child, which may well be an empirical child, or a representation of him or her, loses nothing as a symbol of the symbolised divine child. Therefore, the integrity of each is maintained in the transfer and translation from the one to the other – from the symbolised to the unthought.

Brown (1977, pp. 80-88) offers five principal tenets to his cognitive aesthetic theory:

Metaphor involves a transfer of one term from one system or level of meaning to another;

If taken literally, the metaphor must be patently absurd;

Metaphors are intended to be understood;

Metaphors must be consciously “as if”;

There is a distinction between iconic and analogic metaphors.

Each of these tenets will be considered briefly below.

2.4.1 Metaphor involves a transfer of one term from one system or level of meaning to another

Brown (1977) sees the transfer as involving not only words but also signs or groups of signs. This has the effect of extending the discourse that can be transferred. Borrowing from Aristotle, Brown indicates that the transfer shifts the discourse from one system of meaning, from one signification, or symbolised in the case of archetypes, to another signified or symbolised.

In transferring our understanding of a symbol from one symbolised to another, metaphor offers the opportunity for the newly symbolised, and the symbol, to be seen differently as a result of this new relationship.

2.4.2 If taken literally, the metaphor must be patently absurd

Following on from Halliday's (p. ff. 3) explanation of metaphor that is outside of the generally accepted application of a discourse, the absurdity principle recognises that an incongruent application of a discourse suggested by this tenet should stop us in our tracks and reveal to us a new and refreshing awareness. Brown (1977) suggests that “the conjunction of contraries forces us.....to see for ourselves” (p. 81).

2.4.3 Metaphors are intended to be understood

Brown (1977) here is alerting us to the psychological distance that we should accept between a symbolising discourse and a symbolised before the relationship between the two becomes overly absurd. On the other hand, Brown (1977) is also seeking to avoid the distance between the symbolising discourse and the symbolised becoming too close, as is the case with literal applications, that the symbolising discourse is not absurd enough to bring about a refreshing awareness. Using his example of the *sweet innocence of the child*, Brown suggests that literally there is insufficient space between the symbol *sweet innocence* and the symbolised child. At the other extreme, *the sweet innocence of the hypotenuse* is ridiculous because the symbol and the symbolised operate at too distant and, different levels to generate new and meaningful juxtapositions. The buttressing however, involved in the application *the sweet innocence of the hangman* can suggest an articulation of new meaning between the symbol *sweet innocence* and the symbolised hangman.

2.4.4 Metaphors must be consciously “as if”

This tenet suggests that metaphors must not only be absurd, but they must be literal as well. In other words the symbolised must not cease to be availed of some of the qualities of the symbol. Although as Brown (1977) notes

This vision itself requires us to suspend commitments to literal reality and to take seriously our poetic or theoretical fictions... In metaphors a logical or empirical absurdity stands in tension with a fictive truth (pp. 83-84).

The ‘as if’ quality that we want to retain in metaphors requires that we continuously recognise the original meaning in the symbol before it was transferred to a new symbol such that for example in plumbing discourse the elbow in the ‘elbow of the pipe’ is literally a biological elbow, and poetic enough to be considered as a bend, or an angle as well.

The value in retaining the ‘as if’ is that we continue to observe the metaphoric in the literal, and, the ability to believe that symbols like lions and the sun, can be literally true of a symbolised. The danger in not retaining this bi-focal view on

knowledge is that one side may collapse, and along with it the condition that made the refreshing awareness possible in the first place.

2.4.5 There is a distinction between iconic and analogic metaphors

Brown (1977) considers that an understanding of the above four tenets makes possible a distinction between iconic and analogic metaphors. For Brown (1977)

An *iconic* metaphor creates the object or image as a unique entity. It shows what a thing is. An *analogic* metaphor creates an image by contrast or comparison – it shows what a thing is like (p. 85).

A statue, a photograph, an organisational chart according to Brown (1977) each allow us to consider the entity in its uniqueness much like the relationship between a sign and that which it signifies. The correspondence between the two is roughly one to one. A photograph of Paul Holmes for example, a well-known New Zealand television personality and television host, is iconic. The space between the sign and the signified is minimal. As an act of mischief, if someone were to shade in a moustache on the photograph of Paul Holmes, then the space between the sign and the signified would push out, especially for people who see the modified sign as signifying elements of Adolph Hitler who was the leader of the Nazi Party in Germany. The relationship between the sign and the signified has now become analogic. The real Paul Holmes can now be compared to the discourse of Adolph Hitler and all of the refreshing issues and emotions that this revised correspondence calls up out of the newly formed juxtaposition.

To be consciously 'as if', we would need to consider that aspects of Adolph Hitler by virtue of the discourse that is generally accepted about him, literally likewise belong to Paul Holmes. Respectively we would need to hold as metaphoric all that we believe is literal.

If we were to explore further the possibility of traces of an archetype in the sign, in the above case from Jung's research, Adolph Hitler symbolised the ancient German war god Wotan, then the modified photograph, the sign, can be said to be encrypted with mythological motif. The mischievous act of sketching in a

moustache on a photograph of Paul Holmes has unwittingly exposed us to the need for epistemologies of the unconscious.

The analogic consideration of metaphor and the tenets of transfer, absurdity, understandability, and 'as if', offer a workable framework for exploring the contents of the unconscious.

2.5 How do researchers undertake an analysis of metaphor? - The terminology of representation: discourse, image, language, signification, text, message.....

The question of just what to analyse as a sign from the available terminology relating to representation leads to a consideration of semiotics, that is, the study of signs. As Hodge and Kress (1988), quoting Saussure (1974) note, semiotics has been defined as 'the science of the life of signs in society' (p. 1). At the heart of semiotics claims Lacey (1998) "is the study of language" and how language shapes "human beings' perception of and thoughts about the world." Semiotics, adds Lacey, is also a tool for analysing images (p. 56).

Following on from the foregoing discussion of metaphor, Lacey (1998) informs us that for Saussure the sign is the sum of the signifier and the signified, adding that the:

signifier is the perception of the sign's physical form which may be material, acoustic, visual, olfactory or a taste; the signified is the mental concept that we learn to associate with that object (p. 57).

While in research analysis is undertaken of the signifier to establish a mental concept of the signified, Lacey (1998) notes that in the analyst's perception of the sign, the signifier and the signified are inseparable. As Hodge and Kress (1988) point out what:

he (Saussure) has done, then, is to establish the sign, and hence semiotics, in a realm between two material planes, the world that signs refer to and the material that composes the sign itself (which in fact comes from the same material world) (p. 24).

The two are separated out in situations of inquiry when the identity of the real thing is unclear so that the information, signage, or content that we collect about the signified can be buttressed to it to form a meaning pattern. The metaphor informs the metaphorised, and not the other way around.

2.5.1 Saussure and language as sign

Saussure (1974) formulated verbal language as a sign system. The study of the meaning of language as a sign system is enabled by Saussure's categorisation of language as first, the system of rules that underlie the sign system (*langue*), such as grammar, and second, the articulation of the signs (*parole*), such as speech, writing or pictures. *Langue* and *parole* contribute to an analysis of the internal structure of language, and do not involve the relationship of language to any external referents as is more typical with a Foucauldian genealogical study (Fairclough, 1992). While Saussure (1974) acknowledged the external determinants of language, he proposed to confine his work to the internal factors. He thereafter refined his interests further by excluding *parole* as an impossible task and focused on *langue* and the rules of the sign systems such as grammar (Hodge & Kress, 1988).

While the rules of grammar contribute greatly to the meaning of signs, Saussure refined *langue* analysis by studying the stages of language at a point in time (the synchronic), and also by studying the changes in *langue* over time (the diachronic). Taking a sentence as an example of a sign unit, a synchronic grammatical analysis would involve the study of any of the nouns, verbs or subjects relative to comparative uses in other sentences at that point in time. A diachronic analysis by contrast would involve a study of the complete sentence and the meaning of the verb for example in the context of that sentence (Hodge & Kress, 1988).

To obtain a mental picture, an image, of how Saussure perceives an analysis of signs, Lacey (1998) pictorially depicts the synchronic as a vertical axis, and the diachronic as a horizontal axis. This is consistent with Saussure's description of synchronic language meaning and diachronic language meaning respectively as paradigmatic and syntagmatic planes (Hodge & Kress, 1988, p. 16). Lacey (1998) explains that when we study a still from a film, or a freeze frame from a

video we are in effect adopting the synchronic dimension. But this picture originates from outside the sign unit, such as a news item in which it is located. Like the noun 'cat' it has associated meanings and uses that are paradigmatic, or in a vertical relationship to other relative uses and meanings of cat such as domestic animal, pet, wild animal, beast, mammal. In other words as Lacey (1998) notes there "is always more than one sign in paradigms" (p. 63). In other words the noun cat raises more than one signifier, or more than one paradigm in the lexicon of Saussure.

Lacey (1998) understands that we can then come to see a syntagm, a horizontal sequence, as a series or combination of paradigms. He notes that the:

syntagm then anchors the meaning of individual signs (from the paradigms) by creating a context; in other words, it helps us to choose the appropriate paradigm of a sign (p. 63).

Noam Chomsky's well known phrase, 'Colourless green ideas sleep furiously' while grammatically correct (it contains a subject, a verb and an adjective) in langue, is a nonsense in that it provides no meaning. As an analogic metaphor the notion that ideas sleep could well gain some acceptance with some readers. But to offer the proposition that they are both colourless and green is a nonsense as is the notion that ideas exercise a pattern of sleep that is furious. Fury is more generally a paradigm or a metaphor associated with animals or storms. While we could be convinced that ideas can exercise a certain pattern of sleep, 'sleep furiously' would be difficult to accept, and would not therefore furnish any new meaning.

Lacey (1998) advises that:

Paradigms, by their very nature, expand the possible meanings of a sign; the syntagm prevents confusion by limiting the number of meanings (pp.63-64).

The dimensions of meaning possibility created by the interaction of paradigms and syntagms are useful in both language analysis and image analysis (Lacey, 1998).

In regard to propositions as the unit of sign, Wittgenstein (1921), suggests that determining the meaning of the real material occurs syntagmatically and only in certain paradigmatic combinations when he states that:

4.01 A proposition is a picture of reality. A proposition is a model of reality as we imagine it.

4.011 At first sight a proposition – one set out on the printed page, for example – does not seem to be a picture of the reality with which it is concerned. But neither do written notes at first sight seem to be a picture of a piece of music, nor our phonic notation (the alphabet) to be a picture of our speech. And yet these sign-languages prove to be pictures, even in the ordinary sense, of what they represent...

4.021 A proposition is a picture of reality: for if I understand a proposition, I know the situation that it represents. And I understand the proposition without having had its sense explained to me (cited in Hodge & Kress, 1988, p. 25).

2.5.2 Message and text

Hodge and Kress (1988) point out that the “smallest semiotic form that has concrete existence is the message” (p. 5). In other words the message, however many words there are in it, or how cluttered a picture might be, is for Hodge and Kress (1988) the smallest sign unit that conveys meaning. Unlike Saussure who chooses not to involve the external influences in his consideration of semiotics, Hodge and Kress (1988) apply semiotics to social communication and signification when they note that:

The message has directionality – it has a source and a goal, a social context and purpose. It is oriented to the semiotic process, the social process by which meaning is constructed and exchanged, which takes place in what we call the semiotic plane. The message is about something which supposedly exists outside itself. It is connected to a world to which it refers in some way, and its meaning derives from this representative or mimetic function it performs (p. 5).

Clearly for there to be a semiotic exchange, meaning must be transferred. Signifying messages must make sense for there to be a representation of the real material to which the message refers. The sign languages either in pictures or words that represent the communication are what are referred to as text. Hodge and Kress (1988) advise that:

We (they) will use 'text' in an extended semiotic sense to refer to a structure of messages or message traces which has a socially ascribed unity. 'Text' comes from the Latin word *textus*, which means 'something woven together...text is the concrete material object produced (p. 6).

The existential status of text is clarified by Thompson (1984) when he suggests that the:

text may be conceived, according to Ricoeur, as a work of discourse⁸ submitted to the work of inscription. By virtue of being realized in writing as distinct from speech, the text acquires an autonomy with regard to its author, with regard to the social-historical conditions of its production, and with regard to the limits of ostensive reference (p. 195).

The understanding that we have of text is that text is: inscribed, written, autonomous, concrete material. Text has socially ascribed unity and refers to a structure of messages that it traces. As Hodge and Kress (1988) point out:

Both text and message signify the specific social relationships at the moment of their production or representation (p. 6)

In the work of Hodge and Kress (1988) we see a tendency to see text as not only referring to the mimetic plane where meaning accrues in the context of the message, but also that text has a relationship to discourse that refers more to the semiotic plane.

⁸ Thompson here is referring to discourse as verbal speech, the act of speaking, and not to the external conditions that make speech and text possible.

2.5.3 Discourse

In keeping with the materialistic ontology of Foucault, signs, messages, texts, images, and language clearly have both a semiotic and a mimetic function. Foucault does not reject either, but embraces the analysis of both within his own two epistemologies: archaeology and genealogy respectively. As Reed (1998) notes with regard to Foucault's conception of discourse:

Discourse does not just signify and represent socio-organizational reality; it defines the structure and content of that reality. We are made by discourse (p. 195).

However, for Foucault there is no totalising theoretical explanation for the way that we, and the things that make us, are made. As Reed (1998) notes:

Foucault abjures any intention of treating discursive formations as cultural expressions or representations of general movements in history and society (p. 194).

Discursive formations (or discourses, see Fairclough, 1992, p. 40) are made up of and made by material and socio-linguistic practices which is supported by what Foucault calls a "strategy", a common institutional and political pattern or tendency (Cousins and Hussain, 1984, p. 85). Du Gay (1996) interprets this point as suggesting that Foucault (1972, 1979) sees discursive formations (discourses) as strategies - ordered patterns and tendencies that bring about the conditions of existence for certain objects such that we can only signify (speak, write, draw, read, interpret) them in particular ways. Interpreting du Gay in the context of the forgoing consideration of metaphor and signification, discursive formations cannot be reduced to and understood mimetically. As Reed (1998) notes:

They (discursive formations) must be seen as configurations of statements, techniques, instruments, interventions, and norms held loosely together by a body of anonymous historical rules directed to the practical exercise of power and control in specific organizational sites such as asylums, prisons, and hospitals (p. 194).

Reed (1998) adds that:

Such practices provide the 'conditions of possibility' for some discursive formations, such as the discourse of enterprise to establish a privileged position within certain historical and temporal contexts (p. 194).

Truth claims in an archaeological analysis rest on a "pure description of discursive events" (Foucault, 1972, p. 27) which as Kearins (1997) notes "assumes that human beings are given and do not create for themselves 'their history, their economics, their social practices, the language (langue) that they speak, the mythology of their ancestors...' because these are "governed by rules that are not all given to their consciousness" (Foucault, 1972, pp. 210 – 211 [cited in Kearins, 1997, p. 17]).

With genealogy, the rules and conditions of possibility suggested by a Foucauldian discourse are not just the rules of linguistics or langue (although mimetics must be subject to certain rules), but the rules that elevate a discourse, or signifier, to a powerful and privileged position. These rules in time become subject to competing discourses "which struggle to displace and replace dominant discourses and the techniques of government which they require" (Reed, 1998, p. 194). This domain of contestation and struggle, determination and existence, is the domain of semiosis that was left undone by Saussure and considered important by Hodge and Kress (1988). This domain of rules must also be seen as an unthought. For this reason Reed (1998) refers to the rules and conditions as "a body of anonymous historical rules" (p. 194) because the discourses that they permit are determined by historical conditions and do not come with a full explanation of the reasons for their existence and ascent. Why for example, some syntagms become common currency is not fully explained by an analysis of a syntagm, or of the paradigms that contribute to its meaning.

Archetypal discourse about heroes and magicians, warriors, beasts and a Holy Grail, like enterprise discourse on the advice of Foucauldian explanations for the reasons for things, will in turn be subject to certain enabling rules and conditions. These rules and conditions as they relate to the media will be

directed towards the exercise of power and control not unlike that of the asylum, the prison, and the hospital that were the focus for Foucault's work.

Reed (1998, pp. 194-198) suggests that there are several implications provided by Foucault's formulation of discourse that are crucial for organisational analysis. Each of these implications will be discussed below for the influence they may bring to our understanding in an analysis of television signs.

First, Reed (1998) is suggesting that archaeology and genealogy (not terms that Reed uses in his paper) are equally important in an analysis when he suggests that "it (discourse)...refuses to prioritise or isolate...the linguistic, rhetorical, symbolic and communicative components of discursive formations from their physical, technical, organisational and political elements" (p. 194). In this regard, Fairclough (1992) (whose work is not used by Reed in the way used here) laments the limited success that individuals who work in language studies and social theory have had at synthesising the two areas. While a number of individuals do recognise that changes in language use are linked to wider social and cultural processes, Fairclough (1992) admits that much of the work to date in these two related areas tends to overemphasise one area and under-emphasise the other. In the work of Halliday (1985/1996) and Pecheux (1982) for example, Fairclough (1992) suggests (in the lexicon of Foucault) that in the former, archaeology is well developed and genealogy undeveloped, whereas in the latter the reverse situation prevails in which social theory is more sophisticated but linguistic analysis is treated much too narrowly.

Fairclough's (1992, 1995) response to the ambivalence in the way that archaeology and genealogy have been treated by researchers is to show that discourse is three dimensional. Fairclough (1992, 1995) also shows that Foucault incorporates archaeology within genealogy without losing a clear sense of either. Fairclough (1992) explains that any:

discursive "event" (i.e. an instance of discourse) is seen as being simultaneously a piece of text, an instance of discursive practice, and an instance of social practice. The "text" dimension attends to language analysis of texts. The "discursive practice" dimension...specifies the nature of the processes of text production

and interpretation...The "social practice" dimension attends to issues of concern in social analysis such as the institutional and organisational circumstances of the discursive event and how that shapes the nature of the discursive practice, and the constitutive/constructive effects of discourse (p. 4).

At the level of language analysis, Fairclough (1992) sees text in the way specified earlier noting that, "it is quite appropriate to extend the notion of discourse to cover other symbolic forms such as visual images, and texts which are combinations of words and images, for example in advertising" (p. 5). At the discursive practice level analysis might look to for example the types of discourses are drawn upon, and how they are combined and used. Fairclough advises that his use of the term discourse without an article refers language use in the three dimensional way (1992, p. 4), whereas his use of the term discourse with an article such as "a discourse", "discourses", "the discourse of biology", refers more to "language use seen in a particular way" (1995, p. 2). At the social practice level, changes in organisation and culture are to Fairclough to a significant extent the result of changes in discourse practices. John Urry (1987) for example, explains how the discourse of the market has affected social relations, and social professional identities of people working in the public sector. He discusses that in education, educationalists find themselves involved in activities that are largely defined by new discourse practices i.e. practices that are suggested by the discourse of marketing, and are advised to do so under existing practices such as teaching children. These new ways of seeing come without clearly defined boundaries and in the relationship that educationalists have with stakeholders, learners, children, and parents become repackaged as "consumers", "clients", and courses or subjects that are taught, in the lexicon of the market, become "products." More subtly, the language of education can change to the extent that educationalists begin to use the language of the market in their work in place of the language that is more typical in educating children. A process of colonisation ensues whereby the children take on this new language and the meanings that it encourages.

The second implication provided by Foucault's formulation of discourse (from Fairclough we can now understand discourse as a three dimensional model)

according to Reed “is that it treats discourse as constitutive of social reality” (Reed, 1998, p. 194). As Foucault (1976) writes in *Birth of the Clinic* we:

are doomed historically to history, to the patient construction of discourses about discourses, and to the task of hearing what has already been said (1976, xvi).

As we saw above, taking as an example the work of John Urry, the stakeholders of the school will eventually absorb the language of the market and use it in various environments that will then in turn contribute to the moulding and shaping of other realities. Semiotically, or archaeologically, what this process suggests is that a discourse is changing, and it is discourses at the level of text that signify and can be applied metaphorically to change and create certain objective realities and signifieds.

The third implication provided by Foucault’s formulation of discourse is that the formulation “sybiotically ties the construction, articulation and reformulation of discourse to the exercise of power and control...through which individual minds and bodies are normalized and disciplined” (Reed, 1998, p. 194). In other words, archaeologically speaking, signifying discourses with which a community engages as knowledge and truth, are related to a body of amorphous historical rules and the various technologies of discourse production dedicated to the practical, purposive, and discursive exercise of power over individuals. As Foucault (1984) claims that:

Discourse is not simply that which translates struggles or systems of domination, but is the thing for which and by which there is struggle: discourse is the power which is to be seized (p. 110).

The imperative that discourse analysts place on the discursive practices level of discourse analysis is related to the constitutive effects that discourse has on human subjects. Discourse predetermines the linguistic categories through which human subjects are acted upon by technologies that are directed towards particular strategies of power and control. Reed (1998) suggests that the discursive processes of power and control are in Foucault’s analysis achieved

“by literally talking subjects into existence and objectifying the underlying conditions of possibility for their treatment” (p. 196).

The fourth implication in a Foucauldian discourse analysis encourages an ascending rather than a descending approach to an analysis of power relations and processes. In a textual discourse analysis, an analysis at the level of text, the recognition of power and control tendencies in the ascending view would suggest that amorphous technologies of power are at work in “micro-mechanisms and practices” (Reed, 1998, p. 196). We could therefore assume that the detection, or the conditions of possibility for power and control are “employed and exercised through a net-like organization” of a certain kind (Reed, 1998, p. 196). The detection of power and control in the ascending view moves power and control away from power perceived as descending and at a central location and instead “sees the micropowers dispersed within different locales throughout the social body” (Dean, 1994, p. 156 [cited in Reed, 1998, p. 195]). Metaphorically, power conceived in this sense operates like an invisible spider’s web.

The fifth implication in a Foucauldian discourse analysis as Reed (1998) notes “is consistent with Foucault’s demand for an agentless conception of power/knowledge discourse in which” (p. 197):

Analysis should not concern itself with power at the level of conscious intention or decision...and it should refrain from posing the labyrinthine and unanswerable question: Who then has power and what has he in mind (Foucault, 1980, p. 97).

Foucault’s agentless conception allows a consideration of power and knowledge as an unconscious, and therefore as an unthought. The unthought contemplated here are the discursive practices involving technologies in a web-like network of localised resources that provide human beings with the means to produce, distribute, and consume discourses in particular ways. But, in Foucauldian theorising these particular ways are inconsistent with a descending and hierarchical order of things. In a grammatical exercise for example, the choice of one word over another, of a particular subject material, the choice of noun, the actions that named thing undertakes find their inspiration not in the

underbelly of some extravagant and highly publicised strategy, nor in the minds of the people who created the strategy, but in the technologies of power and knowledge that are local to, and networked to the discourse production process.

2.6 Can television media be considered as mythical text?

In Chapter 1 it was noted that the aim of this thesis is to explore the unconscious patterns in television news and current affairs programmes as an unthought. In particular it was noted that special attention would be paid to exploring the archetypal patterns of the King's Courts that emanate from the collective unconscious. The purpose of this section is to suggest that with robust tools, these primordial entities can be located in everyday television media programmes.

Jung (1953/1968) is insistent that myth:

is the primordial language natural to these psychic processes, and no intellectual formulation comes anywhere near the richness and expressiveness of mythical imagery (p. 25).

However, because myths are limited in conveying the unconscious (Jung, 1953/1968, p. 25), this section will also consider that interpreting these programmes in the context of the objective for the thesis, poses a number of difficulties. In the first instance, one of these difficulties is epistemological. We are required on the one hand to treat news and current affairs programmes as myths. That is, the way in which we approach an interpretation of the news as truth requires a methodology that involves an analysis of myth to disclose the meaning invested in the archetypal symbolism involved in it.

On the other hand, epistemologically, to view the news and salient affairs of the day as mythically invested is to posit a somewhat different domain and use for primordial symbolism than for example, the deep spirituality of poetry, the eternal themes of Shakespeare, George Lucas's Star Wars Trilogy, or the activities of the ancient Gods. This view of the news as myth in the way that myth has been defined, is to see that primal symbolism is a common and

ongoing feature of the landscape, that for the most part, consumers of the news product, regard as the truth.

The texts that we consume, but don't necessarily interpret, are woven with primordial historical experiences that are subject to many different meaning possibilities. Without this treatment of news as myth, we must be able to accept that the primordial content that we find leads to the assertion that the news events of the day are myths of a kind, and that the daily news lends itself to a primal interpretation of daily happenings.

In archetypal psychology, that movement originating with Jung (Griffin, 1989, p.1), myths are the repository for the expression of the archetypes, and the articulation of the archetypes as metaphors. It seems perfectly sound therefore, on this basis to suggest that whenever archetypes are articulated as metaphors that the material we are surveying can be referred to as myth. Segal (1998) argues that, "Myths are more than archetypes. They are stories that, read symbolically, contain archetypes" (p. 43). Jung interprets as projections not only nature myths but all other kinds of myths as well. Jung says that, "in fact, the whole of mythology could be taken as a sort of projection of the collective unconscious...Just as the constellations were projected into legends and fairytales or upon historical persons" (1960/1969, p. 152). Hero myths, for example, are projections onto human beings of a divine status: "the hero myth is an unconscious drama seen only in projection, like the happening in Plato's parable of the cave. The hero himself appears as a being of more than human stature" (Jung, 1956/1967, p. 391). Even Moderns as Segal notes, "while often professed atheists, still create myths by projecting onto their fellow human beings exaggerated qualities that turn them into superhuman figures" (Segal, 1998, p. 6).

Jung has shown, despite the ontological relativism involved in his theory, that myths can be used to establish the collective unconscious. A significant initial step in the proof is the demonstration of the universality of motifs that are provided by the myths (Segal, 1998, p. 8). As Jung says, "The material brought forward – folkloristic, mythological, or historical – serves in the first place to demonstrate the uniformity of psychic events in time and space" (1960/1969, p.

227). It is these transcendental properties of the archetypes that find a uniform explanation in metaphor that make the application of Jung's theory rich with explanatory power. The notion of historical inheritance, of the past in the present, finds favour as has already been noted in the work of Foucault in the notion of intertextuality.

Segal (1998, pp. 10-11) signals a number of difficulties involved in interpreting the motifs. The first difficulty relates to the notion already considered that archetypes are metaphors because they are an unconscious unthought. This means that we can never be sure whether the signifiers for the signified archetype(s) are adequate. What is suggested is that the metaphorical application of the encryptions for the archetypes are analogic rather than iconic. As Jung (1959/1968) reminds us:

in the last analysis, therefore, it is impossible to say what its (myths) contents refer to. Every interpretation necessarily remains an 'as-if.' The ultimate core of meaning may be circumscribed, but not described (p. 156).

The uncertainty about the adequacy of an 'as-if' signification encourages the second difficulty of being able to recognise the motifs in myths as archetypal symbols. Chapter 3 and Chapter 4 will explore some of the discourses that circumscribe the shadow, the trickster, the warrior/hero, and Hermes archetypes with the purpose of establishing a typology for these archetypes.

Once symbols are recognised as archetypal, the third difficulty then presented is how to interpret the symbols archaeologically, and genealogically? What meaning for example, do the symbols invite at the textual, discursive practice, and social planes? These issues of signification, of recognition, and of interpretation will be considered more fully in a discussion of methodology in Chapter 5.

2.7 What does “lifting the veil of the unconscious” mean for research?

2.7.1 Jung and Postmodernism

In the section entitled *Foucault and the Unthought* I argued that the concept of the Unthought was pivotal to this thesis as a postmodern project, particularly, on the one hand, from the perspective of Foucault. Foucault (1970) had suggested that:

the whole of modern thought is imbued with the necessity of thinking the unthought (p. 327).

But on closer inspection we were able to see that the competing ontologies and epistemologies presented by postmodern discourse, the necessity of thinking the unthought need not necessarily die along with the moderns. For example, thinking the unthought from materialist a perspective in relation to discourse, power, and truth, is a typically postmodern thing to do. The objects of knowledge have changed, but not the tendency to understand the conditions for their existence.

In this section I develop the proposition that archetypal psychology, on the other hand, from the perspective of Jung, can be considered postmodern in the way that postmodernism has been considered in this thesis. The rationale for this proposition is one of legitimacy: namely, the possibility of arguing that the evidence for the collective unconscious can be considered as evidence for the unthought leads to credible outcomes. Irrespective of the ontological differences between Foucault and Jung, the materialism evident in Foucault's work, and the psychic explanation for the order of things expressed by Jungians, the truth claims that a psychic epistemology would encourage (the meanings that archetypal discourses contribute to a text for example), must count as evidence for the unthought.

In the first instance, subscribing to a psychic reality such as the collective unconscious, and an acceptance that the content of the collective unconscious at best are revealed as to their form (and not their substance) as metaphors, are as we saw in the work of Hoy (1991, 1993), characteristically postmodern

attitudes. There is no single, privileged, or unique way to think the unthought (Hoy, 1993, p. 236). Thinking the unthought on this particular recommendation is an attitude; an attitude about the possibility of otherness, more akin to an ontology or world view, rather than a paradigm, or epistemology. Jung's acceptance that the archetypes are "wholly unknowable" and best described metaphorically makes it clear that he was comfortable not to "make completely manifest the unthought or unsaid" (Hoy, 1993, pp. 235-236). Nor can we argue did Jung, in typical postmodern fashion, give up trying to think the unthought "without believing that they (he) can capture them in a theory that would make them completely transparent" (Hoy, 1993, p. 236).

Furthermore, Griffin (1989) contends that it is Jung's outright rejection of the central tenets of the modern world view, three of which he explains in detail, that circumscribe Jung's work as postmodern. The first of the doctrines rejected by Jung is the mechanistic view of nature in which natural things (non-human things) are regarded as being wholly devoid of sentience, self-determination, and the power to affect, or be affected at a distance. In this way of thinking, all causation was regarded as efficient. Like for example, the internal functioning of a clock, from the energy stored in the wind-up mechanism to the big and little hands on the clock face. The second of the rejected modern doctrines attributes all knowing to sensory perception (empiricism). In this condition all extrasensory perception, or non-sensory perception is denied, and we can know nothing apart from what comes to us contiguously through our senses. The third rejected doctrine denies any divine presence.

Griffin (1989) notes that Jung retains the "formal commitment of modernity to rational empiricism" (p. 6). But as I have noted in an analysis of Jung's work, Jung makes the psyche, or soul central. For example, in his collected works Jung (1958/1969) states that "Psychic existence is the only category of existence of which we have immediate knowledge" (p. 769), and sensory perception is denied in favour of non-sensory perception, thereby overcoming the limitations imposed by regarding all causation as contiguous. The denial of the sensate empiricism of modernity to this extent makes way in Jung's system for the necessity of causation and action, at and from varying spatial and

temporal points of reference, and the role therein of the collective unconscious. This brings to mind Foucault's statement that "We are doomed historically to history." In the way that Jung attributes much of the present with the past, a familiarity with our own collective mythologies could be quite disconcerting for our personal conscious.

On the matter of the divine in relation to God, myth, and non-sensory perception, Jung has the following to say, "it is not that God is a myth, but that myth is the revelation of the divine life in man. It is not we who invent myth, rather it speaks to us as a word of God...We cannot explain an inspiration" (1963/1965, p. 340). But, as I have stressed previously, we can only do our best in describing inspiration in metaphor. The denial of the influence of the soul in much of modern thought, as Griffin (1989) explains led to the deistic view that suggests that "God exerted no further influence in the world after the initial act of creating it" (p. 5). An atheistic view of the world became available to the world of thought, and theism, or theology another. These two ways of considering the reason for existent things developed independently of each other. Jung's work stands outside both of these schools of reasoning. The centrality of the soul in his work derives from his convictions about the unconscious unthought and the influence of the archetypes on human behaviour and the explanations that they offer to meaning.

Unlike the atheistic materialism evident in modernity, for Jung, the divine is close at hand all of the time. Jung characterised the archetype of the self as a God symbol believing that deep within the psyche, there is an image of perfect balance and perfect wholeness. This image, the self, according to Jung, is what is most often reverberating when people refer to a God (1958/1969, para. 231) remarking that:

The content of all such symbolic (God) products is the idea of an overpowering, all-embracing, complete or perfect being, represented by either a man of heroic proportions, or by an animal with magical attributes, or by a magical vessel or some other "treasure hard to attain," such as a jewel, ring, crown, or, geometrically, by a mandala. This archetypal idea is a reflection of the individual's wholeness, i.e. of

the self, which is present within him as an unconscious image (Jung, 1959/1968, para. 417).

It is hard to imagine what a doubting empiricist might do to curb this tendency to express the archetype of the divine, but for Jung it represents in human being, empiricists included, a spiritual need.

2.7.2 Jung and Critical Theory

The efforts made by Jung and the school of analytical psychology to make their descriptive workings of the psyche, with specific reference to the collective unconscious, the centre piece in explaining much of human action and human creations, is clearly in opposition to other approaches to understanding, such as idealism, objective realism, and metaphysics. The view of von Franz (1970) and others (Jung, 1956/1967, 1959/1968; Campbell, 1949/1972, 1972/1988; Jung and Kerenyi, 1949/1973; Pearson, 1986/1989; Larsen, 1990), that myth is closely connected with the experiences and cultural expression of peoples is exemplified in the many descriptions of the Heroe's journey. For Jung the journey can reoccur many times during the life of an individual. Joseph Campbell describes the Heroe's journey as having three distinct stages that are claimed by some Jungians to symbolise and express the process of individuation: separation, initiation and return. Campbell (1949/1972) captures these stages with typically hero signifying motif:

A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from his mysterious adventure with the power to bestow boons on his fellow men (p. 30).

Campbell (1972/1988) provides the following psychological explanation for what are claimed as the recurring human experiences that have maintained the myth:

(T)he usual pattern is, first a break away or a departure from the local social order and context; next, a long, deep retreat inward and backward, as it were in time, and inward, deep into the psyche; a chaotic series of encounters there, darkly terrifying experiences, and

presently (if the victim is fortunate) encounters of a centering kind, fulfilling, harmonizing, giving new courage; and then finally, in such fortunate cases, a return journey of rebirth to life.(p. 208).

This willingness by Jung and others to explain human conflict as the conflict projected from within the psyche, makes their work deeply critical. In the section entitled *An Image of the Veil* I argued that Critical Theory requires us to consider that extant knowledge that is hedged from challenge and change can lead to exploitative and oppressive social conditions. Chua's (1986) example of accounting researchers having "subconsciously" subscribed to a shared "constellation of beliefs, values, and techniques" (p. 602) is useful to recall here. Critical Theory, or a critical perspective therefore, involves us in the debate about knowledge that in recalling Kellner's (1989) statement, "is oppositional and involved in a struggle for social change and the unification of theory and practice" (p. 46). Not only can we signify the veil as knowledge in this way, but the activity of critical engagement about theory and practice, and the relationship between the two, is a uniquely archetypal thing to do as expressed in Campbell's explanation of heroism above.

The whole notion of: "breaking away...from the local social order"; retreating inward and backward in time into the psyche; encountering chaos and dark experiences; finding harmony, balance, and most of all courage; and, "a return journey of rebirth to life" to be able to "bestow boons" (Campbell, 1972/1988, p. 208) on our colleagues, can be seen as a metaphoric expression of the critical theorists and critical practitioners intellectual journey. Some notable stories as recorded by Jung (1956/1967, para 291-293) that belong to this particular category of myths are Moses and Khidr, Jonah and the whale, and Oedipus. In Chapter 5 in circumscribing the discourse of the Hero, I will update this list with several more recent stories from Box Office hit movies that centralise the role of the hero in adventure, places of supernatural wonder, and fabulous forces. In these stories, graphically depicted, the outcome of victory is the acquisition of power that is either located in some receptacle such as the Holy Grail, or locatable only by chosen individuals who possess psychokinetic powers. Psychokinesis is the archetypal unthought of the Force that is made much of in for example, George Lucas's *Star Wars* Trilogy. With either strategy, grail or

mind power, the goal in each case is to return home with the power to be able to bestow boons on one's own people whose suffering would continue without the power to intervene in their plight.

For Critical Theory, the pathway to rebirth is clearly an intellectual one. The critical theorist, as expressed by Berlin (1962), recognises that ideas can be "suffocating straightjackets" from which people who recognise their own predicament, seek to be emancipated. The first task for the critical theorist is to bring to people's awareness the intellectual scaffolding that supports their held ideas and beliefs, and second, to propose something better. Chua (1986) for example, holds that ideas should be analysed and assessed in relation to the historical and social conditions of the people to whom the ideas belong, and not to the concept of universal objective realism which suggests that the truth of the idea lies first in the idea being found. Critical theorists maintain the view that individuals and societies are a repository of historically constituted potentialities that are unfulfilled. As Foucault (1970) puts it:

Man is...always open, never finally delimited, yet constantly traversed
(p. 322).

In this, Foucault reminds us that we do not require a Hegelian philosophical lineage to be considered critical. A concern for the human condition as is repeatedly demonstrated by the Heroe's Journey will suffice.

Summary

Modern thinkers, as Foucault argues in his work, sought to acquire knowledge of the unthought based on an ontology that placed man (sic) and the personal conscious in a reflective relationship with the other, or that which is to be known. This agent bound way of knowing for Foucault is uncritical. That is, it becomes impossible to analyse man in relation to his [sic] conditions of possibility. It also becomes difficult to analyse man [sic] in relation to conflicts that arise out of the negotiation over the conditions of possibility that Foucault assumes to be responsible for the way that we are. Instead of critical discourses in Foucault's seeing, modernity delivered us discourses based on aesthetic knowledge and eschatological knowledge, both of which are a-

historical. Foucault (1970) also argues that knowledge of “actual experience” does not adequately fill the space created by “aesthetic” knowledge and “eschatological” knowledge (p. 322).

In Foucault’s shaping of new and competing ontologies, Hoy (1991, 1993) shows us that Foucault is determined to continue to think the unthought, with the intention however of showing that the discourse of the unthought is the power that permeates and conditions the knowledge of the unthought. Put another way, “the unthought that conditions knowledge is power” (Hoy, 1991, p. 25).

The principle that we can know something that is inaccessible based on what we know about something else is the epistemology that Foucault directs us to. Foucault is suggesting that instead of trying to find out what the thing of interest is (in itself), try to find out what the thing is like (in something else). In this chapter I have considered what the veil might be from a postmodern perspective in an effort to circumscribe a discourse for the unthought.

Carl Gustav Jung’s theory of the archetypes of the collective unconscious was explored as a vehicle through which to circumscribe a discourse for the unthought. The collective unconscious as Jung explains is a second psychic system that is collective, universal, impersonal and identical in all individuals. Jung warned that the archetype was not accessible as a thing but was only able to be perceived in so far as its patterning influence was projected in the contents of consciousness.

The archetypes in Jungian theory give rise to symbolic representations that constitute mythic themes that appear as “autochthonous primordial images.” Jung suggests that the archetypes fascinate and actively oppose the conscious mind. In fact Jung adds that the archetypes have a role to play in determining the destinies of people by influencing the four functions of consciousness (the quaternary) thinking, feeling, intuiting and sensing.

Jung notes from his research that only one of the four functions of consciousness dominate, and the other three remain repressed in unconsciousness. This is an important point because it indicates that if thinking

is extant or dominant for example, then the archetype(s) responsible for thinking is (are) dominant. How this happens is not clear at this stage.

The issue of archetypal, and function of consciousness dominance, presents the opportunity to theorise about the unthought in relation to the functions of consciousness that have been repressed. How for example, does this dominance and repression happen? What kinds of images does this politics present? Are the images interpretable? What do the images mean in the context of every day life, if anything?

Foucault and Jung have as a common concern the issue of conflict and the actions and behaviours that conflict encourages in the empirical world. Jung records conflict, and attributes it to the psyche. Foucault records conflict and attributes it to the nominals: power, discourse, truth, knowledge, and the unthought. The relationship between the two views, it has been argued in this chapter, are the metaphors that signify conflict. Foucault's weakness is that he does not suggest how we can come to know and understand metaphors in relation to the unthought. Foucault's weakness however is Jung's strength. Jungians are particularly enamoured with analysing and reinterpreting myths in the light of fresh empirical experiences. Chapter 3 begins to explore the application of Jungian methodology to Foucauldian unthought.

Chapter 3: The Shadow of Truth

Introduction

As has already been noted in Chapter 2, “Power is the unthought that is linked to every mode of knowledge” (Hoy, 1991, p. 26). What was made clear through an analysis of the unthought in Chapter 2 was that the unthought is not a single thing. It was argued that from the position of Jung’s general theory concerning the collective unconscious that the acceptance within archetypal psychology as to the undiscoverability of archetypes can be considered as a necessary condition for theorising about the unthought. From this position it was also argued that the methodological approaches used to identify and undertake analysis of archetypal metaphors can be considered to be an analysis of the unthought. Not usually lost for words on any of his chosen topics, Foucault’s retreat to metaphor to symbolise the unthought provided a useful link to the explanatory mechanisms provided by archetypal psychology for analysing the contents of the collective unconscious.

The ‘Shadow of Truth’ was another of the metaphors for the unthought that Foucault used to condition our understanding of the unthought. This chapter will consider what contributions an exploration of The Shadow of Truth as a concept can make to an analysis of the unconscious unthought of television media. It was noted in Chapter 2 that archetypal psychology and Foucauldian genealogy have in common the consideration of conflict despite the respective radical departures of each at the level of *Weltanschauung*. In what can be described as an ontology of the psyche, Jung sought to account for the conflicts in people’s lives based on the explanations offered by the actions, responsibilities, and personalities of the archetypes. Foucault on the other hand, sought to explain the conflict that people experience in particular fields of inquiry, such as the clinic, based on a genealogical analysis of the “conditions of possibility” (Reed, 1998, p. 194) for “regimes of truth” (Foucault, 1980, p. 132). Power and conflict in Foucault’s seeing are considered to be most intense when a discourse of truth becomes an extant ‘regime of truth.’

The discussion in Chapter 2 provided the image that the unthought and the collective unconscious obtain in a contiguous plane with power, discourse, knowledge, thought, and truth. How else can the following statements be interpreted?: “Power produces; it (power) produces reality, it produces domains of objects and rituals of truth” (Foucault, 1977, p. 194); “power is comprised of instruments for the formation and recording of knowledge (registers and archives)” (Hacking, 1981, 1982 [cited in McHoul & Grace]); and, “there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations” (Foucault, 1977, p. 27). All of the above concepts: the unthought, power, discourse, knowledge, thought, and truth according to Foucault, are inhibited on all sides by an immense region of shadow. If Foucault has anything extra to say about shadow per se, it isn’t obvious. However, as Megill (1987) points out, in *History of Madness*, power for Foucault, “was an entity whose importance was to be found in the fact that it ‘excludes,’ ‘represses,’ ‘censors,’ ‘abstracts,’ ‘masks’ and ‘conceals’” (Megill, 1987, p. 241). In this chapter this cluster of verbs that Foucault uses as descriptions of how power behaves is the typical way that archetypal psychologists and Jungian theorists see the Shadow archetypes. Foucault is turning power into a nominal. He is effectively attributing power with human actions. Archetypal theory goes much further than the nominalisation of power. Archetypal theorists and practitioners effectively personify power in many forms. They put back into the analysis of power the agent that Foucault denies. By attributing different actions to different archetypes, and different archetypes with their own personality and responsibility, an exploration of the object of power can proceed.

Foucault encourages us to see that power and knowledge function on the same contiguous plane. What affects one affects the other either positively or negatively. Foucault also makes us aware that knowledge based on modern thought (1970, p. 331) and thereafter, knowledge based on postmodern thought, according to Hoy (1991, 1993) “is limited, diagonal, partial, since it is surrounded on all sides by an immense region of shadow in which labour, life, and language conceal their truth (and their origin) from those very beings who speak, who exist, and who are at work” (Foucault, 1970, p. 331). This chapter

explores the role of the Shadow and the effect of the Shadow on knowledge and truth.

The Shadow, like the veil, is involved in concealment, but in different ways and to different effects. In the *Concise Oxford Dictionary* (1990) a shadow can be both a noun and a verb and is described as “a dark figure projected by a body intercepting rays of light.” The veil is what comes between what is to be known and the knower and in that sense could act as an interceptor. The shadow on the other hand is a dark figure that is projected (see for example, Rushing & Frentz, 1998). Noticeably for both Foucault and Jung, the shadow, or a shadow, is considered to be a negative entity. While the shadow features prominently in Jung’s work, truth, remained an enduring consideration throughout Foucault’s work.

The following questions direct the organisation of the discussions in this chapter with a view to further understanding what can be known:

- 3.1 How can we understand truth as a domain of conflict?
- 3.2 What is the relationship between psychic conflict and empirical conflict?
- 3.3 How does archetypal psychology help us to understand the conflict over truth? - from Apollonian rationality to Hermetic postmodernism.
- 3.4 How can we understand the Shadow archetypes and their relationship to truth?
- 3.5 Conclusions - What contribution does the metaphor “The shadow of truth” make to an analysis of the unthought?

In Chapter 2 it was shown that in order to put Foucault’s work to effective and meaningful use, power, knowledge, truth, discourse, and the unthought could not be seen as in themselves singularly describable objective realities. Foucault invites us to position our methodologies in relation to a genealogy of knowledge rather than an epistemology of knowledge. Some of the tenets for a Foucauldian analysis described by Reed are helpful in shaping our understanding in regard to genealogy.

3.1 How can truth be understood as a domain of conflict?

Truth refers more to the particular state of extantness of a knowledge and the power effects required to develop and enforce the discourse of the knowledge to which the discourse relates. This would not be the case if truth, knowledge, power, and discourse were a single privileged thing. This viewpoint requires us to adopt the Foucauldian ontology of the present that asks for instance, how is it that we participate in this discourse and accept the knowledge to which the discourse relates? In questioning the Hegelian inevitability of things¹ we will see that truth is always relative to and in conflict with other competing knowledges. Truth in this section is to be seen as a particular attitude or condition of acceptance or rejection to a particular knowledge. When knowledge is viewed as that which can be known in a given attitude or condition, then Foucault's understanding about discourse begins to make sense from a Foucauldian perspective. Discourse, when glimpsed from a Foucauldian perspective as a field of activity at the level of the text and discursive practice, "is not simply that which translates struggles or systems of domination, but is the thing for which and by which there is struggle: discourse is the power which is to be seized" (1984, p. 110).

What we have come to understand by Foucault's description of discourse as a domain of activity has the effect of repositioning conflict (interpreted here as the struggle for power and for truth which is to be seized) at the extremities of a field of discourse. It is right to the extremities of a field of discourse about a knowledge that the power required to enforce it extends. This is quite a different image to that offered by the top-down vertical exercise of power that is presented to us by an ideological analysis. Given this suggestion, and the critical impulse in Foucault's work a Foucauldian worldview not only represents a critique of ideology in predominantly the Marxist tradition, but also the Foucauldian worldview enables us to consider the connection that Foucault makes between discourse, power, the past, and the present. This approach will also inform our understanding of truth. We are able to make better connections

¹ See for example Charles Taylor (1975 and 1979).

between truth, knowledge, discourse, and power when we see truth not as what is objectively retrieved and verified, as is the case with scientific explanations for the existence of things, but as that which induces struggle and conflict. As Foucault writes in *Power/Knowledge* (1980):

I would say that we are forced to produce the truth of power that our society demands, of which it has need, in order to function: we must speak the truth; we are constrained or condemned to confess or to discover the truth. Power never ceases its interrogation, its inquisition, its registration of truth: it institutionalises, professionalises and rewards its pursuit. In the last analysis, we must produce truth as we must produce wealth, indeed we must produce truth in order to produce wealth in the first place (p. 93).

The conflict over truth is what Foucault refers to as the politics of truth. The politics of truth gives rise to competing regimes of truth that when extant at any point in time by the acceptance and application of particular techniques, language included, determine what is to count as true. Foucault sees the acceptance and application of techniques as power. People within this discourse (domain or field) of truth are considered by Foucault (1984) to be “in the true” (p. 120). Foucault (1984) explains what he means by ‘in the true’ in the next statement.

It is always possible that one might speak the truth in the space of a wild exteriority, but one is ‘in the true’ only by obeying the rules of a discursive ‘policing’ which one has to reactivate in each of one’s discourses (p. 120).

Foucault enables us to comprehend the possibility that having one’s regime of truth extant or in the true is a powerful position to be in.

3.1.1 From the economics of untruth to the politics of truth

Foucault’s ontology of the present that describes his philosophical orientation in the genealogical phase of his work, encompassed two related objectives: to challenge the ways of establishing meaning that were involved during the modern period; and, to argue for ways of analysing power consistent with an

ontology of the present. In so doing, Foucault challenged the modern ways of seeing power and conflict as the result of a descending juridical, contractual, agent/principal relationship on the one hand, and ideology on the other. Ideology is closely associated with the Marxist conception of politics. The shorthand formulation of ideology in the Marxist tradition offered by Barrett (1991) is “mystification that serves class interest” (p. 4). Ideology can be viewed as one particular description of a modern unthought. Foucault in *Power/Knowledge* (1980, p.118) summarises his circumspection toward ideology with the following three reasons

- (1) it is implicated, on the other side of the coin, in unacceptable truth claims, (2) it rests on a humanist understanding of the individual subject and (3) it is enmeshed in the unsatisfactory and determinist base-and-superstructure model within Marxism (Barrett, 1991, p. 123).

As Foucault points out in *Power/Knowledge* (1980, pp. 58-59) that unlike Marxist critique, he has not attempted to identify the effects of power at the level of consciousness ideology, which as has already been noted is in a reflexive relationship with truth, in a typically realist fashion. Foucault’s notion of discursive formations effectively does away with the subject and object dichotomy necessary for ideological formations. In regard to the conscious knower of ideology, McHoul and Grace (1995) note that Foucault never took for granted in any of his investigations as a first principle “the idea of an autonomous and sovereign subject” (p. 91) that Marxism has presumed. Foucault’s concern instead was to identify the historical conditions that made possible the differentiation of subjects such as the madman, the patient, the delinquent, and the criminal and reorient the way that we can theorise about power and conflict. As Barrett (1991) notes, pointing out the anti-structuralism in Foucault’s work:

He (Foucault) sidelines the social structures, social class, the state – on which the determinist model is built, stripping their powers of agency away and arguing that ‘production’ and ‘labour’ go hand in hand with politics and subjection...His model of power is not

commensurate with the topographical metaphor of base and superstructure in Marxism (Barrett, 1991, p. 138).

Instead, as McHoul and Grace (1995) inform us:

Foucault's critique of power, moreover, locates power outside conscious or intentional decision. He does not ask: who is in power? He asks how power installs itself and produces real material effects; where one such effect might be a particular kind of subject who will in turn act as a channel for the flow of power itself. Foucault does not turn to the 'authors' of power but to the field of power (p. 22).

Foucault (1980) asks why people would want to dominate, what is it that they seek, and how do "things work at the level of those continuous and uninterrupted processes which subject our bodies, govern our gestures, dictate our behaviours etc" (p. 97). Unconsciously it would appear that the subject which power has constituted becomes a part of the instrumentation of power. It has already been noted that the instrumentation of power also involves the recording of knowledge, methods of observation, techniques of registration, procedures for investigation, apparatuses of control etc (Hacking 1981, 1982). As McHoul and Grace (1995) note:

What is to count as 'truth' – for example, the truth about a persons sexuality or health – is therefore always the effect of specific kinds of techniques...discursive practices (p. 15).

Foucault does not seem to object to scientific truths as such. When seen as scientific discourse (a field or domain) Foucault is keen to unearth the conditions that made particular truths possible and extant. In reading the *History of Sexuality Volume One* (Foucault, 1979) Foucault claims that one of the conditions that made possible the proliferation of modern sciences like medicine, was the emergence of the government of biological needs and the question of life, not death. Foucault (1979) explains that power

would no longer be dealing with legal subjects over whom the ultimate domination was death, but with living beings, and the mastery it would be able to exercise over them would have to be applied at the level of

life itself; it was the taking charge of life, more than the threat of death, that gave power its access even to the body (p. 143).

The government of biological needs as a regime of truth, is concerned with extracting time and labour from bodies, as opposed to the counterpart regime, the government of death that was (is) prone to other people's wealth and commodities. An important factor in extracting time and labour from bodies is the availability of technologies and "mechanisms of power possessed of highly specified procedural techniques, completely novel instruments, quite different apparatuses" (Foucault, 1980, p. 104) which draw power to the organisation and management of life. A second important factor in extracting time and labour from bodies as McHoul and Grace (1995) point out, is being able to do so "when those modern bodies are not necessarily physically constrained, possess legal rights preventing exploitation, and are free from direct forms of control" (McHoul & Grace, 1995, p. 63). Both of these factors will be considered more closely in Chapter 4 that in part attempts to deal with the peculiarities of television as a discursive field to condition the thinking and behaviour of audiences who are otherwise free and discerning, and take for granted the government of biological needs and their rights and responsibilities therein. Of course, the government of life and the government of death are both viable options at any point in time. In what measure communities practise the art of life, or death, will depend on the extent to which one regime is extant relative to the other.

For the moment however I will move to consider Foucault's explanation for the marginalisation of particular regimes of truth that are neither true nor false, and are not within the true.

3.1.2 Delineating a regime of truth

Through a critical lens, Foucault's attention was drawn to knowledges that were marginal, alienated, subjugated, disqualified, or not considered as serious as other knowledges. Foucault (1980) refers to these knowledges as "naïve" knowledges (p. 82). Some examples of naïve knowledges that Foucault (1984) provides are the discourses of the madman, the patient, the delinquent, and the criminal. Foucault (1980) believes:

that by subjugated knowledges one should understand something else.....a whole set of knowledges that have been disqualified as inadequate to their task or insufficiently elaborated: naïve knowledges, located low down on the hierarchy, beneath the required level of cognition or scientificity.....It is through the reappearance of this knowledge, of these local popular knowledges, these disqualified knowledges, that criticism performs its work (pp. 81-82).

The subjugated status of these well bounded knowledges that constitute fields of discourse, suggest that not only is there something particular about them, but something particular in the way that they have been treated to be considered lower down the hierarchy. For a statement about mental illness for example, to be considered true or discounted, depends on the knowledge to which the statement belongs and the social, historical, and political terrain that condition the possibility and degree of presence of that particular field of discourse about madmen in general. According to this position, in any given historical period we can write, speak or think about a given social object or practice (madness, for example) only in certain ways and not others. A discourse is then not only whatever constrains, but also enables writing, speaking and thinking within specified limits of time and space, history and terrain.

3.1.3 How is knowledge conditioned?

Foucault (1984) suggests that when we view the “will to truth” that governs our “will to know” as having crossed many centuries of history and discourses, then what we see is something like a system of exclusion, “a historical, modifiable, and institutionally constraining system” (p. 112). At the time of the Greek poets for example, the ‘true’ discourse:

the discourse which inspired respect and terror, and to which one had to submit because it ruled, was the one pronounced by men who spoke as of right and according to the right ritual; the discourse which dispensed justice and gave everyone his share; the discourse which in prophesying the future not only announced what was going to happen but helped to make it happen, carrying men's minds along with it and thus weaving itself into the fabric of destiny (Foucault, 1984, p. 112).

Foucault argues that at a certain point in time, the exact point being difficult to fix, the act of the enunciation of a discourse in the above way, and the effect that this will to truth had on people and society, was displaced by the meaning embodied in a discourse and the relationship of that meaning to a referent (or signified). Foucault also argues that the shift from the process of enunciation of discourse as truth, to the meaning of the discourse as truth, meant that the way that truth is precious and desirable also changed. The effect of this change meant that true discourse was no longer linked to the exercise of power (sovereign power) in the same way. The true discourse became more strongly linked to the meaning of the discourse and the institutional support that reinforces, controls, and delimits discourse.

Foucault contends that sophistry was involved in the will to truth based on the act of enunciation, and that the shift to emphasise meaning meant that the sophist was banished (Foucault, 1984, p. 112). Foucault is quick to add to this that there is a general form to the will to know, and the will to know has never stopped shifting. Foucault seems to be suggesting that enunciation, meaning, and sophistry are still fully involved in the act of discourse but to varying degrees. From one period to the next the will to know can differ in:

the forms it deploys, in the domains of objects to which it addresses itself, and in the techniques on which it is based (Foucault, 1984, p. 112).

We can understand from the example that Foucault brings forward to illustrate the will to know, that what he intends by “forms”, “domains of objects”, “techniques on which it is based” (Foucault, 1984, p. 112) is the process of knowledge formation discussed in Chapter 2 based on ontologies, epistemologies, and methodologies. Foucault seems to be suggesting that epistemologies of the modern period encouraged a will to truth based on seeing rather than reading, and verification rather than commentary, and “a will to know which was prescribed by the technical level where knowledges had to be invested in order to be verifiable and useful” (Foucault, 1984). In this regard Foucault makes particular reference to the ontology of objective realism and the

“shifting” that took place therein in the way that objects were (are) observed, measured, and classified (p. 112).

The relationship between conflict and truth, terrains of discourse, power, knowledge, and unthought is well described in *The Order of Discourse* (Foucault, 1984). There Foucault considers the task of installing regimes of truth within the true as strategic, as purposeful, and as aggressive. Foucault (1984) notes:

That in every society the production of discourse is at once controlled, selected, organised, and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality (p. 109).

The procedures referred to in the above statement are considered by Foucault (1984) to be “procedures of exclusion” (p. 109). There are three types of exclusion that will be considered below:

the prohibitions;

the opposition between reason and madness;

the opposition between true and false.

The prohibitions, of which there are three are, the taboo on the object of speech, the ritual of the circumstances of speech, and the privileged or exclusive right of the speaking subject. Foucault considers that the prohibitions “intersect, reinforce or compensate for each other, forming a complex grid that changes constantly” (1984, p. 109). In the struggle over regimes of life, or regimes of death, the prohibitions illustrate the types of technologies and communicative actions that are important to analyse in a discourse. Keeping in mind that the objective in the struggle can be seen as the right to control the communication in a discursive field, the objective for the advocates of a discourse once it can be seen as occupying certain power relations in a particular field is to “ward off its powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality” (Foucault, 1984,

p. 110). In Foucault's analysis of the prohibitions, we are not free to speak of anything in any circumstance. The subject of our speech is controlled in other words. We are also not free to speak and be heard when we want to be. Even if we were granted these freedoms in our speech, not everyone has the right to speak.

In regard to the privilege of the speaking subject and the control of discourses, Foucault (1984) notes that:

This time it is not a matter of mastering their powers or averting the unpredictability of their appearance, but of determining the condition of their application, of imposing a certain number of rules on the individuals who hold them, and thus of not permitting everyone to have access to them (p. 120).

In this, Foucault suggests that no speaking subject is permitted to enter the order of discourse if he or she does not satisfy certain requirements. Not all of the regions of a discourse are equally open, and some of the regions are even forbidden. Exchange and communication work inside complex networks of restriction, and are unlikely to be able to work independently of the networks. Foucault (1984) identifies ritual as the superficial and visible of these networks of restriction.

Ritual defines the qualification which must be possessed by individuals who speak (and who must occupy such-and-such a position and formulate such-and-such a type of statement, in the play of a dialogue, of interrogation or recitation); it defines the gestures, behaviour, circumstances, and the whole set of signs which must accompany discourse; finally, it fixes the supposed or imposed efficacy of the words, their effect on those to whom they are addressed, and the limits of their constraining value (p. 121).

All discourses: politics, medicine, law, and therapeutic for example, are subject to the deployment of ritual that determines the particular characteristics and the roles of the speaking subjects.

Foucault (1984) notes that in his seeing one of the areas in which the prohibitions are being exercised formidably are in the areas of sexuality and politics. Sexuality in a Foucauldian parlance refers to a historically constructed discursive field of power relations, technologies, morals, languages, and practices designed to fashion sexual practices towards particular strategic and political goals. When seen as a phase in the history of erotic practices, the politics of sexuality is an example of the installation of a regime of truth, a regime whose beginnings can be attributed to the government of life and biological needs: health, longevity, and progeniture. To these dimensions of governance McHoul and Grace (1995) add:

regulations, centred on the techniques of training, and comprising the 'disciplines': the optimisation of the body's forces and capabilities, the fostering of both the body's usefulness and docility, and the integration of the body into machines of production (p. 77).

The knowledge of sex has played an important part in the management of life and when considered from the perspective of the prohibitions: what can be said about sexuality; the way that sexuality is spoken about, or the rituals of speech of sexuality; and, who in the end are privileged enough to represent sexuality, we generate an image of the practices that contribute to the exclusion of competing discourses. As part of the process of the management of biological needs, sexuality assured that the forces of the body were harnessed and distributed to keep sexuality within the true for the control and regulation of large populations of people to achieve certain economic and political outcomes (Foucault, 1979, pp. 145-146).

Foucault draws our attention to another exclusion: not another prohibition, but a division and a rejection, the consequence of the prohibitions and the effect of increasingly placing value on the meaning of what is said as opposed to the meaning of the act of enunciation. These shifts brought about the demise of the madman whose word for centuries in Europe was either not heard at all or taken as the word of truth. In the period in which the madman's words had currency and were invested with a rationality of the time by virtue of the status of acts enunciation, it would seem his being contributed to a regime of truth that

was within the true, and his discourse in some way contributed to the intactness of that regime. With the demise of the regime, that may or may not have had something to do with tendency to value what is said, as opposed to the way something was said, and who was saying it, the words of the madman became neither true nor important.

It was through his words that madness was recognized; they were the place where the division between reason and madness were exercised (Foucault, 1984, p. 110).

But as Foucault points out with the division between reason and madness, “strange powers not attributed to any other may be attributed to the madman’s speech: the power of uttering a hidden truth, of telling the future, of seeing in all naivety what the others’ wisdom cannot perceive” (Foucault, 1984, p. 110). The revised status for the madman sees him (sic) not as an enunciator in an extant regime, but as the patient in another. Biophysics and the government of life through the discourse of medical experts postulate other meanings for the speech of the madman not as wisdom, but as a speech that still believes that it is loaded with awesome power. All of this is considered despite the fact that the investigating discourse regard the madman’s speech as the “ruins of some oeuvre” (Foucault, 1984, p. 110).

The important point in this discussion is that there is a transcendental speech, notably the discourse of the madman that is still divided and rejected from the true. The process of division and rejection is maintained by “the whole framework of knowledge through which we decipher that speech, and the whole network of institutions which permit someone...to listen to it, and which at the same time permit the patient to bring along his poor words, or in desperation, to withhold them” (Foucault, 1984, p. 110). The fact of having one’s discourse divided and rejected does not eliminate it. What Foucault appears to be saying is that the discourse is made to work in different relationships to the true discourse.

The third exclusion that Foucault’s identifies and the exclusion which in his view the forbidden speech and the division of madness have been drifting towards, is

the “will to truth” (Foucault, 1984, p. 110). The pressure to “impose,” “renew,” “constrain,” discursive fields in sometimes “violent” (Foucault, 1984, p. 110) ways is accomplished fundamentally by the division between true and false.

3.2 What is the relationship between psychic conflict and empirical conflict?

3.2.1 The relationship between psyche and reality

The notion that the practices of a people are sourced in the psyche and that myth, or archetypal themes draw attention to the relationship between the two, finds salience in the work of Jung (the *Collected Works*) Eliade (1990) Von Franz (1980) Campbell (1990) and Levi-Strauss (1966). The fundamental purpose of myth according to Jung was to project meaning upon the world. Myth makers and their myths did this by projecting the structure of the psyche onto external reality, like a movie projector does with film, thereby making the projections available for human comprehension (Jung, 1959/1968). The world of possible comprehension becomes populated with metaphors of the collective unconscious that are as close a translation as we can get to the actual happenings of that biological underworld. According to this view, we resonate to their instrumentation. In fact Stevens (1982/1983) brings to our attention Jung’s partiality to some of Kant’s ideas about *a priori* categories noting that:

Jung equated this “a priori structure” with the archetypal determinants of the phylogenetic psyche (what he often referred to as the objective psyche as well as the “collective unconscious”): he considered that it was these archetypal structures which controlled the perceptual mechanism, determining the relative salience of differing stimuli arising from both outside and inside the individual’s personal boundaries (p. 58).

This relationship between inside and outside, psyche and reality explored, I now consider some of the most common archetypal manifestations that are revealed in groups of people.

Carol Pearson (1991) recounts twelve archetypal roles in her second work: the Innocent; the Orphan; the Warrior; the Caregiver; the Seeker; the Destroyer;

the Lover; the Creator; the Ruler; the Magician; the Sage; and, the Fool. Mitroff (1983) in reviewing Thompson (1971) posits four archetypes as providing the foundation for society and organisations. Mitroff (1983) notes that:

The Hunter or Warrior, the Shaman or Medicine Man, The Clown or Fool and the Chief ... when they are institutionalized and developed further, as they have been in modern society, the Hunter becomes the Military; the Shaman, the Medical profession; the Fool, the Artist and Entertainment; and the Chief, the Manager and the Managerial Class (p. 395).

To these four archetypes Mitroff (1983) adds: the Father; the Mother; the Son; the Daughter; the Slave or Servant; the Wiseman or Shaman; the Winner or Hero; and the Loser.

Thompson (1971) sees all social structures as anchored in four archetypal roles: the Chief; the Shaman; the Hunter; and the Fool, as he kept seeing the reoccurrence of the quaternio archetype in human experience in these types.

(I)nvestigation of the products of the unconscious yields recognizable traces of archetypal structures which coincide with the myth-motifs, among them certain types which deserve the name of dominants. These are archetypes like the anima, animus, wise old man, witch, shadow, earth-mother, etc., and the organizing dominants, the self, the circle and the quaternity, i.e., the four functions or aspects of the self or of consciousness (Jung, 1956/1967, para. 611).

The four archetypal roles in Thompson's work match the four Jungian functions: thinking; feeling; intuiting; and, sensing, such that the Chief signifies thought; the Fool signifies feeling; the Shaman signifies intuition; and, the Hunter signifies sensing. Thompson (1971) notes that these four roles can be broken down further into a pair with the Chief and the Hunter representing an operational function, and the Shaman and the Fool representing an ideational function. Thompson further adds that society is based upon the conflict and co-ordination that occurs between the operational function and the ideational function. Thompson (1971) notes that thinking (Chief/Headman) sensing (Hunter) intuiting (Shaman) and feeling (Fool/Clown) work such that:

Headman and Hunter realize the possibilities that Shaman and Clown do not, as Shaman and Clown realize the possibilities untouched by the others. Together the four form a stable group in which all the skills are balanced (p. 77).

An important insight provided by Thompson's work is the image of the quaternio that is undifferentiated to the extent of providing clear demarcations between thinking, sensing, intuiting, and feeling, compared to an image in which there is clear differentiation between the four functions. A comparison could be made here between a pre-industrial or pre-modern society and an industrial or modern society. In this regard Gray (1996) notes that:

With the arrival of the agrarian economy, elite specialists break up the unity of society into specialized realms of knowledge. From each of the fundamental roles there develops a specific realm of knowledge and specialization. Out of the tradition of the Chief comes the affairs of state. Out of the Shamanic tradition emerges religion. The military is derived from the role of the Hunter/Warrior and from the Fool emerges Art (p. 207).

Table 3.1 below is adapted from Table 12.2 in Gray (1996, p. 208) and in section (1) noted as Pre-modern/modern shows how the "specific realm of knowledge and specialization" that Gray refers to relates to the Chief, the Warrior, the Shaman, and the Fool of the pre-modern period producing the domains of State, Military, Religion, and Art, and the roles therein. Beneath section (1) I have extended the table to show under section (2) how the archetypal dominants under a new logic based on industrialisation and information creates different domains (Thompson, 1971, p 92) and section (3) based on Bolen (1984, 1989) shows how the quaternio relates to what we understand archetypally to be the characteristic Jungian function of the Greek gods from the myths that there are about them that inform us about their more typical personalities and behaviours.

Table 3.1 The fundamental roles of society translated into four disciplines

Quarternio	Thinking	Sensing	Intuition	Feeling
Archetype	Chief	Warrior	Shaman	Fool
Domains				
(1) Pre-modern/ Modern	Operational roles		Ideational roles	
State	King	General	High Priest	Apologist
Military	Commander	Foot Soldier	Strategist	Warrior/hero
Religion	Bishop	Scribe	Theologian	Mystic
Art	Publicist	Artisan	Celebrant	Satirist-critic
(2) Modern/ Postmodern	Industrial roles		Informational roles	
Government	Manager	Scientist	Technician	Critic
Education	Manager	Scientist	Technician	Critic
Industry	Manager	Scientist	Technician	Critic
Media	Manager	Scientist	Technician	Critic
(3) Greek Gods	Zeus/Apollo	Dionysius	Hermes	Ares

It is Thompson’s (1971) contention that from one domain of logic to the next most identifiable domain, the same four Jungian functions: the quarternio; the archetypes; and Greek gods, encourage new roles that reflect whichever function is more dominant in the consciousness of a people in a particular time and place. Elsewhere in this thesis in a discussion of truth I have considered that similar developments of logic that are subject to both internal and external struggles, could similarly be demarcated as pre-modern, modern, and postmodern.

In Thompson’s (1971) analysis the elite specialists that emerged with the agrarian economies created divisions of labour, strong distinctions between roles, and specialist domains of knowledge that broke up the unity of society and helps to account for much of the conflict within a logic or regime. We have learnt from Jung’s arguments that the emergence of social patterns depends on

which of the four-fold functions becomes dominant, and that this dominance is achieved through differentiation i.e. the functions that become available to consciousness. The least used of the functions, and therefore the least differentiated remain submerged in the unconscious. As Jung (1959/1968) notes:

We know that three of the four functions of consciousness can become differentiated, i.e., conscious, while the other remains connected with the matrix, the unconscious, and is known as the "inferior" function. It is the Achilles heel of even the most heroic consciousness: somewhere the strong man is weak, the clever man foolish, the good man bad (para. 430).

In the development of modern religion for example, Thompson (1971) notes that:

The duplication of the original four of the tribal community in every institution in urban society thus creates a field situation of simultaneous attraction and repulsion in which the Bishop administers the religion, the Scribe serves as the technician responsible for the important tool of writing, the Theologian relates the mythic tradition to the intellectual problems of society or the astronomical problems of the sacral calendar, and the mystic dwells in the religious consciousness all the others, presumably, are striving to achieve (p. 81).

The operational and industrial roles associated with the Chief and the Warrior in Jungian theory is referred to as the rational function. The ideational and informational roles associated with the Shaman and the Fool is referred to as the non-rational function. The rational function within any system will compete with the non-rational function as each attempts to expand their influence within a domain. The many possible combinations of conflict between thinking and/or sensing, and intuition and/or feeling, are archetypal and not only are they captured metaphorically in the parlance of pre-modern organisational structure of the Chief, the Warrior, the Shaman, and the Fool, but were felt deeply enough by the early Greeks such that these primal psychological struggles

were raised to god status within the mythological accounts of Zeus, Apollo, Dionysius, Hermes, and Ares.

Lopez-Pedraza (1977/1989) observes from his analysis of the *Homeric Hymn to Hermes* that conflict can also be internal to rationality, between thinking and sensing, and internal to non-rationality, between intuition and feeling:

Historically, the main opposition between two psychic structures (two gods with their archetypal patterns) has been maintained by the opposition between Apollo and Dionysius. From Orpheus to Nietzsche to Jung, we know that the attempt to bring together such opposed natures means, in the case of Orpheus, a myth of destruction; in the case of Nietzsche, an ingredient of his madness; in the case of Jung, an insight into where destruction and madness can occur (p. 80).

Lopez-Pedraza (1977/1989) adds that, "Jung realized that in diagnosing the conflict of these two opposite natures in man, one is diagnosing a pathology in depth" (p. 80). However, the conflict between Zeus and Apollo is different to the conflict however between Apollo and Hermes. In a logic or regime that is the reigning orthodoxy at a point in time, the first type of conflict is internal and horizontal and can be seen as between Zeus and Apollo, Apollo and Dionysius, or Hermes and Ares. In the latter, conflict is vertical between conscious and unconscious depending on which pair is differentiated and which pair is not.

The reasons that conflict occurs can be explained in relation to the archetypes and the descriptions of their behaviours, actions, and responsibilities from the myths. This matter is taken up more fully in Chapter 4, but in the current discussion I seek to introduce the notion that it is in observing behaviours, actions, responsibilities etc., that an archetype is symbolised either visually, or verbally. The notion that archetypes are an inherited predisposition that preconditions action, perception, and meaning as the "Crystallization of experience over time" is well established in the literature (Jung 1953/1968, para. 151; Samuels, 1985, p. 27). Cheating for one has archetypal roots. Lopez-Pedraza notes that Hermes presents an image for first cheating his brother Apollo, and then his father Zeus. "Hermes showed an art and shamelessness in his cheating, both facets being very much part of his nature"

(Lopez-Pedraza, 1977/1989, p. 69). Apollo on the other hand is “interested in detecting falsehood and searching for the truth; he is the god of moderation...Apollo rules ritual cleanliness, both in its religious purificatory aspect and in the sense of manners...Apollo rules the academic world, its brilliance and rational order” (Lopez-Pedraza, 1977/1989, pp. 69-70). Zeus, the father of Hermes and Apollo is the Rainmaker “the ruling principle, the balancer of the personality...he is the principle of tolerance in Greek polytheism: he has respect and tolerance for the individualities and different natures of his brothers and sisters, his sons and daughters...He and his son Apollo belong to the archetypal carriers of collective consciousness, to the establishment” (Lopez-Pedraza, 1977/1989, p. 70). The relationship between Zeus as an image of the tired out old King, and Apollo as an image of the young Prince with more energy and fresh ideas, is reconciled by Hermes. Hermes is the bridge between the old and the new order of authority. These roles are archetypal, and a particularly unusual one for Hermes who is the archetype of the unconscious when Zeus and Apollo are responsible for conscious activity. From his vantage point within the unconscious, Hermes is the god who propitiates psychic movement to which his cheating belongs. We also know from Otto (1965) that Hermes is also the god of loss and gain, mischief and kindliness.

3.3 How does archetypal psychology help us to understand the conflict over truth? - from Apollonian rationality to Hermetic postmodernism

This section suggests that the Jungian theory of psychic influence, typically expressed as mythological motifs, can advance our understanding of truth not only as the expression of a discourse in a moment of time, but as the effect of forces and power relations that are primal and dynamic and for the most part are only partially available to us. While the full effect of psychic activity may be expressed in the actions and behaviours of human activity, the explanation for this activity interpreted here as the unthought that “might include background conditions and a general style of organization of a way of thinking” can be informed by the four-fold order of things discussed in the previous section.

Analysing images with reference to the quaternio in the way briefly undertaken above for Apollo, Zeus, and Hermes is useful. The actions and behaviours that we observe in images can provide us with information about what has been differentiated, and what has been repressed. If the thinking and sensing function is extant, then from the perspective of archetypal psychology, the intuitive and feeling function represents the unconscious unthought. However, from what we understand about archetypal activity, in a moment of truth the level of conflict between them is so high as they struggle to dominate that the possibility of locating them all, even in some small degree, is very probable.

3.3.1 Apollo and the moderns

Presented here is the view that critical descriptions of the modern period are in effect a critical account of a particular reign of Apollo. I suggest a particular reign because as we understand from Jung, the archetypes are never far away from each other, and the Greek accounts of the gods reminds us that at some previous point in time their effects were experienced by another group of people, albeit according to a different language, costume, technology etc. This means that the myths can be considered as a reliable source for making sense of certain phenomena in present time, television images in the case of this thesis.

The modern period is distinctively Apollonine for several reasons. As Griffin (1989) recollects, the modern worldview, which began coming to dominance in the seventeenth and eighteenth centuries through the influence of Galileo, Mersenne, Descartes, Boyle, Hobbes, Newton, Locke and Hume for example, is characterised by three basic doctrines:

- (1) a *mechanistic doctrine of nature*, according to which natural things are wholly devoid of sentience, experience, or interiority, of any power of self-determination or "final causation," and of any power to act or be affected at a distance: all causation is efficient causation, and there is no action at a distance - all efficient causation is by contact and therefore between contiguous (touching) events...
- (2) *sensate empiricism*, according to which all knowledge originates in sensory perception, so that all extrasensory or nonsensory perception is denied

(which follows from the assertion that all causal influence occurs between contiguous events); and (3) *a denial of any divine presence*, especially any *present divine influence*, in the world (Griffin, 1989, pp. 4-5).

The Apollonine thought tendencies and Dionysian sensory tendencies of modernity are signalled in the above description of the doctrines of modernism. The mechanistic doctrine of nature, highly criticised by postmoderns, is attributable to a dualistic or as was referred to in Chapter 2, an objective or realist ontology. In this way of making meaning, the human facility of knowing is distinguished radically from what can be known. Sometimes referred to as subjectivism, the strength of this worldview is that it became, and still is to a large extent, regarded as the most fundamental distinction in an inquiry. The diversity with which this view has found expression can be seen in the rationalism of Descartes, the empiricism of Leibniz, Locke and Hume, the transcendentalism of Kant, and in phenomenology of twentieth-century philosophers such as A. J. Ayer, Edmund Husserl, and Martin Heidegger. However much rationalism, empiricism, transcendentalism and phenomenology descriptions are opposed, they share one basic premise: that an analysis of human knowledge of the world must begin with an analysis of the contents of the human individual mind or consciousness and not of the collective unconscious.

Theoreticians who saw truth and knowledge of the world as their ultimate quest and subscribed to these general parameters as their method, needed to consider a number of methodological innovations for their system to make sense, and to work. For example, having effectively forged a separation between the knowing subject and what is to be known (objects) there was considerable debate about where the contents of the human individual mind or consciousness come from. Descartes' (1993) was particularly inspirational on this matter and was thoroughly convinced that "res extensa" would be best approached by first doubting the contents of our minds or "res cogitans." In *Meditations Two* Descartes asks, "what is a thing which thinks?" His answer is that, "It is a thing which doubts, understands, affirms, denies, refuses, which also imagines and feels" (p. 153). The stranglehold that Apollionic and

Dionysian tendencies made in the early period of modernism is reflected in Descartes ascription of sensation to mind and thought. Descartes (1993) writes that:

It is at least quite certain that it seems to me that I see light, that I hear noise and that I feel heat. That cannot be false; properly speaking it is what is in me called feeling; and used in this precise sense that it is no other thing than thinking (p. 153).

The 'I which think' acknowledgement that is implicit in Descartes doctrine of *res cogitans* establishes for Descartes a criteria for truth. As noted earlier truth and falsity are very important principles for Apollo. As a thinking substance, Descartes further asks what it is about the knowledge of his own existence as a thinking thing that makes it indubitable. He answers that:

There is nothing that assures me of its truth, excepting the clear and distinct perception of that which I state...and accordingly it seems to me that already I can establish as a general rule that all things which I perceive very clearly and very distinctly are true (Descartes, 1993, p. 158).

Descartes (1993) states that it is his ability to doubt that puts him in the position of being able to discern truth from falsehood. The natural light is an important facility in this regard as:

It has been shown me that I am from the fact that I doubt....And I possess no other faculty whereby to distinguish truth from falsehood, which can teach me that what this light shows me to be true is not really true, and no other faculty that is equally trustworthy (pp.160-161).

In this we can see that clarity and distinctness bare the criteria for truth. Whatever the natural light shows us to be true must be true.

Alain Touraine (1995) explains that the net effect of three centuries of reason and the natural light established a meaning for modernity as "the diffusion of the products of rational activity: scientific, technological and administrative activity" (p. 9). However, Touraine (1995) suggests that:

The most powerful Western conception of modernity, and the one which has had the most profound effects, asserted above all that rationalization required the destruction of so-called traditional social bonds, feelings, customs and beliefs, and that the agent of modernization was neither a particular category or social class, but reason itself and the historical necessity that was paving the way for its triumph (p. 10).

As a method for the construction of truth, an epistemology when considered in archetypal terms as thinking and sensing was not only antithetical to feeling and intuition, but had been historically prepared to take place of feeling and intuition. As Bloom (1987) notes:

What distinguished Enlightenment from earlier philosophy was its intention to extend to all men what had been the preserve of only a few: the life lived according to reason. It was not 'idealism' or 'optimism' that motivated these philosophers but a new science, a 'method', and allied with them, a new political science (Bloom, 1987, p. 164 [cited in Touraine, 1995, p. 11]).

What these passages show is that the spirit of Apollo as experienced in Europe and beginning in the seventeenth century was an appeal to transparency and as Touraine (1995) says, "a struggle against the obstacles that obscure knowledge and communication" (p. 12). What intuition and feeling had to contend with on the other hand was the progress of reason that involved at the outset adopting rationalisation as a philosophical method, to seeing rationalisation as a way of organising society. In scientific and technical formats and apparatus, as we have observed in Foucault's work, the progress of reason has fully involved the management of government and human beings as well. It is the identification of the spirit of Enlightenment with the sophisticated technologies of governance and control in their present forms that inspires much of what is considered to be a counter insurgency that forms a part of the postmodern logic. In Jungian parlance the seeds of postmodernism have been repressed in the collective unconscious. The advocates of intuition and feeling have been doing what they deem necessary to challenge the Apollonine regime in all its forms, preparing the space for a non-rational regime.

3.3.2 Hermes and the postmoderns

This section considers the extent to which archetypal psychology represents part of the postmodern effort to unsettle Apollonine logic and to create space for intuitive methods. In Chapter 2 consideration was given to archetypal psychology as a postmodern and critical project. Here I want to begin to develop the proposition that aspects of the Hermetic tradition are evident in the cultural products of our time in both a positive and negative formation. For example, Neville (1992) points out that while Hermes was a cheat, he for some reason was also the most loved of the Greek gods. Later in this chapter I will describe how the Shadow as a negative archetype, reflected in actions like cheating, are used in analysing actions and behaviours in the empirical world.

Griffin (1989) argues that archetypal psychology is a postmodern project for several reasons. The advantage of his analysis on this issue is that in it we can see a commitment to non-rationalism and non-rational empiricism that lays out the pre-conditions for a non-rational logic of truth and a Hermetic analysis. The appeal of this particular brand of postmodernism, while rejecting the tenets of the modern worldview, is that the people who support the brand eschew the idea of a return to the non-rationalism of the pre-modern period. From this perspective Jung and others offer the opportunity for us to make sense of our world through the archetypes and cultural produce of our time. If Merlin the Magician for example, is in our midst, it is unlikely that he is wearing a silver hat and a long black robe. Neither would Hermes be hovering around using his winged feet. A certain amount of interpretation will be required.

The advocates of non-rational empiricism first make the psyche or soul, as opposed to the brain, the central mediating facility to the unconscious. Jung (1958/1969) was insistent that "Psychic existence is the only category of existence of which we have immediate knowledge" (p. 769). In his time Jung (1958/1969) maintained a desire to be accepted by his peers and promoted himself as one who was committed to "establishing facts which can be observed and proven" (p. 455 & p. 460). But of course this commitment was to take place within a worldview of psychic order that was at odds with metaphysics, philosophy, ethics, and theology. For Hillman (1983) the soul lives

in terms of images and fantasies, and not in terms of literal beliefs about the world that is achieved by rational empiricism. Hillman (1983) notes that “The dream is taken as the paradigm of the psyche,” and from the dream “one may assume that the psyche is fundamentally concerned with its imaginings and only secondarily with the subjective experiences in the day world” (p. 28 [cited in Griffin, 1989, p. 65]).

The advocates of non-rational empiricism, second, reject the sensate empiricism of modernism, and especially the equation of perception per se with sensate empiricism (Griffin, 1989, p. 8). The whole system of making and interpreting meaning in archetypal psychology is based on the primacy of non-sensory perception. In this regard I have been referring to intuition and feeling that mythologically are informed by the images of the Shaman and the Fool. As Sellery (1989) points out “one of Jung's major values is his de-emphasis on reason in favour of the modes of intuition and imagination. This reliance upon the unconscious as source is the basis of poetic instinct...Finding and expressing that instant in language, whose essence is translatable to others, is the task of the poet and the writer” (Sellery, 1989, p. 94).

Third, the advocates of non-rational empiricism having staked their claim to an imaginative and non-sensory discourse reject the individualism of modernity (Griffin, 1989, p. 9) and with it the tradition informed by *res cogitans*. In contrast to the image of an alienated and self-enclosed Husserlian monad, the power of the psyche lies in its ability to articulate the patterns of human action and behaviour of the past with the rightful bearers of those patterns in the present. According to this view, the point, or the moment at which some stuff of the past is incorporated in the present is when meaning is made, by and large through an imaginative mode. The individual being is at once seen as a social being.

The fourth supposition of modernity that the non-rationalists reject is described by Griffin (1989) as “the rejection of an antithesis between ideas and feelings” (p. 9). Griffin's explanation of this rejection is confusing, but it feels important enough to want to persevere with. Having made this description involving ideas and feelings, Griffin then talks about thoughts. One assumes that Griffin now refers to an antithesis between thoughts and feelings, that in the context of this

section makes sense. Griffin refers to Whitehead's (1978) *Process and Reality* in which Whitehead posits, "In place of the Hegelian hierarchy of categories of thought...a hierarchy of categories of feeling" (Whitehead, 1978, p. 166). The promise of this approach is based on the premise that there are various kinds of thought that give rise to different feelings and the antithesis referred to above between ideas and feelings are overcome. Examples are always useful at times like this and thankfully Griffin supplies one. The example runs something like this: when operating according to conscious sensory perception my observation of a tree forms within me an idea or image of that tree but I have no feelings of any feelings enjoyed by the tree itself. The same is true of my encounters with other people. But with complete non-sensory perception the image that is formed through intuition is enhanced by the emotion contained in the feeling. Whitehead (1978) refers to this perception as "conformal" feeling because the subject's feelings, or my feelings, conform to the feelings transmitted by the tree, or person object, when the image is formed.

What these rejections enable us to do in an analysis of image and language is circumscribe a logic of truth based on the soul or psyche in the following ways. First, we are here talking about circumscribing a regime of truth based on the contents of the collective unconscious. In other words perceptions about which we are not conscious of totally from one moment to the next. The value in making these unconscious judgements is that we are able to argue strongly that in a regime of truth conscious contents and unconscious contents are conflated but that their relative identification and manner of working require different mental and empirical techniques. Second, non-sensory perception has as much value in circumscribing truth as does sensory perception despite the relative salience of both modes in a society at a point in time. The contribution that metaphorical analysis can make in this regard is that despite our relative unpracticed non-sensory empiricism, we are able to reflect on the empirical world as one that contains mythological motifs such as the Shaman and the Fool as evidence of intuition and feeling. Third, making meaning in the non-sensory mode requires a methodology based on image analysis. This issue was explored in Chapter 2. Fourth, from the perspective of archetypal psychology we are able to consider the contribution that a tree might have

made when describing by what course of historical stuff we as human beings got to be where we are.

The bearers of rational empiricism and the bearers of non-rational empiricism both aim to achieve understanding with an image of transparency providing a benchmark of truth. Whitehead's notion of categories of thought relative to "categories of feeling" suggests that these two domains are not necessarily mutually exclusive and that the field of intersection and mutuality could be greater. The sibling rivalry between Apollo and Hermes has been invited to furnish a picture of why a more fruitful partnership between the two is unlikely. The critiques of modernity have been presented precisely for the reason that, in the author's view the 'categories of thought' have prevailed to the detriment of the 'categories of feeling' and that the empirical world, culture and living standards included, have been worse off. However, from the perspective of archetypal psychology, the next section will consider how the Shadow archetype works in a regime of truth to affect the kinds of imbalances that have just been considered.

3.4 How can we understand the Shadow archetypes and their relationship to truth?

The relationship between the empirical world and the psychic world, between the structure of human life and the archetypes of the collective unconscious, as has been noted, are reflected in myths. Myths, both old and new are replete with accounts of the Shadow archetype. Jung recognised that the dislocation between conscious and unconscious and the association of the unconscious with the Shadow archetype was dangerous for the both the individual psyche and the group psyche. Jung (1964/1970) notes that:

Separation from his instinctual nature inevitably plunges civilized man into the conflict between conscious and unconscious, spirit and nature, knowledge and faith, a split that becomes pathological the moment his consciousness is no longer able to neglect or suppress his instinctual side (para. 558).

As has been explored already, the primary dislocation in the modern has been between the rational functions and the non-rational functions and the

association of these two functions with the conscious and unconscious respectively. On this basis it seems that the Shadow forms that emerge from this order will be non-rational as opposed to rational. As we will see in this section the Shadow archetype is at its most pernicious at the level of the group.

3.4.1 How can we understand the shadow as a metaphor?

For Jung, the shadow is a negative component of the personality and is a compensatory and complementary opposite to the ego² (Jung 1963/1970). As Jung notes, the shadow is a "sort of second personality, of a puerile and inferior character" (para. 469). For Neumann (1990) there is also a complementary relationship between the persona³ and the shadow. Just as the persona reflects the socially acceptable mask, so the shadow contains, among other things, those contents which society rejects, abhors or ignores. In this regard Jung (1959/1968) says that "The Shadow personifies everything that the subject fails to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly - for instance, inferior traits of character and other incompatible tendencies" (para. 513).

Jung (1963/1970) also states that:

The (shadow)...usually presents itself as the inferior or negative personality. It comprises that part of the collective unconscious which

² The ego refers to that part of the psyche that is conscious. As Jung (1959/1968) notes: "We understand the ego as the complex factor to which all conscious contents are related. It forms, as it were, the centre of the field of consciousness; and, insofar as this comprises the empirical personality, the ego is the subject of all personal acts of consciousness" (Jung, 1959/1968, para. 1).

³ The persona, according to Jung, is the context dependent mask that an individual assumes on a situational basis. It is the Mask that allows him or her to provide appropriate and consistent responses to socially defined roles in different contexts. In Jung's (1971) terms: "The persona is ... a functional complex that comes into existence for reason of adaptation or personal convenience, but is by no means identical with the individuality. The personal is exclusively concerned with the relation to objects" (Jung, 1971, para. 801).

intrudes into the personal sphere, there forming the so-called personal unconscious (para. 129n).

Gray (1996) notes that the shadow is metaphorical, and therefore archetypal:

by virtue of its unconsciousness in comparison to the sphere of ego-consciousness, in much the same way as a natural shadow exists only by virtue of the presence of a light source (p. 82).

In this context the natural light that Descartes considered fundamental for the revealing of truth was in itself no more than a metaphor. Whatever the natural light enabled what could be considered as true was always to the detriment of the natural shadow that in any other time or place, subject to a set of conditions of possibility, could also be true. Truth is in this sense not only what can be made extant, but what can be repressed.

3.4.2 Group shadow

The importance to this thesis in considering the group shadow is based on the premise that regimes of truth function to greater effect when they have group support. Odjanyk, (1976) has recognised that the group shadow becomes the repository for the unrecognised, incompatible, and inferior side of a race, group, or nation. Because the shadow contains all those aspects of the psyche which consciousness does not want to recognise, these undesirable elements are usually effectively repressed (Odjanyk, 1976, p. 70). As Jung (1959/1968) points out, through the trickster archetype, the shadow is not only associated with wisdom and the beginnings of spiritual endeavour, but is also:

a summation of all the inferior traits of character in individuals. And since the individual shadow is never absent as a component of personality, the collective figure can construct itself out of it continually. Not always of course, as a mythological figure, but, in consequence of the increasing repression and neglect of the original mythologems, as a corresponding projection on other social groups and nations (para. 484).

What Jung appears to be saying is that other social groups become the shadow, or the repository for the unrecognised, incompatible, and inferior side

of a race, group, or nation that is the reigning orthodoxy. The inferior traits of character that an extant regime of truth suppresses are projected onto another group. Neumann (1990) suggests that inside a nation the aliens who become the objects of projection are the minorities especially if the minorities are of a different ethnic or racial origin. Which social group becomes the object of projection depends on the regime of truth and the nature of the content that are suppressed giving rise to the possibility that

the role of the alien which was played in former times by prisoners of war or shipwrecked mariners is now being played by the Chinese, the Negroes, and the Jews. The same principle governs the treatment of religious minorities in all religions; and the Fascist plays the same part in a Communist society as the Communist in a Fascist society (Neumann, 1990, p. 52).

For Neumann (1990) the Shadow groups that are subjected to a “scapegoat psychology” of a nation state become the “ethically inferior” groups. Unable to live up to the values of the extant groups are also unable to achieve an acceptable “façade personality” however much they try, the “ethically inferior” are positioned outside the extant regime of truth (Neumann, 1990, p. 53). The “ethically inferior” like the madmen who are excluded in Foucault’s analysis “are branded, punished and executed by the law and its officers” (Neumann, 1990, p. 53).

At another level, in addition to the projection that obtains by virtue of the repression of inferior and undesirable images, the Shadow of the extant group can also find expression through the extant group to devastating effect. On this matter Jung gives an archetypal account for the emergence of the spirit of Wotan as a national psychosis in Germany that greatly contributed to the nature and extent of Germany’s involvement in the Second World War. In the context of Table 3.1 and the language that has been used to explore the effects of the relationship between the conscious and the unconscious, Wotan appears as an unconscious dominant in the non-rational domain. We see this image clearly in Jung’s (1959/1968) description of this god:

As a supra-individual factor the numen of the hunter is a dominant of the collective unconscious, and its characteristic features - hunter, magician, raven, miraculous horse, crucifixion or suspension high up in the boughs of the world-tree - touch the Germanic psyche very closely. Hence the Christian Weltanschauung, when reflected in the ocean of the (Germanic) unconscious, logically takes on the features of Wotan. In the figure of the hunter we meet an *imago dei*, a God-image, for Wotan is also a god of winds and spirits, on which account the Romans fittingly interpreted him as Mercury (para. 442)

On the basis of Jung's association of Wotan with magic, the hunter, and Mercury, ascribing Wotan with the functions of intuition and feeling but with a barbaric and pre-modern connection, seem more than justified. With the Reformation and the development of Christianity as a non-rational belief system the national identity of Germany was disassociated from its barbaric roots. However, the rationalisation of Christianity in Germany predominantly in the one hundred years leading up to the Second World War, led to an over-emphasis of the rational thinking and sensing functions in the German psyche at the expense of the feeling and intuitive functions. The change exposed the German people to an unconscious order to which they had for a long time been particularly vulnerable to but had been kept in obeisance, suppressed in other words, by the non-secular nature of their religion (Jung, 1964/1970; Odjanyk, 1976). As Gray (1995) points out:

When these precursors combined with the economic depression that followed the First World War, their immediate effect was to constellate the pattern of the regression of libido. The German psyche receded from the light of consciousness and re-emerged with the spirit of Wotan, a spirit which, in the hands of a madman, eventually led the entire nation into psychosis (p. 270).

From what we can understand from the foregoing discussion about the differentiation and suppression of the fourfold functions of consciousness, we are able to consider the role of the Shadow archetype in conflict and in the articulation, establishment, and maintenance of regimes of truth. From the perspective of analytical psychology all regimes of truth, like modernism and

the many prescriptions for truth contained therein, are subject to mass psychological tendencies aimed at survival. Shadow projection of inferior qualities and Shadow expression of the undifferentiated functions through the appropriate cultural metaphors are two powerful and shadowy survival strategies.

How we set about identifying the Shadow archetype and making sense of their actions, behaviours, and thoughts will be considered in Chapter 5, which is the methodology chapter.

Summary - What contribution does the metaphor “The shadow of truth” make to an analysis of the unthought?

For Foucault there can be no single privileged truth. Truth is not something that is objective, retrievable, and verifiable.

‘Regimes of truth’ can be measured according to the extent of their acceptance and influence in communities and the success that each finds in nullifying other regimes of truth. When a regime of truth is extant i.e. when people are “obeying the rules of a discursive policing” (Foucault, 1984, p. 120) that finds expression through the appropriate discourse for the discursive policing, then the regime is considered by Foucault to be in the true. For Foucault (1980) being ‘in the true’ is highly desirable because as he says, “we must produce truth in order to produce wealth in the first place” (p. 93). The desirability for the space that truth occupies, casts the bearers (or agents) of ‘regimes of truth’ into struggle and conflict with other regimes, and the true regime.

Foucault sought to find out how regimes of truth positioned the truth about the madman, the patient, and the delinquent outside of the true discourse. Foucault found that at some point for a discourse to be within the true it could no longer dominate human subjects with technologies and strategies of power designed for death. The discourse of biological needs challenged the discourse of death as a viable option to control the time and labour of bodies that were otherwise free, and possessed legal rights preventing exploitation.

Foucault’s attention was drawn to the techniques of exclusion and marginalisation of discourses from within the true. Foucault traces the

displacement of the techniques of enunciation to establish regimes of truth with techniques of sign systems to establish regimes of truth. Techniques of enunciation have remained involved in discourse, but to a lesser degree.

Intellectuals and practitioners in the fields of Jungian psychology (originating with Jung) and archetypal psychology (originating with James Hillman) argue strongly that the explanation for the behaviour and practices of a people, and the traces of their behaviour and practices in text, is psychic in origin. Jung was adamant that the purpose of myth was to project meaning upon the world and that meaning was located in the signifying discourses for the archetypes. Jungians and archetypal psychologists believe that the meaning projected by the image and language of myth represents the structure and condition of the psyche.

Thompson (1971) signifies the connection between the psyche and the empirical world and all social structures as being anchored in the quaternary, or Jung's four-fold structure of the psyche. Thompson matches the four Jungian functions: thinking, sensing, intuiting, and feeling, respectively with four dominant archetypal roles: the Chief; the Warrior; the Shaman; and the Fool.

The value of Thompson's insight for this thesis is that it characterises the conflict in the empirical world in terms of the conflict that obtains within the psyche. Thompson also characterises empirical conflict as projections of psychic conflict symbolically in terms of the four archetypal roles. It is the symbols that are trigger points for human involvement in the unconscious/unthought. In this typology there are only four roles to start with, but as we will see the four roles give rise to as many others as are differentiated, projected and able to be encrypted or traced by would be mythologists.

Table 3.1 also shows that the Greek system of recording and reporting the effects of psychic conflict projection in the empirical world was through the signification of the archetypes as Gods. Zeus, Apollo, Dionysius, Hermes, and Ares are only a handful among many of the Greek symbols of psychic conflict. Their dominance in mythology represents their dominance in the empirical

world in which their effects were experienced and recorded. Strategies of domination and control, such as cheating, established for the Greeks symbolising discourses that defined a character and personality for each of the Gods.

In the struggle and conflict over truth the Shadow is seen as the repressive agent. This section aimed to identify the way that the Shadow suppresses and represses truth, and in this what and who become the objects of the Shadow's attention? We know from Foucault's agentless conception that the objects of truth are the nominals power, discourse, knowledge, and the unthought. The value of this chapter to the thesis are the contributions that archetypal psychology makes in considering the notions of human behaviour and human intention. This value was extended in this section through an analysis of the actions and behaviours that typify the Shadow. The Shadow is not a thing or a technology, but a symbolised unthought that is projected in the empirical world.

Chapter 4: Contours of the Horizon

Introduction

Foucault's (1970, p. 327) statement that, "the whole of modern thought is imbued with the necessity of thinking the unthought...of making explicit the horizon that provides experience with its background of immediate and disarmed proof", provided the opportunity to theorise that the unthought could be explored, and known, through an analysis of the contours of the horizon of the objects and the phenomena that a researcher wishes to explore. A literal interpretation of the metaphor *Contours of the Horizon* suggests the phenomena that Foucault is directing our attention to are the shapes of the line that divides the earth from the sky. This raises several implications for research. First, the shape of the line of the horizon is not always clear. Poor light and inclement atmospheric conditions impair visibility. Second, the line is illusionary. No line can divide the earth from the sky. The earth and sky are not entities that naturally fall to one side of a line or the other. Third, the meeting point suggested by the line does not exist in time and space. In other words human beings cannot actually experience the meeting point. While human beings can actually climb to the top of a hill indicated by a contour line that was pictured some distance away, the sky associated with the image is not within easy reach.

Foucault's metaphor is one that draws our attention to illusions and the formation of pictures. The metaphor raises ideas about depth of field, about foregrounding and backgrounding, and silhouette. These are amongst the most fundamental considerations for good picture making. In other words, what we are really involved with here are the dimensions of time and space. In the real world, close at hand we are able to perceive the spatial dimensions of length, breadth, and depth, and the dimension of time. The metaphor *Contours of the Horizon* illustrates how at a point in time the further away from an entity we are the more our spatial perceptual abilities fade, if not merge into a line. This merging takes place where from a given vantage point we cannot establish a sense of the depth and breadth of the entity that we wish to perceive.

Our perceptual limitations that are brought into question are those based on sight. Foucault questions what it is that we are able to see from an ontological and epistemological perspective, and to explore the relationships between the pictures that we form in consciousness and the unthought. From this we are able to theorise about the role of picture making in a regime of truth and the contribution that pictures, as does language, make to the form or contours of an archetypal image. The contours that I am concerned with in this thesis have nothing to do with geographical landscapes and everything to do with human physical and cognitive behaviour, and verbal and non-verbal modes of communication that condition television images. This concern with images of the primarily human landscape is maintained throughout this thesis unless as has been the case with indigenous mythology for example, the contour line of a geographical landscape such as a mountain has archetypal and human significance.

It was argued in Chapter 2 that empirical manifestations like human action, human behaviour, and the way that we present ourselves are archetypally influenced. I also maintained that archetypal constellations are psychic in origin and are variously related to Jung's four functions of the psyche. This chapter argues that the psychic energy that conditions the shapes and contours of the regime of truth that rivals the modern regime of truth, is an intuitive image signified by Hermes: God of magic and illusion and messenger of the Gods. It is argued that the Hermetic regime is a powerful unthought that can be identified and analysed in the technical and cultural produce of our time such as the projections of television media from television sets. Lyotard (1984) for one, sees postmodernism as an inevitable consequence of the information revolution of the twentieth century that is reflected in more people watching a greater volume of television, and the technology of television being put to use in a wide variety of areas such as surveillance for example. Neville (1992) views Lyotard's *The Postmodern Condition* archetypally as a description of particular aspects of the "Hermetic condition" (Neville, 1992, p. 338). This chapter asks:

4.1 How can we understand Hermes? What are Hermetic qualities?

4.2 How are the Hermetic qualities reflected in the medium of television?

Postman (1988) has recognised that processes of signifying in the West, and in cultural environments that have been subjected to the influences of the West, have moved through three recognisable and independent epistemologies. Postman argues that the shift from an oral based epistemology (orality) to a print based epistemology (typography) to a television-based epistemology (television) accompanies the emergence of unique technologies. Each epistemology, and any combination of orality, typography, and television in turn present quite a different medium for a message. Marshall McLuhan's maxim that the *medium is the message* means that signifying archetypes is achieved differently by the demands made by each technology. Just how archetypes are projected through the appropriate content that is required for television is one of the issues that this chapter aims to explore. As Postman (1992) remarks, "You cannot do political philosophy on television. Its form works against the content" (p. 7). The structure of this chapter invites an examination of the form and content of television by acknowledging that the discursive activities associated with television including television technology, produce meanings that are psychic in origin. This statement suggests that the form, shape, and contour of the archetypes in television media is concomitant with the content of television media, and vice versa. Therefore, what is the relationship of the archetypal constellations of television media at a particular point in time to the true discourse, the extant regime of truth?

4.1 How can we understand Hermes? What are Hermetic qualities?

Neville (1992) notes that the Hermes archetype "tends to elaborate images, rather than develop logical arguments" (p. 338). This section explores the behavioral patterns, actions, and qualities of the Hermes archetype that enables Neville to make this observation. Hermes is an ancient Greek God who is deeply embedded in Greek mythology and pre-dates typography and television. How then have the Jungians interpreted this myth and what have they observed that goes some way towards explaining the unthought in our time?

Neville (1992) argues that the twentieth century saw the development of a negative Hermes consciousness. This argument, Neville reminds us, is consistent with Jungian theory that the suppression of an archetype leads to an outbreak of the negative archetype. The best way of dealing with this situation suggests Neville (1992) is to “acknowledge and value the positive manifestations of the god: imagination, flexibility, intuition, the sense of the sacred, playfulness, irony, delight in the paradox, grace, heterogeneity, complexity, healing, transformation” (p. 352). How then can we come to understand the Hermes archetype more fully through these and other positive manifestations together with the negative manifestations of the archetype?

4.1.1 Hermes the communicator

A common point of reference for the Hermes archetype following for example, Paris (1990/1995), Lopez-Pedraza (1981), and Neville (1992) is the Homeric *Hymn to Hermes*. The hymn characterises Hermes as a most precocious child who is extremely skillful in communication. The hymn is paraphrased below.

Paris (1990/1995) observes that “Hermes is an old God, who personified communication before literature culture, he knows a trick or two about the complexities of human exchange” (p. 64). The communication medium to which Paris refers as personifying Hermes is orality. The oldest myth that signifies Hermes’ skill in orality and mediation that shows his ability to extricate himself out of a situation of conflict is as follows. On the day that he was born Hermes leaves the cave and happens upon a tortoise. He plays with the tortoise at first, and then kills it to make a lyre out of its shell. Hermes is attributed with singing the very first song, accompanying himself on the lyre. The song, mischievously, is about his parents love-making.

Characteristic of the Hermes archetype, Hermes grows tired of activities easily and he feels the need to move on from music. He experiences a craving for meat, but having none it becomes obvious to Hermes that he will have to steal some. He seeks out the cattle of his older brother Apollo. In order to fool Apollo so that he can separate some of the herd off for himself, Hermes scatters the cattle in order to create confusion. He uses foliage to make the first pair of

sandals so as to disguise his footprints. He successfully acquires some of Apollo's cattle.

Hermes invents the fire stick and cooking. He slaughters two of the cows and roasts them. He divides the roasted meat into twelve equal portions as a sacrificial offering back to the gods, the eleven Olympians and himself. He returns to his baby cradle and continues to play. There he declares to his mother his intention to become the Prince of Robbers.

The next day Apollo confronts his baby brother, who is now only one day old, about the stolen cattle. Hermes swears on the head of Zeus that he has never seen a cow as he was only born yesterday. Hermes eventually charms his way out of trouble with Apollo and their father Zeus by getting them to laugh and by playing the lyre. Hermes promises never to steal and lie again, which is in itself a lie.

Hermes and Apollo become the best of friends. Apollo happily exchanges the cattle for the lyre. One of Apollo's godly portfolios is to take responsibility for music while Hermes becomes the god of cowboys, shepherds, cattle rustlers, barter and negotiation, and stealing and deception. Apollo gives to Hermes his magic wand and Hermes becomes god of magic and illusion as well. Hermes is also assigned the responsibility as messenger of the gods, and the one who guides souls to the underworld.

A number of pictorial mythological motifs that are intended to capture the meaning of Hermes have evolved. He is represented with wings on his feet and wings on his helmet, carrying messages from humans to gods and from god to god (Neville, 1992). For Paris (1995) the most eloquent representation of Hermes is the bust with two faces: one is turned towards humans, and the other is turned towards the gods. To the Greeks, this symbol of Hermes represents the dual meaning of all reality, and the double meaning of all speech (Paris, 1995). Hermes is both the God of communication and the patron saint of all liars. This suggests that "communicating and lying are part of the same archetype...He is comfortable somewhere between the explicit and the implicit and never tires of inventing nuances of voice" (Paris, 1995, pp. 62-63).

Communication under the sign of Hermes is unlike the sign of Apollo. Apollonine communication is signified in the phrase *to be straight like an arrow*, which seems to imply a communication with only a single meaning. However, the signs of Hermes, for example, the one whose feet never touch the ground, and the one who invented the fire stick, suggests that the striking together of two words like the striking together of two sticks can ignite a spark, one of fire, the other of meaning.

Hermes' preference for ambiguity is exemplified in the part of the myth that deals with his establishment of the conditions for communication between himself, Zeus, and Apollo. The success of Hermes communication' notes Paris (1995, p. 69) is that for Hermes his words achieve what it is that he seeks. In *The Homeric Hymns* it is clear that what Hermes seeks is to wedge his way into places and relationships that would normally be denied by his age and his status. Related to this, it is clear that Hermes seeks the affection of those that he deceives. Ultimately, Hermes seeks a place in Olympus. For Hermes, ambiguity is achieved through lies. For example, when addressing his half brother Apollo on the matter of the stolen cattle Hermes states that:

I'll swear a great oath on the head of my father: I declare that I am myself not guilty (The Homeric Hymns, 1970, pp. 37-38).

While saying this Hermes:

peeked out from under his bright eyelids, looking here and there. And he whistled too, for a long time, like somebody listening to a lie (The Homeric Hymns, 1970, pp. 37-38).

When giving an account of the matter before Zeus, Hermes says:

Father Zeus, I'm going to tell you the truth, I'm a frank person, and I don't know how to lie (The Homeric Hymns, 1970, pp. 44-45).

This is the contact through communication that Hermes sought to prepare a place for himself in the hearts of people. A place in the hearts of people was one of the means that he used to achieve a place in Olympus along side the other gods.

Paris (1990/1995) points out that the speech of Hermes is filled with accent, nuance, tone, fear, passion, and desire. She adds that like music, oral communication produces in us mysterious effects. This is what the *Hymn to Hermes* teaches us. The effects of fear, passion, and desire are lost when we read a transcript of a speech that enchanted us. In the transition to typography, the Hermes tendencies are to be sensed in the style of the first person as opposed to the third person, and in fantasy and stylistic devices, and in metaphor. This attempt to recreate in writing that which we discover in artful speech, honours Hermes. With these qualities in mind in the *Hymn to Hermes* we see that Hermes is at his best in facilitation, mediation, and negotiation, and at his worst in manipulation.

4.1.2 Hermes as trickster

For Neville (1992) the Hermes archetype symbolises the trickster, among many other forms. We can see a lot of trickery in the *Hymn to Hermes*. The trickster was documented in Paul Radin's (1972) anthropological study of the Winnebago Indians. Radin also found signs of the trickster in ancient Aboriginal, Chinese, Greek, European, and Japanese culture. Radin notes that:

The Trickster myth is found...among the ancient Greeks, the Chinese, the Japanese and in the Semitic world. Many of the Trickster's traits were perpetuated in the...mediaeval jester, and have survived...in the Punch-and-Judy plays and in the clown...Trickster is at one and the same time creator and destroyer, giver and negator, he who dupes others and who is always duped himself...He knows neither good nor evil yet he is responsible for both. He possesses no values, moral or social, is at the mercy of his passions and appetites, yet through his actions all values come into being (1972, p. xxiii.).

The success of the trickster is the ability to transform and transgress. Waddell (1996, p. 29) points out that the "trickster motif is imaged in myth as a mediating animal and/or human figure able to traverse and straddle a number of contradictory positions." In the way that I have considered Jungian theory these contradictions are established in, for example, the tension between thinking and intuition that is experienced between the role of the chief and the role of the

magician and the fool. The archetype is not subject to the rules of either rational logic or intuition. As we have observed in Hermes' ability to secure for himself a place alongside Zeus and Apollo, the trickster is comfortable mediating both.

4.1.3 Hermes the god

Hermes is shown not only to possess unique mental and verbal qualities, but physical qualities as well. Hermes' groundlessness is signified in the symbol of an ancient Greek God who has winged feet and wings on his helmet that provides him with the ability to hover and fly. In addition to these images, at a more descriptive level Hermes is considered as the messenger between the gods and the messenger between humankind and the gods. Hermes has been attributed with the skills required for this duty from when he was only one day old. This mythological motif is the repository of centuries of observations of a particular archetype that Neville (1992) from empirical texts goes some way towards interpreting as follows:

This slippery, deceiving, seductive, non-heroic character seems to have been the best loved of the Greek gods, and perceived as the friendliest to mortals. He has many names and takes many forms: the god of travellers, the god of shepherds, the god of merchants and markets, the god of persuasiveness, the trickster, the god of lies and deceit, the god of gamblers, the god of thieves, the god of illusions, the god of shamanic medicine, the god of the crossroads, the god of connections, of quicksilver, of fast footwork and smooth talking, the god of boundary crossing. He is the divine entrepreneur, a con man without ethics and without malice. He has no values of his own, no concern for substance. He enjoys doing deals, being clever, playing the game. He is the herald of the gods, the connector, the carrier of information...He is ambiguous and many faced. He is everybody's mate. He is not associated with a particular place, does not have a temple and priests like other gods, but is worshipped at every crossroad (p. 344).

Hermes, the god of cheating, illusion, and transgression has no interest in ethics of law, the ethics of values and culture, the ethics of social cohesion and social wellbeing, the ethics of equality and trust, and the ethics of belonging and

citizenship. The ethics that are not typical of a Hermes inflation, are to be found in other gods, or in other archetypes.

4.1.4 Hermes the philosopher

Neville (1992) notes that for Hermes “truth is a flash of beauty, glimpsed for the briefest of moments and always alluringly elusive” (p. 350). In Chapter 3 I considered at length truth from an Apollonine perspective that considers real objects to be known through the clear light of the intellect. However, the contours of a Hermetic truth are not so clearly defined and direct like the straight and true trajectory of one of Apollo’s arrows. Hermes is a shimmering light. “The postmodern mode of dealing with reality is inclined to be aesthetic rather than rational, more comfortable dealing with images than with ideas” (Neville, 1992, p. 340). In fact as Baudrillard points out there is a real risk that the process of signifying can have no relationship whatsoever to a particular signified. The thing-in-itself that I have referred to throughout this thesis that is/was the preoccupation of modern philosophy is at risk of disappearing in a Hermes’ psychology.

In a Hermetic ontology human beings do not exist in relation to circumscribable and objective knowable things. The intuitive function of the psyche allows for the possibility of meaning within a “science characterised by incomplete information, catastrophe and chaos, indeterminacy, paradox, discontinuity, and a tendency to uncover new questions rather than new answers” (Neville, 1992, p. 340). The Hermetic regime of truth posits no enduring knowledges that is consistent with the notion of grand narratives. There is nothing, it is suggested by the Hermes condition that is essential knowledge that make up the cornerstones of civilisation and the foundations of humanity. The consistency and determinacy offered by heuristic devices such as conceptual frameworks is an Apollonine fancy not a Hermetic fancy. Hermes is the architect of ungrounded theory, not grounded theory.

4.1.5 Hermes the negotiator

Paris (1990/1995) considers how Hermes the god of transformation and transgression presides over mediation and changes of condition and

displacement. Paris uses commerce as an example of mediation as goods pass from one owner to another in exchange for something in kind. Hermes, as I have noted above, is both the god of merchants and the god of thieves. Paris (1990/1995) interprets the Hermes myth as suggesting that "thou shalt not let thyself be taken in, thou must learn how to smell a rat" (p. 71).

The success of Hermes in a negotiation is to ensure that both parties feel that they have won. Hermes achieved this outcome in his first negotiations with Zeus and Apollo. He actually stole the cattle from Apollo. He didn't barter for the cattle. Hermes justified his actions in stealing the cattle as an act of justice for what he perceived as his position of relative underprivilege to the Gods of Olympus. As Hermes says to his mother, "We're not going to stick around here....the only two among all the immortal gods without any gifts" (The Homeric Hymns, 1970, pp. 29-30). Hermes justifies his actions on the basis of what he wants and not on the basis of theological or moral laws. Lyotard (1984) reads the Hermes business acumen into the image of the marketplace. Neville (1992) explains that Lyotard (1984) would account for the phenomenon of the marketplace in the:

slipperiness of the postmodern bureaucrat, the shift from content to process in education, the acknowledgement of the feminine, the plague of political leaders who stand for nothing, the political, cultural, and economic importance of the tourist and the refugee, the re-emergence of exotic religiosity, New Age thinking, deconstruction, the growth of the psycho-market, the high-flying entrepreneur's fascination with the media...the blurring of the distinction between fictional and documentary literature (p. 346).

In education for example, Lyotard (1984) sees the cult of the entrepreneur and the barterish activity of the business person having betrayed the content of education for a price in the marketplace. The marketplace for all its imagery of progress, rationality, and control is only an illusion brought about by Hermes. However, in it shareholders, investors and the people who manage the transactions can profiteer without any historical and emotional relationship to a

product, to a location, or the people associated with the cost of making a product whatsoever.

4.1.6 Hermes' mercurial seductiveness in speech

Paris (1990/1995) observes that the sophist and the juggler are both under the sign of Hermes. Paris notes that, "The sophist plays with words the way a juggler juggles objects...The unexpected effects of a sophist's speech spring from a quick, intuitive intelligence and a well-honed verbal reflex" (p. 82). The sophist under the sign of Hermes is concerned less with defending the truth of a thesis than with the delivery and persuasive force of the speech. Like the Hermetic entrepreneur, the process of seductive speech counts for more than the content of the speech. Ethically therefore, lies can count as content if an audience is unable to recognise a lie in the course of being seduced by the persuasive powers of a sophists speech.

Hermes is groundless and quick-witted in speech. His aim is to win over whoever it is that stands in the way of whatever it is that he wants. For Hermes truth has no fixed nodal points. His discourse is not conditioned by an epistemology that is recognisable to thought. As I have mentioned already, for Hermes truth is glimpsed in an intuition.

Hermes abjures violence and impoliteness. He knows that aggression cannot be countered with aggression. In a confrontation Hermes contribution toward achieving an amicable resolution is through seduction. Paris (1990/1995) under the sign of Hermes considers seduction to be "the art of convincing the other person that the deal is to his advantage" (p. 74). In a negotiation, seduction involves first disarming the dangerous anger of a powerful Zeus-like figure. Authority has to be "outsmarted, turned aside, turned into laughter" (Paris, 1990/1995, p. 74). To achieve these outcomes Hermes is daring, distracting, amusing, ridiculing, playful, and inventive.

4.2 How are the Hermetic qualities reflected in the medium of television?

4.2.1 Hermes the communicator and the return of the lost storytellers

Section 4.2 shows Hermes' qualities in communication. The medium in which Hermes personifies is orality. He is also precocious. He is easily bored but also extremely mischievous. He is charming and inventive. As Paris (1995) points out Hermes is the God of communication and the patron saint of all liars. He uses charm, mischievousness, and deception to steal, negotiate, barter, and invent nuances of voice. Hermes is upwardly mobile. He is happy with ambiguities, and he is happy to have the affection of the people to whom he wishes to deceive. How do these Hermetic qualities translate into the medium of television?

Fiske and Hartley (1978/1990) present their account of television signification from the position that the discursive practices of television medium appropriates oral modes as opposed to the literate modes displayed by the literate or typographical medium. A comparison of the oral and literate modes in Fiske and Hartley's (1978/1990) study show how television can be considered as Hermetic. Oral modes in relation to literate modes tend to be: dramatic rather than narrative; episodic rather than sequential; mosaic rather than linear; dynamic rather than static; active rather than artifact; concrete rather than abstract; ephemeral rather than permanent; social rather than individual; metaphorical rather than metonymy; rhetorical rather than logical; and, dialectical rather than univocal. The manner in which television in Fiske and Hartley's (1978/1990) seeing can be considered not only to be Hermetic but a medium that articulates the archetypal realm and restores the place of the sophist in it, is demonstrated in their comment that:

Television, according to our analysis of its message, function and mode, communicates a metaphorical 'contact with others', in which all Levi-Strauss's lost storytellers, priests, wise men or elders are restored to cultural visibility and to oral primacy: often indeed in the convincing guise of highly literate specialists, from newsreaders to scientific and artistic experts. This selective communication is what we have termed television's bardic function (pp. 125-126)

The oral modes of television give rise to television's bardic function. The bardic function that is exercised through the storytellers, the priests, the wise men [sic], and the elders articulates a style of communication that is entirely consistent with the qualities of Hermes' communication that I identified in Section 4.1. As Fiske and Hartley (1978/1990) point out "the codes which structure the language of television are much more like those of speech than of writing" (p. 14). Hermes excels in oration and therefore is more comfortable with using the oral modes of communication. Where reality is created in a tradeoff between oral modes and literate modes, Hermes performances are for example, more dramatic than they are narrative, more ephemeral than they are permanent, and definitely more rhetorical than they are logical. He could not have had his own way in a communication with Zeus and Apollo relying solely on literacy and logic.

The meaning of a television message is arrived at by the juxtaposition of signs the logic for which is both oral and visual. The visual part of the message is given to us in images. Throughout this thesis I have referred to an image as a picture of something.

4.2.2 Hermes the trickster and the transformation of the viewer's mind

Waddell (1996) points out that the success of the trickster is to transform and to transgress, and to traverse and straddle a number of contradictory situations. How are these Hermetic qualities reflected in television media and what are the contradictory situations that the Trickster looks to overcome?

The moving colour pictures of television complete with sound have provided the trickster with the opportunity to transform and transgress people's perception of a fixed reality in different ways to oral realism and typographical realism. Postman and Powers (1992) state that:

To begin with, pictures, especially single pictures, speak only in particularities. Their vocabulary is limited to concrete representation. Unlike words and sentences, a picture does not represent to us an idea or concept about the world, except as we use language itself to convert the image to idea. By itself a picture cannot deal with the

unseen, the remote, the internal, the abstract. It does not speak of "man," only of a man; not of "tree," only of a tree. You cannot produce an image of "nature," any more than an image of "the sea." You can only show a particular fragment of the here-and-now, a cliff of a certain terrain, in a certain condition of light, a wave at a moment in time, from a particular point of view (p. 104).

They explain further that just as nature and sea avoid being photographed, so do other abstractions such as love, honour, truth, and falsehood. While these things can be glimpsed in a photograph or a picture, they simply cannot be talked about through the lexicon of a picture.

For "showing of" and "talking about" are two very different kinds of processes: individual pictures give us the world as object; language, the world as idea (p. 104).

Where the typographical medium could and still does articulate the universe of infinite flux through the literate modes, television can only capture the universe in particularities. Someone's use of language provides a direction for meaning making.

Fiske and Hartley (1978/1990) note that television realism, "following that pattern of language at large, 'naturalises' the way in which we apprehend the world out-there" (p. 161). This is another way of saying that the more realistic a text is, the more trusted, the more enjoyable, and the more popular it is. Television, they argue naturalises reality to greater effect.

Fiske and Hartley (1978/1990) argue that realism in whatever medium amounts to representation appropriate to the modes of that medium. Therefore television realism will represent, or signify reality utilising predominantly oral modes. However, in keeping with my consideration of semiotics in Chapter 2, there is never a one to one correspondence between the signifier and the signified, or between the signifier and the empirical world. Fiske and Hartley (1978/1990) remind us that:

reality is never experienced by social man [sic] in the raw. Whether the reality in question is the brute force of nature, or men's relations

with other men, it is always experienced through the mediating structures of language (p. 161).

In other words, in the parlance of Foucault, the real is discursively achieved. Postman and Powers (1992) in their critical analysis of television media proceed on the basis "that there is a difference between the world of events and the world of words about events" (p. 98). But no two people, they add, will use exactly the same words or pictures to describe an action or an event because there are multiple possible alternatives.

Television viewers' attempts to comprehend a projection are mediated through signifying discourses, language and moving pictures included in television mode, that in themselves are subject to the world view and motivations of a particular people. Equally so, the thing about which knowledge and understanding is sought, that is, the signified, is subject to the same conditions of existence as the signifying discourse. In other words, both the signifying discourse and the signified are conditioned in a non-objective Critical ontology rather than through the ontology of objective realism. According to this discussion, nature emerges as not that which realism naturalises. Instead nature is something like an archetype that is wholly unknowable but ascribed meaning, in keeping with the discursive practices of a regime of truth extant at a point in time. Nature doesn't become more real when approached by a newer medium like television. It becomes real in a different way. This will always be the case when language is involved. "Language can in fact be thought of as the *power* which allows human beings to *produce the natural*" (Fiske & Hartley, 1978/1990, pp. 160-161). The achievement of a newer medium like television rests in its ability to convince viewers that its presentation on a particular subject is easier to digest than, say, the contents of a book on the same subject.

According to the foregoing discussion it can be seen that television can be fully involved in mediating the tension of oppositions within a regime of truth and between competing discourses, when switched on. As a medium in which Hermes flourishes in oratory, in images and the application of oral modes, television not only mediates television viewers' relationship to reality, but also

mediates the relationship between television viewers and television production. Fiske and Hartley (1978/1990, p. 17) provide as an example of television communication and what happens if when flicking through the pages of a book one was to come across letters in print resembling your own name. The ephemeral nature of the television presentation means that all the other words on the pages would escape your attention, but the name remains deeply imprinted in your mind. Our familiarity with our own name prepares us to recognise it in a flicker so to speak. Television language operates in the same way. Television offers us a continuous stream of images that must be familiar to us if we are to be in a position to take the images in, to assimilate the images into what we think we already know.

Assuming that television language is not passive, that it is heavily invested with human desire, human intention and human motivation that are required to maintain intact a true discourse, then how does television produce the familiarity required to mediate the viewer's image of atopic and its own projected image of the same topic? In the reflexive relationship between the television projection of a particular reality and a viewer's held image of that same reality formed in a common language, what is the trickery that television is able to perform in this mediation, and how does it do it?

Television can be applied to transgress the normal rules associated with literacy. Fiske and Hartley (1978/1990) have described this observation. They posit that while television draws on both literate and oral modes, it relies more on the oral modes. Television "uses codes which are closely related to those by which we perceive reality itself. It appears to be the natural way of seeing the world" (p. 17). Television can, for a viewer, create meaning out of an ephemeral presentation. Fiske and Hartley (1978/1990) reiterate part of the discussion of semiotics that was covered in Chapter 2 noting that "a code may be defined as a vertical *set* of signs (paradigm) which may be *combined* according to certain horizontal *rules* (syntagm)" (p. 59). Borrowing from the theory of metaphor, Fiske and Hartley (1978/1990, pp. 38-40) further note that signs are on the one hand iconic, or motivated, and on the other hand arbitrary, or unmotivated. With iconic or motivated signs there is a natural relation

between the signifier and the signified. Television pictures of a real event like a football match for example, are iconic in that the signifier represents the appearance of the signified. The pictures are only lightly conventionalised in that the pictures for their ability to signify rely on our experiences of the reality that it re-presents. When motivation is not present in signs, that is in arbitrary signs, convention determines the form of the signifier. When a sign is arbitrary the relationship between the signifier and the signified is made by agreement between its users. Fiske and Hartley remark that words are, “of course, our commonest arbitrary signs: there is no necessary relation between a word and its meaning” (p. 39).

Fiske and Hartley see iconic signs as a primacy on television, so much so that we can overlook the arbitrary nature of much of television’s signification. The iconic signs provided to powerful effect by pictures can disguise the arbitrariness of the words. There are two arguments that support the view that the illusions that are being signified on television as reality are lies. The first argument as I have discussed already is that reality is a signified entity conditioned in language, and language mediates our understanding of reality at any point in time. The second argument, following from the first, is that reality is not a thing-in-itself that is capable of being circumscribed in language. These two reasons for positing that television language tells lies means that television reality is conditioned metaphorically. Television reality becomes a thing-in-something-else rather than a thing-in-itself.

4.2.3 Hermes the messenger god

Hermes the God is symbolised as a human being who has winged feet and wings on his helmet that provide him with the ability to hover and fly. Ancient Greek myth considers Hermes to be the messenger between the gods, and from human beings to the gods. How does Hermes construct his messages?

Signifying reality involves a choice of language (words, pictures). What this means is that television viewers must never assume that the words spoken or the pictures shown are exactly what happened. Because as Postman and Powers (1992) remind us the “words people use to describe this [or any] event are not the event itself and are only abstracted re-presentations of the event”

(p. 98). In Chapter 2, Section 2.5 the theory of semiotics showed how it is possible engage in an understanding of the process of choice. Semiotics allows us to see choice in terms of paradigms and syntagms. Pictorially paradigms show us how we can see words and pictures vertically. At a point in a sentence the paradigm offers us a word or a picture depending on what we want our message to do at that point in the context of a message or an overall theme or plot. The syntagm on the other hand can be pictured as a horizontal chain into which our message is linked either by convention or by motivation. There is the opportunity that the choice that we make in the paradigm raises its own particular set of offerings horizontally. In other cases the choices will be limited.

The possibility of the multiplicity of meanings is consistent with the image of Hermes the god. Hermes excels in aesthetics and illusion. He is the god of quicksilver, deceit, and transgression. Through the oral modes that inform television epistemologies of communication it is possible to see how Hermes can transgress the literate modes and the tradition of typography, and at the same time use literate modes in combination with pictures to communicate meaning. In television there are two levels of semiotics at work simultaneously: the paradigms and syntagms of words; and the paradigms and syntagms of pictures. In addition to what is chosen for a text, what is also working within a text are the paradigms and syntagms of words and pictures that are not chosen.

4.2.4 Hermes the philosopher of incompleteness

Neville (1992) shows that the truth of a Hermes' projection "is a flash of beauty, glimpsed for the briefest of moments and always alluringly elusive" (p. 350). Hermes' trajectory is not straight and true like that of Apollo's arrows but is more like a shimmering light. For Hermes, truth is more likely to be aesthetic rather than rational, that is, carried in images rather than in ideas. The truth about human beings, and human existences are not easily circumscribable in an environment of incomplete information, catastrophe and chaos, indeterminacy, paradox, discontinuity, and a tendency to raise new questions rather than provide answers to old and enduring questions. How is Hermes philosophy exercised in television media?

In the environments in which he exercises a considerable degree of control Hermes furnishes his own philosophy (ontology and epistemology). Television epistemology and the truth that television epistemology requires viewers to articulate is an example of Hermes' influence on human understanding. This section invites an understanding of television epistemology, and truth suggested by television projections.

The implications of truth and philosophy in relation to a social landscape are oriented in Postman's (1985) statement that truth "does not, and never has, come unadorned. It must appear in its proper clothing or it is not acknowledged" (p. 57). As I have pointed out in the above sections human beings look for the truth of something both in a thing's natural form, and in re-presentations of the natural. The more taken in we are by the re-presentation of the natural thing the more real it becomes for us. However, things, including things that we know well, I have argued are metaphors. Re-presentations of things are metaphors as well. Re-presentations are metaphors because as Postman (1985) points out each medium recasts our knowledge of a natural thing according to its own codes. For example, we recount our experiences of an earthquake in language. We will only be happy with a televised editorial of that same earthquake through the selection of language that best fits our experiences of the earthquake.

In other words, knowledge and understanding of nature are mediated by language and language mediums. Television language offers a particular kind of mediation that Postman (1985) refers to as "the epistemology of television (the definition and regulation of truth by means of the televisual media-metaphors of image, entertainment, and immediacy)" (Graves et al., 1996, p. 58). Television metaphors like any other metaphor have considerable social significance. Television metaphors like other metaphors never come unadorned, and for maximum effect are required to be presented in the clothing appropriate to their uprising. To explain the relationship between culture and the signification used in television drama, Fiske and Hartley (1978/1990) direct our attention to De Fleur (1964). De Fleur (1964) informs us from his research that one third of the jobs represented on television were involved with the enforcement or administration of the law. In a postmodern, including a Jungian

ontology we are advised to see this as a reflection of psychic influence and social values, not of objective social reality. De Fleur's study hints that one meaning of this apparent over-representation may be found in children's attitudes towards certain values. De Fleur found that what a large majority of children most valued in an occupation was the ability to exert power over others. Presented on a descending scale of importance power was followed by money, prestige, travel and the opportunity to help others (p. 23). Inviting values to explain television projections is only one possible explanation of representations. The importance of the values explanation to this study is that it shows us that at least in television content analysis the world of television is discursively achieved. Power, money, prestige, travel, and opportunity as motivators for human action can also be meaningfully informed by archetypal psychology.

The world of television is clearly different from the real social world, but clearly related to it in some way. Fiske and Hartley suggest that we "might clarify this relationship by saying that television does not represent the manifest actuality of our society, but rather reflects, symbolically, the structure of values and relationships beneath the surface of consciousness. So the high proportion of middle-class occupations is not a distortion of social fact, but an accurate symbolic representation of the esteem with which a society like ours regards such positions and the people who hold them" (1990, p. 24). On the matter of middle class occupations and symbolic representation, Graves et al. (1996) argue that television epistemology helps to explain the visual imagery and aesthetically pleasing design of United States companies annual reports (U.S. annual reports). They "contend that visual design represents an essential aspect of the rhetoric of U.S. annual reports and, as such, constitute an important component of the truth claims of those reports" (p. 58). It is a significant aspect of Postman's (1985) discussion that the all-pervasiveness of television and its modes of knowing the world have significantly restructured the American person's ability to know such that for any discourse to be legitimate, it must be presented in a television format. U.S. annual reports to be regarded as authentic within this late modern regime of truth must be "at once kaleidoscopic, glamorous, and entertaining...to assert not only the specific values and public

relations agendas of individual companies, but the truth claims of the accounts themselves, including their political economy" (Graves et al., 1996, p. 58). Graves et al. (1996, p. 62) note the contribution that some people who practise, study, and research accounting make to the truth claims of accounting reports in general and U.S. annual reports in particular. They do so by making accounting seem given and factual, a part of the natural world uncovered by science rather than by man. They consider that:

Such reification, in turn, makes accounting seem neutral and value-free when in fact, as a human product, it is necessarily subjective and value-laden...we contend that annual accounts continue to be implicated in the construction and reproduction of lived social reality [Chua, 1986; Morgan, 1988; Hines, 1988, 1991; Cooper & Sherer, 1984] (p. 62)

In this statement Graves et al. assert that the function of pictures and gloss in U.S. annual reports is rhetorical. The function of the annual reports as they see it is to "persuade the reader of the truth claims of the accounts and thus to perpetuate the values that reside in them" (1996, p. 62). The absolute achievement of the annual reports in addition to their entertainment and consumer value it would seem, is to maintain intact the real social world of accounting and to assert the truth that inheres in the symbols of quantification.

"Every philosophy," remarked Nietzsche, "is the philosophy of a stage of life" (Postman, 1985, p. 24). "Every epistemology" remarks Postman (1985) "is the epistemology of a stage of media development. Truth, like time itself, is a product of a conversation man has with himself about and through the techniques of communication he has invented" (p. 24). Because of the intimate link between truth and forms of expression, Postman is keen to convince us that the decline of print based epistemology and the concomitant rise in television epistemology has had severe consequences for public life, namely "that we are getting sillier by the minute" (p. 24). Postman recounts the impact that the new imagery language with the photograph at the forefront had on word language. The photograph did not merely function as a supplement to the word but threatened it as a dominant means for conditioning, understanding, and

testing reality. In some publications the picture forced the word into the background and in some cases eliminated it all together. By the end of the nineteenth century advertisers and newspapermen had discovered that a picture was worth a thousand words. At the present time in Postman's seeing:

Television has become, so to speak, the background radiation of the social and intellectual universe, the all but imperceptible residue of the electronic big bang of a century past, so familiar and so thoroughly integrated with American culture that we no longer hear its faint hissing in the background or see the flickering grey light. This, in turn, means that its epistemology goes largely unnoticed. And the peek-a-boo world it has constructed around us no longer seems even strange (Postman, 1986, p. 79).

The peek-a-boo world and the background flickering light that Postman (1986) uses to signify television is illustrative also of Hermes' personality.

4.2.5 Hermes the negotiator and the gentle art of seduction

The outcome that Hermes seeks in a negotiation is to ensure that both parties feel that they have both won in some way. He justifies all of his actions in negotiating on the basis of this outcome and not on any moral laws. How is Hermes' seductive powers seen in television media?

Rhetoric and ritual are put to effect in television media, that is, influenced by Hermes' psychology. Postman (1985) sees that television provides a definition of truth as one in which the credibility of the teller represented by for example the narrator, actor, or newsreader contributes significantly to establishing the truth of a proposition.

"Credibility" here does not refer to the past record of the teller for making statements that have survived the rigors of reality-testing. It refers only to the impression of sincerity, authenticity, vulnerability or attractiveness (choose one or more) conveyed by the actor/reporter (Postman, 1986, pp. 101-102).

Television re-establishes the function of the sophist that Foucault in *The Order of Discourse* considers to have been banished with the emergence of the

modern regime of truth. Foucault (1984) had referred to three sets of procedures that regulate and control the production and distribution of discourse in a regime of truth: the prohibitions; the opposition between, reason and madness; and, the opposition between true and false. Foucault had suggested that the prohibitions, of which there are three: the taboo on the object of speech, the ritual of the circumstances of speech, and the privileged or exclusive right of the speaking subject, had with the demise of the sophist become less important than the establishment of a true discourse. With print based epistemology the sophist's appearance and rituals of speech became less significant in public discourse than the lineal and analytical modes required with reading. In print and reading-based epistemology the printed word established the world as a coherent, sequential, and orderly place.

Television epistemology with its roots in telegraphy (the transmission of coded messages at a distance) and photography gradually undermined an understanding of the world as a coherent place. Graves et al. (1996), note that, "telegraphy began to fragment the world into disconnected, impersonal facts. One could know information about the larger world instantaneously, but the information was without context or local implication...Photography, in turn...only confirmed the world as an asyntactical place" (p. 64). Together these two media established the foundations for a discourse of sensationalism and fascination offering a peek-a-boo world of irrelevance and entertainment.

The moving images of television have raised the modes of telegraphy and photography to a higher level. As Postman (1985) explains:

television is, indeed a beautiful spectacle, a visual delight, pouring forth thousands of images on any given day. The average length of a shot on network television is only 3.5 seconds, so that the eye never rests, always has something new to see....American television in other words, is devoted entirely to supplying its audience with entertainment (pp. 86-87).

Postman (1985) summarises these words by saying that entertainment is the "supra-ideology of all discourse on television" (p. 87). Irrespective of what is being signified on television and from whatever point of view the primary

assumption is that the projections are there for our amusement and pleasure. The entertainment mode of television reminds us television is not to be taken seriously. The television sophist represented by the front-person plays an important role in mediating the horror and tragedy made explicit in television programmes with the television audience. "Television's strongest point is that it brings personalities into our hearts, not abstractions into our heads" (Postman, 1985, p. 123).

4.2.6 Hermes mercurial seductiveness in speech

If entertainment is the supra-ideology of all discourse on television, then the television commercial is the supra-entertainment product of television. The television commercial brings together all of the art forms, codes, modes, and aesthetics of show business represented by: celebrities; personalities; music; drama; imagery; humour, brevity, and discontinuity. Postman (1985) explains that in substituting images for claims or propositions, the pictorial commercial made emotional appeal, not tests of truth, the basis of consumerism. Emotional appeal was how Hermes persuaded Zeus not to punish him for tricking Apollo. Postman (1985) uses a McDonald's commercial as an example to explain the shift away from propositions as providing the claims to the truth or falsity of an advertiser's product. The commercial is not a series of logically tested ordered assertions about the product. It is instead, a drama, a narrative, a mythology of attractive people ecstatically selling, buying, and consuming McDonald's food.

Postman (1985) ventures to suggest that the television commercial is a lot less about the character and qualities of consumer products than it is about the character and qualities of the consumers of the products. The mercurial seductiveness of television commercial speech is exercised in the projection of:

images of movie stars and famous athletes, of serene lakes and macho fishing trips, of elegant dinners and romantic interludes, of happy families packing their station wagons for a picnic in the country...they tell everything about the fears, fancies and dreams of those who might buy them [products]...The television commercial has oriented business away from making products of value and toward

making consumers feel valuable...The consumer is a patient assured
by psycho drama (p. 128)

Postman (1985) explains how the entertainment format of the television commercial: celebrities; personalities; music; drama; imagery; humour, brevity, and discontinuity, has turned voters and the public at large into patients to be assured by the psycho drama of television politics. Political campaigns for example, have become supported by brief, in some cases thirty second television commercials in which the imagery is used in much the same way as commercials advertising fast foods. These commercials project the values that the advertisers are confident will make consumers feel like valued customers. The celebrity figures in these commercials that are to be seen as the persons responsible for the assurances guaranteed in the advertisement, are the political candidates. Political knowledge and political assurances are about having pictures in our heads rather than words.

Summary

In this chapter I have connected what Lyotard (1984) described as *The Postmodern Condition*, and Neville (1992) elaborates upon as *The Charm of Hermes* to three separate and related things: first, what we have come through Chapter 3 to understand as a regime of truth and the true discourse; and second, television news. The reason for this undertaking is first to be in a reasonably secure position to propose that the cultural phenomena that we recognise as television news is an abstraction of a particular psychological condition that we find ourselves in the grip of. Neville and others refer to this condition as a Hermes inflation. The second reason for this undertaking is to be able to reasonably assume that like other popular cultural produce of our time, television news not only teaches us some of what to understand about our world, but also how to understand it. The third reason for this undertaking is to be able to consider more fully how regimes of truth, through a reading of the influences of some the dominant archetypes in our time become the true discourse.

Chapter 5: Methodology

Introduction

Chapter 4 explored issues of epistemology, and in particular television epistemology. In Chapter 2, *Lifting the Veil of the Unconscious*, Chua (1986) has encouraged us to see epistemology in relation to methodology in the following way:

Epistemological assumptions decide what is to count as acceptable truth by specifying the criteria and process of assessing truth claims...Methodological assumptions indicate the research methods deemed appropriate for the gathering of valid evidence (p. 604).

Graves et al. (1996), show a great deal of concern about the affects that glossy pictures have on the traditional criteria and processes of assessing truth in U.S. companies' annual reports. They define television epistemology as "the assertion and regulation of truth by means of the media-metaphors of imagery, entertainment, and immediacy" (p. 66). Given what we understand by the unthought and unconscious archetypal metaphors from Chapter 2, *Lifting the Veil of the Unconscious*, truth from Chapter 3, *The Shadow of Truth*, and the Hermetic metaphor for television media in relation to imagery, entertainment, and immediacy from Chapter 4, *Contours of the Horizon*, this chapter will consider the following questions in relation to methodology:

- 5.1 What are the epistemological truth claims that researchers are looking to make in an exploration of archetypal images of the Hero or King's Court in moving picture mediums such as film and television?
- 5.2 What research methods are considered appropriate in the exploration of archetypal images of the Hero or King's Court in moving picture mediums like film and television that enables valid truth claims to be made?
- 5.3 What do we look for in television projections to be able to say that the images are invested with archetypal symbolism of the King's Court.

5.4 What research methods are appropriate for this thesis?

5.1 Epistemology in moving picture mediums

5.1.1 Jung and the medium of dreams

Jung imagined the archetypes to be spiritual and psychic energies. His ontological position was a psychic one. As a depth psychologist Jung grasped his images of the archetypes most often in his daily work with clients and in his extensive study of different people groups interacting with their own myths and religions (Gray, 1996). Jung's theories, as Rushing and Frentz (1995) recall:

grew out of his contemplative experiences and his dreams and were shaped by his own personality, which was introverted, that is, attuned to the subjective facts of the psyche. Consequently while Jung accepted that archetypes have a basis in instinct and are observable in behavior, it was the psychic or spiritual aspects which most interested him (pp. 34-35).

For Jung, the data for the archetypes that are located in the collective unconscious is established in a continuum with instincts or feeling tones (Gray, 1996, p. 20). The instincts or feeling tones build up from somewhere within a person's biological structure. The continuum is extended through to the personal unconscious that consists of complexes of forgotten and repressed material from personal experiences. As Izod (1992) indicates archetypal data is not surface material:

As biological entities the archetypes have a natural history, and are subject to the laws of evolution – in other words like the species themselves, they have evolved through natural selection (p. 3).

Jung found himself to be gripped by the universality of the archetypes, or what Jungians refer to as the autochthonous nature of the archetypes, and their emergence in particular forms in different contexts quite independently of cultural transmission. This is what makes archetypal images different from other images. As Gray points out, "Jung found the same mythemes and motifs appearing in myth, dream and psychotic episode over and over with great consistency.....Jung was able to conclude that their universal

occurrence.....arose out of the very structure of the human psyche" (1996, p. 17). However in grasping archetypal images, Jung (1959/1968) found it necessary to point out that:

archetypes are not determined as regards their content, but only as regards their form and then only to a very limited degree. A primordial image is determined as to its content only when it has become conscious and therefore filled out with the contents of conscious experience...In principle it can be named and has an invariable nucleus of meaning, but always in principle, never as regards its concrete manifestation (para. 155).

What we can understand from this statement is that it is the form of the archetype that is grasped. As Jung comments the "true symbol...should be understood as an expression of an intuitive idea that cannot be formulated in any other way" (1966, p. 70). We fill out the content of the archetype with language. I have discussed the process of filling out the content of the archetype at length in my theoretical considerations of metaphor. The initial grasping of archetypal images is achieved through what Jung (1959/1968) theorises as the feeling tone.

The feeling tone is the subjective pattern of feeling aroused by the activation of a complex. It may be thought of as the emotional shape of the complex and of the underlying archetype or archetypes...The idea of a feeling tone is very like those times in an individual's life when a specific physical or emotional experience evokes memories of similar situations from the past. There is a specific physiological state, a specific emotional response and other variables which evoke the memory in a powerful and undeniable manner (Gray, 1996, p. 20).

This explanation of feeling tone is closely connected in description to the notion of instinct that was considered in Chapter 2. The feeling tone connects with the deeply historical and primal contents of the collective unconscious. The archetypal image is the pictorial manifestation in our personal consciousness of a feeling tone. The articulation of the pictures and the feelings in language and behaviours of expression are calibrated as archetypal themes or myths.

One particular constellation of observations that took Jung's attention among the many that he articulated and named was the monomyth, or the Hero's journey (Campbell 1949/1972 & 1972/1988, Jung & Kerenyi 1949/1973, Jung 1956/1967, Pearson 1986 & 1991, Larsen 1990). The Hero's journey notes Gray (1996) "follows point for point Jung's understanding of the cycle of libido" (p. 95). Gray also notes that, "libido is expressed as spirituality, compulsion and goal directedness" (p. 16). Jung (1956/1967) defined libido as:

a desire or impulse which is unchecked by any kind of authority, moral or otherwise. Libido is appetite in its natural state. From the genetic point of view it is bodily needs like hunger, thirst, sleep and sex, and emotional states or affects, which constitute the essence of libido (para. 194).

Jung saw the Hero's journey in relation to the cycle of libido. "Jung identified the journey with the introversion and re-emergence of libido and saw the pattern as recurring many times through the life of an individual" (Gray, 1996, p. 94).

In a directional sense a two-way process of archetypal activity occurs: interior to exterior; and, exterior to interior. Rushing and Frentz (1995) draw extensively on Jung's work because for them "it is both externally and internally derived and because it gives equal credence to subjective experience and objective observation" (p. 34). In the first sense, the actions and behaviours of an individual or group are influenced by the archetypes of the collective unconscious. In the second sense, an archetypal image that is formed in the course of receiving archetypally stimulated ideas, behaviour, and symbols (1953/1966, p. 95) stimulates in the observer the underlying archetype. As Izod (1992) notes, "Such an idea or image is therefore an unconscious content which presents itself in a form which, not without difficulty, the conscious mind can apprehend...the energy reaches the recipient from a source exterior to his or her own psyche via some medium – text, picture, or whatever" (pp. 3-4).

5.1.2 Archetypal analysis in film studies

Following on from the logic of Jung (1959/1968, para. 155), that in response to thinking, sensing, intuiting and feeling an archetypal symbol projected from an

external medium like film, the psyche creates a symbol in the recipient, the form for which is moulded by the ideas acquired by their conscious mind (1956/1967, para. 232). Izod (1992) shows that the films of Nicolas Roeg “present many such symbols to express intuitive ideas that cannot be formulated any other way; and they also feature what Jung called allegories or signs (the term emblem is a good substitute), that is, paraphrases for contents that are already conscious” (p. 4). Izod indicates that for him some of the archetypal symbols projected in Roeg’s films that show their extensive use on the one hand and the ability to locate them on the other are: “the almost lifeless icons of the Christian faith, seen as emblems of a religion which no longer offers the people...the fascination of dark mysteries”; “the city’s typography which as a landscape of the mind symbolically does exactly that”; “duality...water, for example signifying in certain contexts life, and in others death”; “sun and moon may represent the forces of conscious and unconscious”; “God.....He [Jung] referred to this central archetype as the *imago Dei*, the God within us, and the *self*”; “self.....the goal towards which his [Roeg’s] heroes and heroines move when they admit psychological change in their personalities”; “individuation”; “the magic circle or *mandala*”; the *persona*; the *anima* and *animus* (the contrasexual archetypes); various manifestations of the *shadow*; and, figures that imply a character’s progress in self knowledge such as the child, the old man, and the tree (pp. 4-11).

Rushing and Frentz (1995) have as their purpose “to reconstruct the three-part story of how with the demise of our shamanistic heritage, the hunter’s weapon evolves into a cyborg which then hunts the hunter” (p. 5). In this regard Rushing and Frentz analyse six films: *Jaws* (1975), based on Herman Melville’s *Moby Dick*; *The Deer Hunter* (1978) inspired by James Fenimore Cooper’s Leatherstocking novels; *The Manchurian Candidate* (1962); *Blade Runner* (1982); *The Terminator* (1984); and, *Terminator 2: Judgement Day* (1991). *Jaws* spotlights the problem of the male hero when he must face his rejected shadow. *The Deer Hunter* foreshadows the entrance of technology into the initiation rite. *The Manchurian Candidate* shows how technology can turn a human into a weapon. *Blade Runner* shows how human simulations turn on their masters. Both *The Terminator* and *Terminator 2: Judgement Day* throw

the hunter myth into an apocalyptic mode (Rushing & Frentz, 1995, p. 7-8). Rushing and Frentz say that their analysis is in-depth and “represents a marker event or turning point in the hunter myth” (p. 7). The rationale for their analysis is located within a Jungian epistemology because they want to interpret the symbols that they recognise within the films as mythic signs of the American psyche that is reflective of some dominant tendencies in contemporary American society.

What does America do when it is not exporting its forms of life into new earthly and cosmic frontiers, when it is not building, operating, repairing, and tending to its machines, when it is not, in short, “making progress”? In part, it dreams (Rushing & Frentz, 1995, p. 6).

They add that films not only provide avenues for escape, they also “pull us into our cultural unconscious to meet our shadows, those disowned aspects of ourselves that we loathe” (p. 6). For Rushing and Frentz entering a darkly lit cinema multiplex is much like Luke Skywalker’s descent into the cave of his imagination. They ask, “Who are we when our guard is down, when we are not protecting the identity we so carefully craft every day?” (p. 6). The films that Rushing and Frentz have chosen are for them faces of the American Shadow. They are “mythic signs of the American psyche” (p. 6).

Rushing and Frentz (1995) trace the evolution from hunter to cyborg in American myth. They see this evolution as essentially the same as the move from modernism to postmodernism in western philosophy. This is an interesting thesis and one that I will not dwell on at length here. What is of interest is that given Rushing and Frentz’s broad thesis, is the selection of films that they use as their data. Rushing and Frentz (1995) develop their theory from a Jungian archetypal perspective and also from what they coin a “transmodern” perspective. For them the “transmodern” view values the “sovereign rational subject” (p. 30). It recognises also that the “spiritual impulse cannot be denied and is hostile if repressed” (p. 30). The “transmodern” view also “should not accept a fatalistic vacuum of meaning” (p. 30). Rushing and Frentz analyse the six films that they have identified as projecting variations on the theme of the hunter myth that for them is the “hunter myth, rooted in the Indian hunt” (p. 53).

This myth “is America’s most enduring vision of the archetypal story...that of the initiation of the boy into manhood, of the ego’s heroic rise out of the collective unconscious” (p. 53). In tracing archetypal symbolism, as they see it from the perspective of the mono-myth in the six films through six individual chapters, Rushing and Frentz are exploring the hunter myth as it evolves through three phases: the Indian hunter; the frontier hunter; and the technological hunter.

Film analysts do not see an entire myth being located in one “text” (Rushing & Frentz, 1995, p. 53) such as a film and their methodology reflects this position. Rushing and Frentz (1995) “reconstruct this larger myth as a composite from many fragments existing within various media” (p. 53). Their version of the myth as “glimpsed” (Izod, 1992, p. 8) in their data is only one “animated by countless stories told locally and through the amplified techniques of mass communication” (p. 54). In Chapter 3 of their book Rushing and Frentz describe the three phases of the myth that they use to survey their data. For example, their précis of the Indian hunter myth is as follows:

Prepared and guided by the Shaman and the older men, the adolescent Indian boy ventures forth from his mother and his tribal circle to hunt a wild animal. Propitiating the animal’s spirit with prayer, he kills it with a weapon invested with sacred power and often given him by a woman. He returns his prey to the tribe, which gratefully uses it for sustenance and survival. The hunter is initiated as a hero into the society of adult men: he is now capable of leading his tribe (p. 54).

The authors of *Star Wars: Episode 1 The Phantom Menace Movie Storybook* (1999) have sought to highlight the first phase of the Indian hunter myth with an elaborate sequence of pictures and narrative that focuses on young Anakin Skywalker leaving his Mother and close knit community to train as a Jedi Knight. The text explains that “When they returned to the Skywalker Slave quarters, Qui-Gon revealed a secret, ‘You’re no longer a slave,’ Qui-Gon announced. Anakin’s mother gasped in surprise, ‘Will you take him with you?’ she asked. ‘Is he to become a Jedi?’” (pp. 34-35).

Figure 1. Young Anakin Skywalker from *Star Wars Episode 1 The Phantom Menace* leaving his Mother and his close-knit community to train to be a Jedi Knight.



Rushing and Frantz (1995, p. 55) present the archetypal motifs that they consider to be invested in the texts (films) that they explore. These motifs are: the ego; the Self; the shadow (overdeveloped); the collective; and, the shadow (inferior). The authors postulate that these motifs are represented in the films as: hunter; spiritual guides; weapon; tribe; and, prey respectively. In filling out the reader's understanding of these archetypal motifs of the Indian hunter; the frontier hunter; and, the technological hunter, the authors draw on a number of other texts. They look for example, to elaborate on the Indian hunter myth by referring to North American Indian cultures shaman ("the archetype of the magician" p. 56) practices in relation to the hunt. To elaborate further on this image Rushing and Frantz also look to: Jung's work; the work of Jungians such as Erich Neumann; the wilderness as metaphor for the unconscious; the anima figure; and the relationship of the hunt to the Spirit and to the Self.

In the way that Rushing and Frantz choose to reveal the tracings of the Hero's myth in films they are also telling us something about the progress or otherwise of the American psyche and the outworking of the psyche in the real or

empirical world. The Hero's myth typically describes the process of individuation that formed an integral and enduring feature of Jung's work.

Individuation, as Jung employs the term, carries the double meaning of "becoming an individual" and "becoming undivided." It is an urge and a latent potential within every person, although it is by no means a predetermined end, and must be consciously sought in order to be effected. It is really more a goal than an absolutely achievable destination (Rushing and Frentz, 1995, p. 41).

For the individual person Jung saw individuation as becoming whole and facilitating unity with others. In the same vein, Izod (1992) is of the view that "the self remains the goal towards which his [Nicolas Roeg's] heroes and heroines move when they admit psychological change in their personalities. That goal can only be achieved through the process of *individuation*" (p. 6). Izod points to Samuels, Shorter, and Plaut (1986) who say that individuation leads to a person becoming conscious "in what respects he or she is both a unique human being and at the same time, no more than a common man or woman" [(p. 76) cited in Izod, 1992, p. 7]. Izod asserts that the intense energy that Roeg invests in his films arises from his drive towards fuller individuation (p. 251). The journey of self discovery however that is "glimpsed" in Roeg's films does not follow a straight path but circles the mandala and the self (p. 251). Moreover as Izod (1992) points out, many of Roeg's films:

interlink human actions and emotions with universal events, and insist on their connection. The planets, the elements and the stars are never far away (p. xii).

As is the case with hunter myths identified by Rushing and Frentz in several American films, Roeg's films log the progress or otherwise of the human psyche and the outworking of the psyche in the real or empirical world.

This juxtaposition of the universe with the microcosm of the individual psyche typifies a structure which embodies major themes. Since the films employ myth to relate the outer and inner worlds (Izod, 1992, p. xiv).

Izod (1992) notes the use of mythological motifs as structuring devices in films, such as the mandala, though not necessarily intended, are not fully realised by viewers in a single instance (p. 8). Galactic images in films showing pictures of planets and stars are not easy clues for viewers that messages about individuation and heroism are at hand. "What the lay spectator does notice are images that seize and excite the attention in ways which cannot be readily understood" (p. 8). The lack of comprehension does not stop the pictures from troubling the mind, "rather it arouses the desire to explore the films' potential for meaning" (p. 8).

5.1.3 Exploring archetypal meaning in film

Izod's (1992) method for interpreting the "diverse potent images within any of Roeg's productions" (p. 8) as to their archetypal basis is to gather the images into "chains or clusters" (p. 8). He explains this process as follows:

For example, blood and red in *Don't Look Now* form part of a chain. This stands in opposition to another that links water, eyes, and glass. Taken together the two chains amount to an unmistakeable cluster; and the combination has the effect that the possible interpretations of any one image are at once directed and reinforced by its association with others in the cluster (p. 8).

Interpreting text in this way points to a method in which "we are reading it in a manner at least partially constructed for us by the director" (p. 8). Izod informs us that this process of interpretation is called *amplification* that for Jung formed an important part in his analysis of dreams. The process of amplification begins by breaking the dream into its constituent parts which the interpreter would seek to amplify by first finding the appropriate context for each part. Contextualisation is the first stage in a process that aims to integrate the symbolic fantasy material into a general and intelligible statement. Izod (1992) points out that this method can be replicated in the interpretation of film images. He further points out that amplification has much in common with traditional methods of textual interpretation (p. 9).

It is simply a matter of seeking the parallels. For instance, in the case of a very rare word which you have never come across before you try

to find parallel text passages, parallel applications perhaps, where that word also occurs, and then you try to put the formula you have established from the knowledge of other texts into the new text. If you make the new text a readable whole, you say, 'Now we can read it.' That is how we learned to read hieroglyphics and cuneiform inscriptions and that is how we can read dreams [(Jung, 1977, p. 83) cited in Izod, 1992, p. 9].

In order to amplify a term, psychoanalysts will look for parallels in myths and the dreams of other people. This same technique suggests Izod can be applied to the images of films. The text of films can be amplified through the analyst's knowledge of similar images beyond the text or other images from the same text. Izod has noticed from his analysis of films that image clusters, characters and plot elements are augmented by the careful placement within the text of text from other sources such as literature, fine art, the cinema and music (1992, p. 10). In many cases texts are linked directly to myths, legends, religions, and archetypal motifs that cluster into types. In this, Izod notes from his analysis the discovery of a number of variants of the hero myth that lead us into the deeper psychology of the characters as projections of ourselves and our cultural condition (1992, p. 10).

Rushing and Frentz (1995) propose that if "films are to a large extent public dreams, then our role as critics is similar to that of the depth analyst: to interpret how the film as collective dream provides a picture of the cultural unconscious" (p. 47). For them the interpretation of dreams reflect not only a personal or cultural neurosis, but the desire for individuation also. Rushing and Frentz, following on from Jung see that dreams are to be studied in a series to gain an understanding of the narrative history of a person's life. They quote Whitmont (1989):

The myth of one's life does not ordinarily appear in a single installment. There is a "to be continued" element and no single dream or situation is the myth. Each dream sees the myth from a new angle. As we go on the story unfolds and may even change direction. The myth for each individual is to be intuited from the total tableau as it

reveals itself in time and space [(p. 56) cited in Rushing & Frentz, 1995, p. 48].

Rushing and Frentz see the opportunity for the application of “intertextual practice” (p. 48) in order to reassemble the fragments and partialities surrendered from a dream into a narrative continuity. Elaborating on their method they say that:

we reconstruct a cultural myth from films that are sometimes separated in both time and genre but are connected by their symbols.....we tie together three myths.....which are at once self-contained stories and parts of a greater whole. Along the way, we render judgements of each film that constitutes the myth by comparing it to the moral ideal of individuation (p. 48).

Rushing and Frentz add that:

When a critic experiences a text with his or her entire personality [thinking, feeling, sensing, intuiting (p. 49)], an interpretive process unfolds that seems quite alien to more typical critical methods.....[it] is more a matter of psychic readiness.....One immediate consequence is a heightened affect, a sign that the deeper regions of the unconscious have been activated and are being directed simultaneously toward the external world of the text and toward the interiority of the psyche itself (1995, p. 50).

Intertextual analysis as a process of text analysis described by Rushing and Frentz has much in common with Izod’s use of amplification. For one, both methods are derived directly from Jung’s method for analysing dreams. Both methods focus on the text that might be a patient’s utterances or an actual film, and asks the analyst to break the text down into constituent parts. The meaning of the parts whether they be words or pictures are gathered at a point in time and space by reference to other words and pictures either internal to the text at hand, or external to it. Izod rightly relates the logic of the process to textual interpretation. Section 5.2 gives a fuller account of the methodology of intertextuality that describes textual analysis from the position of socio-linguistics and its application in decoding moving picture mediums.

5.1.4 Exploring archetypal meaning in television

Chapter 4 considered the subject of semiotics in relation to the archetypal qualities of Hermes. In discussing Hermes the God I noted that one of the opportunities that communication presents to Hermes that allows him to attend to his full range of tendencies, including trickery, is the choice of language through words and pictures. In communication, Hermes has a thorough understanding of the process of choice. In preceding chapters I have shown that semiotics, the study of signs, allows us to see choice in terms of paradigms and syntagms. In text production, the notion of paradigms and syntagms function as a heuristic by offering the author a choice of words, language, and pictures. Likewise in decoding texts the analyst is able to speculate as to the origins of the text parts.

Heuristically the semiotic concept of paradigms is intended to show us how we can see the choice of words and pictures available to an author at a point in time, or vertically. At different points in time in the construction of a text, alternative paradigms offer the author words and pictures, depending on what we want our message to do at that point, in the overall context of a major theme or plot. The syntagm on the other hand can be pictured as a horizontal chain into which our message is linked either by convention or by motivation. There is the opportunity that the choices that we make paradigmatically will raise a particular set of offerings horizontally. In some cases the choices will be limited.

5.1.5 Methods for analysing film and television projections

The foray into film analysis in Section 5.1 showed a tendency for Jungian film analysts to interpret the archetypal meaning of films along the lines of the theory of signs. Izod, and Rushing and Frentz are keen to shape their respective mythological interpretations of films in relation to Jung's general method for analysing dreams. The process of amplification for instance begins by breaking the dream into its constituent parts, which the interpreter would seek to amplify by first finding the appropriate context. Contextualisation is the first stage in a process that aims to integrate the symbolic fantasy material into a general and intelligible statement. Izod points out that this method can be replicated in the interpretation of film images. He further points out that

amplification has much in common with traditional methods of textual interpretation (1992, p. 9).

The Jungian film analysts refrain from offering a full blown method. However, they do indicate what an archetypal method of analysis involves for them. Invoking Jung's (1977, p. 83) notion of "seeking the parallels" for a "very rare word" as a vehicle to locate "parallel text passages" and "parallel applications" is one such indication. The intention of contextualising meaning in conjunction with textual interpretation from the position of semiotics is another indication. Section 5.2 explores the notion of seeking the parallels of words, passages, and pictures with the overall aim of describing a method for decoding the archetypal content of television media. The chain of literature and theory that I explore in relation to method, has an intertextual relation that has been articulated by for example, Foucault (1972), Bakhtin (1981), Kristeva (1986), Hodge and Kress (1988), Fairclough (1989, 1992, 1995), and Chouliaraki and Fairclough (1999). The general line of thought that these writers' texts have in common in seeking the parallels by reference to the external contents of the text at hand, is in keeping with Foucault's statement that, "there can be no statement that in one way or another does not reactualise others" (1972: 98).

5.2 Intertextual analysis in moving picture mediums

One of the aims of Fairclough (1992) is to make the concept of intertextuality useful in analysing texts (p. 101).

Intertextuality is basically the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth (Fairclough, 1992, p. 84).

Fairclough adds that intertextual analysis "is looking at the text from the perspective of discourse practice" (1995, p. 61). The discourse practice aspects of communication focus on the various processes of text production, text distribution, and text consumption. Elsewhere in this thesis the processes of discourse practice has been referred to as discursive practices. With intertextual practice the analyst is "looking at the traces of the discourse

practice in the text. Intertextual analysis aims to unravel the various genres and discourses...in creative discourse practice” (1995, p. 61). What the analyst is asking, is “what genres and discourses were drawn upon in producing the text, and what traces of them are there in the text?” (1995, p. 61).

Fairclough recognises that a multi-functional view of texts sees any text simultaneously involved in three main functions: texts are constituted by and constitutive of systems of knowledge and belief (representation); the construction of identities; and the construction of relations (1995, p. 58). How appropriate therefore is intertextual analysis in analysing the meaning of the archetypal content of a text?

5.2.1 Intertextual analysis and ideology

Following on from Foucault’s explanation for his concept, the ‘ontology of the present’ that was considered in Chapter 2, Fairclough (1995) adds that the “concept of intertextuality sees texts historically as transforming the past – existing conventions and prior texts – into the present” (p. 85). The intertextual view of texts recognises that a text is discursively achieved. That is, the production, distribution and consumption of a text happens in conventional and normative ways and exposes texts to the possibility of critical examination in relation to social and political change. Fairclough (1995) certainly sees texts both as constituted by processes of social and political change, and constitutive of social and political change (1995). Fairclough (1992, pp. 86-96) discusses discourse as “the language used in representing a given social practice from a particular point of view” (1995, p. 56) in relation to ideology and to power. He places discourse, more narrowly defined in the above way as constructing a particular (domain) of social practice, within a view of power as hegemony. Fairclough (1992, 1995) draws on the work of the Marxist view in Althusser (1971), Gramsci (1971), Larrain (1979), Buci-Glucksmann (1980), Hall (1988), and Thompson (1984, 1990) to elaborate this view of text as socio-cultural practice.

The critical approach that informs much of Fairclough’s work recognises “that our social practice in general and our use of language in particular are bound with causes and effects which we may not be at all aware of under normal

conditions” (see Fairclough, 1995, p. 54). Analysing discourse to expose the unseen connections in the way that language is used in the exercise of power brings to the surface the rights, relationships, knowledge, and identities that we normally take for granted (1995, p. 54).

5.2.2 The application of intertextual analysis to the archetypal unthought

The intertextual method, that Fairclough sees as “more interpretive” (p. 61) than linguistic analysis, is shown to be effective in analysing discursive and social (above the text) practices such as ideology and hegemony. One of the conditions that make this kind of analysis possible and effective is the recognition on the part of the analyst that our social practices in general, including the discursive practices of language, are involved in the exercise of power. In Chapter 3 ideology was discounted as a subject for this thesis in favour of the concept of truth, particularly from a Foucauldian perspective. In terms of elaborating upon the archetypal meaning of text, the concept of power is necessarily retained because of the association that power has to truth, discourse, knowledge, regimes of truth, and the true discourse raised by Foucault’s ontology of the present. The neo-Marxists and Foucault are haunted by what Jung has sought to disclose as the Shadow influences that emerge consistently in contemporary society. This is what Fairclough (1995) can be seen directing our attention to when he suggests that linguistic analysis is made more effective when it is able to be used in a way that shows us that our everyday way of doing things are bound up with cause and effect which we may not be aware of.

Other conditions that are asked for by intertextual analysis of ideology and hegemony that are of relevance to an analysis of the archetypal unthought are: the transformation of historical text into other texts in the present; the text must be seen as constituting social change and constitutive of social change; and, a certain amount of interpretive licence is required by the analyst to make available the above the text meaning of the words and pictures. Following Fairclough’s claim is able to say that the “combination of hegemony theory with intertextuality is particularly fruitful” (1992, p. 103), I want to be able to say that

the combination of unthought theory elaborated thus far through Chapters 2, 3, and 4 with intertextuality is likewise particularly fruitful.

Not only can one chart the possibilities and limitations for intertextual processes within particular hegemonies and states of hegemonic struggle, one can also conceptualise intertextual processes and processes of contesting and restructuring orders of discourse as processes of hegemonic struggle in the sphere of discourse, which have effect upon, as well as being shaped by, hegemonic struggle in the wider sense (Fairclough, 1992, p. 103).

From this, where Fairclough refers to hegemonies and hegemonic struggle the archetypal unthought views struggle as psychic conflict, in this thesis, represented by the conflict between Apollo and Hermes, between the rational mode and the intuitive mode. This psychic condition when projected and played out in the empirical world is reflected in what Foucault refers to as regimes of truth. Regimes of truth enabled by their respective agents and the discursive practices available to agents, including technologies, compete for the space to be considered the true discourse, or to be in the true.

5.2.3 Orders of discourse

The order of discourse that Fairclough refers to in the above quotation is important in understanding the intertextual view. Conceptually in my view, orders of discourse though not strictly identical to, function like regimes of truth. Fairclough could have replaced the term order of discourse with regime of truth and lost none of the sense of what he is trying to say. Contesting and restructuring orders of discourse is an important feature in hegemonic struggle with respect to discourse. Understanding also what an order of discourse is and what one is constituted by, seems to be an important feature of intertextual analysis judging from Fairclough's comment. So what does Fairclough refer to when he talks about orders of discourse?

Generally, Fairclough uses the terms orders of discourse (1995, p. 61), repertoires of discourse practices (1995, p. 61), discursive practices (1995, p. 63), and discourse types (1995, p. 76) interchangeably. Orders of discourse quite apart from offering a space to be contested for, like regimes of truth, is the

dimension of the communicative event that “involves various aspects of the processes of text production and text consumption” (1995, p. 58).

Specifically, an order of discourse is the “the complex interdependent configuration of discursive formations” (Fairclough, 1992, p. 68). These configurations of discursive formations “have primacy over particular types of discourse, and the latter are constituted as configurations of diverse elements of orders of discourse (1992, p. 124). The elements that Fairclough (1992, 1995) has in mind as discourse types that are common to all orders of discourse are genre, activity type, style, and discourse.

5.2.4 Genre

For Fairclough (1992, p. 125) genre are relatively autonomous of the other discourse types. “Genre overarches the other types, in the sense that genres correspond closely to types of social practice, and the system of genres that are extant in a particular society at a particular time determines which combinations and configurations the other types occur in” (p. 125). This is akin to saying that in the transition from a typographical medium like the daily press to a television medium such as the six o'clock news, the configurations of activity type, style, and discourse will differ.

I shall use the term “genre” for a relatively stable set of conventions that is associated with, and partly enacts, a socially ratified type of activity, such as informal chat, buying goods in a shop, a job interview, a television documentary, a poem, or a scientific article (1992, p. 126).

Genres therefore not only invite a particular text type, but also a particular discursive practice. Not only for example is a poem consumed differently to a television documentary, but it is produced differently as well. As Fairclough reminds us as well, different genre invite “quite different protocols for reading and interpreting them” (1992, p. 126).

The importance of genre in connection with the historicity of the archetypes is made clear when Fairclough (1992) notes that:

According to Bakhtin (1986: 65), genres are "the drive belts from the history of society to the history of language". Changes in social practice are both manifested on the plane of language in changes in the system of genres, and in part brought about through such changes (p. 126).

5.2.5 Activity type

An activity type according to Fairclough (1992):

Can be specified in terms of the structured sequence of actions of which it is composed, and in terms of the participants involved in the activity – that is, the set of subject positions which are socially constituted and recognized in connection with the activity type (p. 126).

Fairclough uses the example of buying goods from a greengrocer that involves the shopkeeper and the customer as subject types, and a sequence of actions which could run as follows: customer enters shop; shopkeeper greets customer; customer returns greeting; shopkeeper solicits purchase request; customer makes purchase request and so on until the item is paid for and the last farewell is exchanged. An activity says Fairclough (1992) "delimits a range of options rather than specifying a single rigid pattern" (p. 127).

5.2.6 Style

Genre, the way of using language, tends to be associated with a particular style. As Fairclough (1992) suggests "genres may often be compatible with alternative styles, for example interviews may be 'formal' or 'informal'". Fairclough says that we can think of styles as varying along three main parameters, according to the "tenor", "mode" and "rhetorical mode" of the text.

Firstly, styles vary according to tenor, that is, according to the sort of relationship that obtains between participants in an interaction. So we can classify styles with such terms as "formal", "informal", "official", "casual" and so on. Secondly, styles vary according to mode, according to whether texts are written or spoken or some combination of the two (e.g. written-to-be-spoken, written-as-if-spoken, spoken-as-if-written). So we can classify styles as spoken, written, spoken-as-if-

written, and so forth. We can also use terms which in part reflect mode but in part reflect tenor, or genre, or discourse such as “conversational”, “formal written”, “informal written”, “academic”, “journalistic”, and so forth. Thirdly, styles vary according to rhetorical mode, and can be classified with terms such as “argumentative”, “descriptive”, and “expository” (Fairclough, 1992, p.127).

5.2.7 Discourse

Discourse, according to Fairclough (1992) “is a particular way of constructing a subject-matter, areas of knowledge, a domain of social practice” which “only enter texts in the mediated form of particular constructions of them” (p. 128). Discourses are more autonomous than the other types of element and will standardly be associated with particular genre (1992, p. 128). While some genres are closely associated with particular discourses, and have certain obstacles of acceptability in appropriating other discourses, some discourses such as the political discourse of oppression, for example, is generally associated with a range of genres (certain journals and books, particular conferences and television programming). However, other discourses such as business, and management, traditionally associated with only business and management practices (loosely, money making activities), have found their way in to a variety of other genre such as those relating to education and health (Fairclough, 1995).

Fairclough’s strengths in relation to his consideration of discourse analysis of the spoken and transcribed word, also reveals his weaknesses. Fairclough’s meticulous linguistic analysis of television genre such as the *Oprah Winfrey Show* (see Fairclough 1995) excludes the discursive and social implications of other codes that constitute framed moving picture images. Pictures, like words for example, have an intertextual relationship to other pictures. The pictures in a text, and the relationship of the pictures to the words, are subject to choice.

Foucault (1984) shows us that if we allow ourselves to be guided by his work, then we are limiting the advice that his work is able to provide in adopting too narrow a definition of discourse. We do so by interpreting discourse to include mainly verbal modes of communication such as speech to the virtual exclusion

of non-verbal modes of communication. In *The Order of Discourse*, Foucault (1984) refers to “a group of procedures which permit the control of discourse” (p. 120). In relation to the control of discourse Foucault adds that there is a “rarefaction...of the speaking subjects, none shall enter the order of discourse if he [sic] does not satisfy certain requirements or if he [sic] is not, from the outset, qualified to do so” (1984, p.120). What Foucault is saying is that some orders of discourse, and some of the regions of an order of discourse are forbidden. For Foucault (1984) “the most superficial and visible of these systems of restriction is constituted by what can be gathered under the name of ritual” (p. 121).

Ritual defines the qualification which must be possessed by individuals who speak (and who must occupy such-and-such a position and formulate such-and-such a type of statement, in the play of a dialogue, of interrogation or recitation); it defines the gestures, behaviour, circumstances, and the whole set of signs which must accompany discourse; finally, it fixes the supposed or imposed efficacy of the words, their effect on those to whom they are addressed, and the limits of their constraining value (p. 121).

For Foucault (1984) the orders of discourse of, religion, the judiciary, therapy or the clinic, and politics cannot be considered aside from the deployment of a ritual. Both the “properties” and the “stipulated roles” of the “speaking subjects” are determined by ritual (p. 121).

This thesis will analyse the rituals that determine the properties and stipulated roles of television speaking subjects through both verbal and non-verbal modes of communication. For the verbal communication modes of analysis, I will continue to rely on Fairclough’s (1992, 1995) work for speech analysis. To consider the effects that non-verbal communication modes have in projected images, I have prepared the following section of work.

5.2.8 Non-verbal modes of communication

Lacey (1998, pp. 11-35) directs our attention to many aspects of non-verbal communication that help us to make meaning about television subjects. The non-verbal communication aspects from Lacey (1998) that contribute to an

understanding of the properties and stipulated roles of speaking subjects are: facial expression; gaze; voice; gestures and other bodily movements; bodily posture; bodily contacts; spatial behaviour; clothes and appearance; non-verbal aspects of speech (for example, tone of voice or grunting for agreement); distance of the person or object from the camera; anchorage; image choice and cropping; juxtaposition; colour; sound; and music. I will provide a brief explanation of each of these aspects of non-verbal communication.

5.2.8.1 *Facial expression*

Argyle (1994) notes that one of the main functions of facial expressions is to communicate emotional states and attitudes. For Argyle (1994, p. 25) there are six main facial expressions that correspond to: happiness; surprise; fear; sadness; anger; and disgust or contempt. Citing the work of Ekman et al. (1972), Argyle notes that these six emotions have an innate physiological basis. Like archetypes it would seem, they are found in all cultures.

Other facial expressions like eyebrows are cognitive in nature. That is they are responses to what people are experiencing in their minds. Argyle (1994, p. 26) sees that eyebrows can be expressive in the following ways: fully raised indicates disbelief; half raised indicates surprise; normal indicates no comment; half lowered indicates puzzlement; and, fully lowered indicates anger.

5.2.8.2 *Gaze*

For Argyle (1994, p. 27) gaze is important because it opens a communication channel between the gazer and the person being gazed at. A gaze allows for example, the opportunity for a person's facial expressions to be received. Therefore gaze is both a signal and a channel for expressions. Lacey (1998, p. 12) notes that "When analyzing images we should be particularly interested in gaze: are people in the image looking directly at the audience, at each other, or off the edge of the frame?"

Gaze as a signal is important for communicating liking and disliking (Argyle 1994, p. 29). People look much more at the people that they prefer.

5.2.8.3 *Voice*

Voice conveys information about emotions, attitudes, personality, and social origin (Argyle, 1994, p. 33). A depressed person speaks slowly, at a low and falling pitch. Anxiety creates a fast and uneven speech, in a raised pitch and breathy voice. When someone is anxious they tend to make a lot of speech errors. Angry voices are discordant, while happy voices have purer tones (Argyle, 1994, p. 33).

Argyle makes the comment that “The voice is ‘leakier’ than the face; that is, true emotions which are being concealed tend to show through, probably because we look in mirrors more than we listen to tape recordings of our voices” (Argyle, 1994, pp. 33-34).

People speak with accents that reveals information about their geographical origins and social class (Argyle, 1994, p. 34).

5.2.8.4 *Gesture*

When people speak they are prone to move their hands, body and head. These movements are closely coordinated with speech and contribute to the total communication. Hand, body, and head movements: display the structure of an utterance by enumerating elements or showing how they are grouped; point to people or objects; provide emphasis; give illustration of shape, size, or movements (Argyle, 1994, pp. 24-35).

Head nods are a special type of gesture. They act to reinforce what has gone before, and they can be used to make a person talk more. Head nods play an important role in controlling the synchronising of speech (Argyle, 1994, pp. 36-37).

Gestures also reflect certain emotional states: fist clenching shows aggression; face-touching shows anxiety; scratching shows self blame; forehead wiping shows tiredness etc (Argyle, 1994, p. 36).

5.2.8.5 *Posture*

People who try to assert themselves stand erect, with their chests out, squaring their shoulders, with their hands folded or on their hips. A person who has an established position of power is more relaxed. Relaxing might include leaning back in their chairs or putting their feet up. When we feel positive towards other people we might lean forward towards them. When people are comfortable with each other they may adopt the same or a similar posture (Argyle, 1994, p. 36).

Posture can be an indication of a person's self image, self-confidence, and emotional state. Posture can also indicate someone's cultural conditioning, or the cultural conditioning that they want to be seen as having (Argyle, 1994, p. 37).

5.2.8.6 *Touch, bodily contact*

Touch is used in greetings: hand shaking; kissing; and, embracing for example. Argyle (1994) suggests that, "The general meaning of touch is a combination of warmth and assertiveness, so there is a certain ambiguity about it" (p. 40).

Touching can have a positive effect and increases the chance that a request will be complied with. "In general touch leads to liking and often to social influence" (Argyle, 1994, p. 40).

Touch is governed by strict rules about who may be touched, who does the touching, and on which parts of the body people may be touched. Touching is prescribed for certain close relationships like couples, but not for less close relationships like work colleagues or professional relationships. Bodily contact is more acceptable in for example sport, dancing, games, crowds, medical professions, encounter groups, greetings, and farewells. In all of these different cases different rules govern a specialised kind of touching. For example, while hand contact is seen in many different touching cases, shaking hands in a greeting is different to a couple holding hands (Argyle, 1994, p. 40). Some cultures are more prone to touching rituals than others (Argyle, 1994, p. 40).

5.2.8.7 *Spatial behaviour*

Proximity to other people is an important cue for liking and disliking. People will seek just the right degree of proximity with different people. "Proximity is the outcome of a balance between approach and avoidance forces" (Argyle, 1994, p. 41).

Dominance is signalled neither by proximity nor by orientation, but by the symbolic use of space. For placing a desk to dominate a room, or arranging chairs for an intimate conversation are examples of varying the level of dominance (Argyle, 1994, p. 42). Space such as a home or a bedroom can be personal territory that people endeavour to guard against intrusion (Argyle, 1994, p. 41).

5.2.8.8 *Clothes and appearance*

Clothes send information about the wearer's: job status; personality; political attitudes; group membership; mood etc. A person's personality can determine the clothes that they wear. Social groups can determine the clothes that the members wear. Women for example, dress for about six different classes of situations: work; informal social; formal social etc. (Argyle, 1994, p. 43). The clothing worn by people can create very clear impressions about for example, social class and occupation (Argyle, 1994, p. 43).

Hair is another important aspect of appearance. Men with long hair send quite different messages to men with shorter, or short hair. Hair length can be used to send messages about a person's level of compliance to cultural norms (Argyle, 1994, p. 43).

5.2.8.9 *Non-verbal aspects of speech (for example, tone of voice or grunting agreement)*

A speaker uses pitch, stress and timing to modify the meanings of words. Timing is used to indicate punctuation and short pauses to give emphasis. Pitch indicates whether a question is being asked and also frames instances of speech to show the intention for the speech. Whether for example the question "Where do you think you are going?" is a general inquiry or a prohibition is

determined in pitch. The application of stress can also contribute to an understanding of the intention of the question (Argyle, 1994, p. 49).

Non-verbal aspects of speech synchronise with facial expressions, gaze, gestures, posture, bodily contact, spatial behaviour, appearance and dress in many different combinations to communicate messages in powerful ways (Argyle, 1994, p. 50).

5.2.8.10 *Distance of the person or object from the camera*

There are six categories for referring to the distance of the camera from the subject or object: extreme long shot; long shot; medium shot; medium close-up; close-up; and, extreme close-up (Lacey, 1998, p. 18).

Distance, frames what is to be seen. With an extreme close-up of a person's face clearly the non-verbal aspects of the face communicate what is to be known. With an extreme long shot of the same person however, other material will be framed that reduces the face as the object to be understood. Close-ups suggest that the viewing audience is being provided with an insight into the individual's thoughts (Lacey, 1998, p. 34).

5.2.8.11 *Anchorage*

Anchorage refers to the words that accompany pictures to produce a total image. Television media sometimes refers to the newsreader as an anchor. The anchor's script accompanies the pictures and works to invite a preferred reading of the pictures. Lacey (1998, p. 33) notes that an "image's meaning can often be ambiguous." For example, a picture of a person sipping from a cup can be anchored by the words 'The tea was delightful' and 'The tea was poisoned' to create two different contexts and two different meanings for the same picture (Lacey, 1998, p. 32).

5.2.8.12 *Image choice and cropping*

Image choice and cropping draws attention to the reverse practice to that offered by anchorage: keeping the words the same but changing or choosing a different picture to produce a preferred meaning.

5.2.8.13 *Juxtaposition*

Lacey (1998, p. 34) notes that juxtaposition means being placed side by side. This means that any other information, either as words or pictures within a televised frame, will influence the meaning of an image.

5.2.8.14 *Colour*

Colour is related to lighting, that is, to how much the image is lit. Lacey (1998, p. 21) notes that in cinema, light can be used in expressive ways to reveal a particular meaning about an image. Alternatively, a lack of light such as shadows, can be used to conceal someone or something about a person.

Lacey (1998, p. 38) also notes that as a code, color takes its cue from social codes: "red is associated with passion and violence, blue with coolness and melancholy."

Wright (1998) sees a correlation between patterns of colour and patterns of human behaviour.

Group 1 colours are warm (yellow based) and light; Type 1 personalities are externally motivated and light; Group 2 colours are cool (blue based) and delicate; Type 2 personalities are internally motivated and light; Group 3 colours are warm and rich; Type 3 personalities externally motivated and more intense; Group 4 colours are cool and strong; Type 4 personalities internally motivated and intense (p. 18).

Reflecting upon the, to some extent 'unconscious' morning activity of choosing our clothing for the day that will include an important meeting, Wright (1998, p. 78-79) discusses the subjective processes that may have contributed to the colour of the clothing chosen. Wright (1998, p. 79-87) considers ten colours: red; blue; green; yellow; violet; pink; orange; grey; black; and, white, and what they reveal about personality. I will discuss each of these colours briefly below.

Wearing a red dress, a red tie, or a red jacket means that the wearer may be feeling slightly below par on a physical level, and red will provide an energy boost. On the other hand the wearer may be full of energy and be fully prepared

to communicate that to the world. Red communicates defiance and aggression, and people use that to be assertive and “even literally be prepared to go into battle” (p. 79).

“When people wear blue it encourages them to centre themselves and concentrate on work requiring mental effort” (p. 79). Lighter tones of blue indicate a reflective mood and a desire for gentleness, whereas the darker the blue the more efficient and authoritative is the message being projected. Wright points to the widespread use and success of blue uniforms. She notes that people tend to respond to the blue uniform rather than the person wearing it (p. 79).

“If you reach for green in the morning you are probably looking forward to a fairly relaxed day, different in quality from the soothing quality imposed by blue. You are at peace with yourself and the world, and feeling positively balanced” (pp. 80-81). The key factor being communicated when someone wears green is balance and harmony in the world.

Yellow as a colour is light and highly visible. Yellow focuses on the ego, on optimism, and on self-esteem. This is because yellow is the perceived colour of sunlight and it lifts our spirits (Wright, 1998, p. 81).

The colour violet relates to the higher mind and the spirit. “Violet is introverted and usually indicates that the wearer prefers to be left alone, in peaceful contemplation” (Wright, 1998, p. 83).

The colour pink is the purest expression of femininity. Pink is physically soothing and focuses on nurturing and the survival of the species (Wright, 1998, p. 83).

The colour orange is associated with physical enjoyment and fiery passion. Orange evokes the instincts of warmth, shelter, food, physical comfort, and security (Wright, 1998, p. 83).

“Grey is the only colour which is totally neutral; it has no psychological properties whatsoever” (Wright, 1998, p. 84). Wright adds that grey can be

used as an elegant neutral. “More often than not grey is a negative influence, indicating lack of confidence...Grey will never actively enhance; the best it will do is quietly support” (Wright, 1998, p. 84). Wright (1998, p. 177) explains how in the 1980s grey was seen as the perfect winter neutral colour, supporting perception of modernity and originality. She points to the popularity of grey in the commercial marketplace “is that it tempered all the naked materialism of the era, and unconsciously reflected the developing fear and underlying doubts” (p. 177). The value of the colour grey Wright adds was that it supported the Winter colours.

The colour black is one of the key colours of the Winter palette. It contains all of the elegant characteristics of the Winter palette, but only when worn by a Winter linked personality. Black absorbs all of the wavelengths of light and therefore represents absence of light. Black is a heavy and menacing colour. From the wearer’s point of view the colour black provides total absorption and “total absorption provides barriers, a psychological security blanket....It is possible that the protection that black clothes provides, gives them more courage” (Wright, 1998, p. 84). The “them” that Wright refers to are bikers, Punks, and Goths.

“Psychologically, white is demanding and can be very harsh, throwing the full force of the spectrum at you. It is uncompromising, hygienic and clinical, with no fine nuances. Like black it creates barriers...white is total reflection, and throws up a wall: ‘touch me not’” (Wright, 1998, p. 86). White is not a friendly or informal colour.

5.2.8.15 *Sound*

Sound carries important codes for creating the meaning of texts. For some mediums like radio for example, sound is the only carrier of meaning. Lacey (1998, p. 52) advises us of four dimensions of sound that can be analysed: dialogue (or monologue); sound effects; ambient sound; and, non-diegetic sounds. Dialogue (or monologue) covers what people are saying on screen. Sound effects are non-verbal sounds that are created within the on screen space. The source of sound effects is clear to the viewing audience. Ambient sounds are background sounds that add to the atmosphere of the scene. It

makes sense for example that a television scene on a busy street would include all the sounds associated with a busy street. While the source of ambient sounds are known, they are not necessarily shown. Non-diegetic sounds unlike the first three dimensions do not originate on screen. Voice-overs and soundtracks for example, originate somewhere else.

5.2.8.16 *Music*

Lacey (1998, p. 54) points out that the most potent non-diegetic sound is music. Music is used to cue drama and encourage emotion. Music can not only enhance meaning it can create meaning. Music carries meaning in itself. From the meaning of something dark and sinister to a tender moment, music can establish the relevant emotion.

5.2.9 **The application of genre, style, activity type, and discourse in the analysis of text**

Fairclough (1992) describes two methods of intertextuality: manifest intertextuality; and interdiscursivity or constitutive intertextuality. A discussion of each in relation to discourse types provides a fuller explanation of what the film analysts were directing our attention to in their use of the terms amplification and intertextuality.

I shall draw a distinction between "manifest intertextuality", where specific other texts are overtly drawn upon within a text, and "interdiscursivity" or "constitutive intertextuality". Interdiscursivity extends intertextuality in the direction of the principle of the primacy of the order of discourse which I discussed above, p. 68. On the one hand, we have the heterogenous constitution of texts out of specific other texts (manifest intertextuality); on the other hand, the heterogenous constitution of texts out of elements (types of convention) of orders of discourse (interdiscursivity) (p. 85).

Manifest intertextuality allows us to visualise texts as constituted by a series of types of texts, or chains, which are transformationally related to each other. These chains, notes Fairclough (1992, p. 130) "are sequential or syntagmatic." Fairclough (1992, p. 103) notes that Kristeva (1986, p. 36) refers to these chains as "'horizontal' intertextual relations of a 'dialogical' sort between a text

and those which precede and follow it in the chain of texts.” Constitutive intertextuality, or interdiscursivity, allows us to visualise texts as paradigmatic (Fairclough, 1992, p. 130). In relation to paradigmatic intertextuality, Fairclough (1992) explains that “there are ‘vertical’ intertextual relations between a text and other texts which constitute its more or less immediate or distant texts: texts it is historically linked with in various time scales and along various parameters” (p. 103).

In considering the analysis of metaphor in Chapter 2 and Chapter 4 and the way that choice is made available in television texts, reference was made to the importance of the paradigmatic method and the syntagmatic method to the theory of signs and the construction and decoding of signifying discourses. Intertextuality retains the vertical and horizontal picture offered by the theory of signs and builds on it to make available the opportunity for the analysis of the above the implications such as discursive practices. Similarly, the juxtaposition of semiotics and intertextuality admits theories that acknowledge the relationship of the textual meaning to power, conflict, and control in a socio-cultural context.

5.2.10 Manifest intertextuality: the analysis of communicative events

The analysis of a communicative event (Fairclough, 1995, pp. 57-62) involves the analysis of vocabulary and semantics, the grammar of sentences, the sound system, and the writing system. This form of analysis also looks at the textual organisation above the sentence in for example, the way that sentences are linked together, the turn taking routine in a media interview, or the overall structure of a news report. This type of analysis is what Fairclough refers to as linguistic analysis. To the analysis of a communicative event must also be added the analysis of non-verbal modes of communication.

The discourse practice analysis of a communicative event questions how the communicative event being analysed draws creatively or normatively upon other orders of discourse and what effect this has upon the meaning. Creative discourse practice which involves the elaborate use of a number of genres and discourses (Fairclough, 1995, p. 60) produces complex orders of discourse. Such texts are said to be heterogeneous in nature.

Fairclough (1995, p. 61) notes that:

We are living through a period of rapid and continuous change in society and culture, the media play a significant role in reflecting and stimulating more general processes of change...The general point to emphasize is that creativity in discourse practice is tied to particular social conditions, conditions of change and instability.

While I agree entirely with Fairclough, the contribution that an intertextual analysis programme that views the order of discourse to be invested with mythical content, to a greater or lesser extent, can contribute in turn to our understanding of societal conditions as being psychically constituted, and constituting.

In analysing communicative events, the question we are asking is what genres and discourses are drawn upon in producing the text, and what traces of them are there in the text? Fairclough's example in this regard points to the traces in documentary texts of a mixture of genres of information, persuasion, and entertainment (1995, p. 61).

5.2.11 Constitutive intertextuality: the analysis of orders of discourse

The analysis of a text as a communicative event exposes the *complexity* of a text in terms of the numbers and historical source of genres and discourses that are involved in constituting the meaning of the text. Constitutive intertextuality (also referred to as interdiscursivity by Fairclough 1992) considers "how it [the order of discourse] is *structured* in terms of configurations of genres and discourses, and shifts within the order of discourse and in its relationship to other socially adjacent orders of discourse" (Fairclough, 1995, pp. 62-63).

Fairclough reminds us that the media, unsurprisingly, is in a mediating position between what it calls upon through chain (syntagmatic) and choice (paradigmatic) for its source materials, and the way that, and what, it finally projects to viewers.

This mediating position, and the external relations between the order of discourse of the media and socially adjacent public and private

orders of discourse such as those of books and magazines, is the key to understanding the media order of discourse and the internal relations between its constituent genres and discourses (1995, p. 63).

He adds that:

The order of discourse of the media has been shaped by the tension between its contradictory public sources and private targets, which act as contrary poles of attraction for media discourse; it is constantly being reshaped through redefining its relationship - redrawing its boundaries with - these public and private orders of discourse (1995, p. 63).

The points that Fairclough makes, highlight a number of socio-cultural concerns. First, the relationship between institutions and discursive practices is not a one to one correspondence.

Different institutions come to share common discursive practices, and a particular discursive practice may have a complex distribution across many institutions (1995, p. 63).

Second, media orders of discourse are shaped by orders of discourse in a choice relationship that help to shape other orders of discourse. For instance, television formats have considerable cultural salience, and one finds them as models in a variety of public domains. Fairclough (1995) notes that Postman (1985) "refers to the influence of other television genres on education, including the television version of 'discussion'" (p. 64).

Third,

Media discourse also influences private domain discourse practices, providing models of conversational interaction in private life which are originally simulation of the latter but which can come to reshape it (1995, p. 64).

A shifting flux, that is indicative of a Hermes condition, comes to influence more and more orders of discourse, both through television and the moving picture

mediums. The nature of the medium appears to be determining the nature of the movement in private orders of discourse.

5.3 Archetypal Images

This section picks up the discussions from previous chapters, and to look at how we might set about identifying particular archetypes of the Hero and the King's Court in television media text, and how we can then interpret the archetypal meaning of the projected images? The theory of signs and signification informed us that to be able to identify an archetype, or a signified, we require about each a signifying discourse. Signifying discourses operate metaphorically and help us to locate an archetype through an intertextual connection to mythical themes, motifs, and symbols. Signifying discourses should also tell us something about the signified archetypes to enable us to interpret their meaning subject to the time and place of their arising. The overall objective of this section is to construct sets of signifying discourses for the archetypes of the Hero and the King's Court. The following question will direct this section of work.

5.3.1 How can we identify and understand the archetypes of the Hero and the King's Court?

The primary symbolism in relation to the Hero and the King's Court archetypes involves people and their rituals. In Section 5.1 it was established that we can correlate the primary symbolism of the archetypes with particular human behaviours, human actions, human motivations, and ways of thinking. Fairclough (1992, 1995) refers to this area of socio-linguistics as process and participant types. The study of process and participant types allow an analyst to determine particular social identities, social relations, and social constructions (see for example, Fairclough 1995, pp. 178-181). Therefore there are three methods to identify and understand the archetypes. These are: an analysis of process and participant types; an analysis of language including verbal modes of communication; and an analysis of non-verbal modes of communication. These three areas of analysis together contribute toward an understanding of what Foucault (1984) defines as the "properties" and the "stipulated roles" (1984, p. 121) of "speaking subjects" that are "gathered under the name of

ritual” (p. 121). I described verbal modes of communication and non-verbal modes of communication in Section 5.2 above. The only area that is unexplained and I focus on below, is a discussion of process and participant types, and how they inform discourse analysis and signifying discourses.

5.3.2 Process and participant types

Fairclough reminds us that the composition of a text is subject to choice.

When people represent in language events, actions and relationships and states, the people and objects involved in them, the time and place and circumstances of their occurrence, and so forth, there are always choices available. Partly these choices are a matter of vocabulary: the vocabulary one is familiar with provides sets of preconstructed categories, and representation always involves deciding how to ‘place’ what is being represented within these sets of categories (1995, p. 109).

In the section on metaphor in Chapter 2 it was seen that these choices can be a matter of discourse, and the language that a particular discourse invokes, genre, style, metaphor etc. As an example, Fairclough (1995) asks should we “call the violent death of people at the hands of others a ‘killing’, ‘murder’, or ‘massacre’? It may also be a matter of metaphor: shall I call it a ‘holocaust’ or an ‘extermination’?” These choices Fairclough (1995) notes, are only partly a matter of grammar. The grammar of a language differentiates a small number of process types and associated participant types. In English, the language in which this thesis is being written, the process and participant types are differentiated as: action, event, state, mental process, and verbal process (Fairclough 1992, Halliday 1985). Below is the explanation for each of the process and participant types from Fairclough’s (1995) book:

An Action involves both the participant-types Actor and Patient (person or thing affected by action): the Actor does something to the Patient. A typical action clause has a transitive structure (Subject+Verb+Object) (e.g. police kill 15, child breaks window);

An Event involves just one participant, which may either be affected by what happens and hence a Patient (e.g. 15 die, window breaks) or

be in an active, causal relationship to what happens, and hence an Actor (e.g. victims screamed). Events have an intransitive structure (Subject+Verb);

A State is 'being' (e.g. 15 are dead), or having (e.g. many have serious wounds) and has an 'equative' structure (Subject+Verb+Complement);

A Mental process involves the participant-types Senser - the person who experiences or undergoes the mental process – and Phenomenon – what impinges on consciousness from outside. There are mental processes of cognition (e.g. Thatcher realizes it's time to go), perception (e.g. Thatcher sees the writing on the wall), and affect (e.g. Thatcher wants to go);

Finally, a Verbal process involves an Actor and a participant-type in what we might call verbiage - what is said (e.g. Thatcher says it's time to go) (pp. 109-110).

Locating his consideration of media discourse primarily within the critical and Foucauldian explanation for things, Fairclough makes the following epistemological judgement with respect to representation and the application of process types:

It may seem that the difference between any of the above process types, for example, action (with a causal actor) and an event (without a causal actor) is a difference in reality, in the nature of things, but that is not so. When people represent in language something that happens, they have to choose whether to represent it as an action or an event (Fairclough, 1995, p. 109).

Fairclough denies the suggestion of a one to one correspondence between a signifying discourse and the signified; between language and reality. It seems that he is able to be read, as one who interprets the meaning of text as being infused with ethical judgements held in place by linguistic techniques.

The process and participant types that help to condition the meaning of archetypal myths and legends are a significant feature of the intertextual

connection from one generation of listeners, readers, and viewers to the next. The present generation of listeners, readers, and viewers have available to them a wide range of archetypal narratives from several different mediums that furnish information about what the archetypal characters do (through actions and events), what condition they are in (their state), how their minds work and what their minds suggest to them (mental), and what they say (verbal).

5.3.3 Archetypal narratives in books and films

In her interpretation of the mono-myth, or the Hero's Journey, Pearson (1991), writing from the perspective of clinical psychology, brings together in one text a sequence of twelve archetypal dominants through which all of us must pass if we are to fully live out this primal journey. Pearson discusses many of the archetypal characters of both old and recent myths and legends that indicates to us their qualities and patterns of behaviour and thinking. Pearson describes in considerable detail the process and participant types that we can observe in people that corresponds to a particular stage in their archetypal journey. Pearson's work, although undeniably prescriptive in that she sees it as a way of modifying patterns of behaviour, is a useful starting point for developing process and participant types about the Hero and the characters of the King's Court.

In her typology Pearson also describes the actions, behaviours, and cognitive patterns of people who are influenced by the Shadow. Pearson sees that there is a Shadow associated with each of the twelve archetypes that she discusses. Effectively there are twenty four archetypes in her model. In focusing on the Hero and the characters of the King's Court I will develop signifying discourses for six of the archetypes in Pearson's typology. These six are: the Destroyer including the Shadow Destroyer; the Ruler including the Shadow Ruler; the Sage including the Shadow Sage; the Warrior including the Shadow Warrior; the Magician; and, the Fool. The primary, or base archetypes in this sequence are: the Destroyer; the Ruler; the Warrior; the Sage; the Magician; and, the Fool. The Destroyer is the shadow influence that undermines the positive qualities of the Ruler, the Sage, the Warrior, the Magician and the Fool.

5.3.4 Seeing the Shadow archetypes in relation to the quarternio

From the position of archetypal psychology and the quarternio, Table 3.1 in Chapter 3 recalibrated the fundamental roles of society. Part of that table is repeated below as Table 5.1 and adds in the Shadow component as a deeper and darker layer. Because I am relying on Pearson's (1991) text as a basis for developing typologies of archetypal process and participant types, Table 5.1 signals some appropriate name changes. In her typology of twelve archetypes Pearson delineates between three clusters of archetypes: Ego, Soul, and Self, that each involve four distinct archetypes. In typical archetypal fashion there is ample room for overlap between the activities and images of the archetypes. In Table 5.1 I draw upon the quarternio, or Jung's fourfold functions of mind. The close match between the quarternio and Pearson's typology of archetypes is noted in Table 5.1. In Table 5.1 the Ruler and the Sage take the place of the Chief in the Thinking domain, and the Magician takes the place of the Shaman in the Intuition domain. The other two archetypes, the Warrior and the Fool remain as they are. The table shows the quarternio shadows in the Shadow/Destroyer row.

Table 5.1 The fundamental roles of society translated into four disciplines and their Shadows

Quarternio	Thinking	Sensing	Intuition	Feeling
Archetype	Chief/Ruler/Sage	Warrior	Shaman/Magician	Fool
Greek God	Apollo/Zeus	Dionysus	Hermes	Ares
Shadow/ Destroyer	Ruler/Sage	Warrior	Magician	Fool

The Jungian quarternio resembles Pearson's discussion of the Self. For Pearson, the Self signifies the attainment of the state of a genuine sense of identity that for most people is only a goal. The achievement of this state that demands the overcoming of disjointedness in Pearson's view, has tremendous benefits for the human psyche that can contribute to the experience of wholeness and integrity. The Self in Pearson's arrangement involves the Ruler, the Magician, the Fool, and the Sage archetypes that apart from the absence of

the Warrior archetype fits well with the quaternio. Pearson (1991) has the following to say about this cluster of archetypes and their operation in the King's classical court:

Every great Ruler needs a Magician (think of King Arthur and Merlin) to look into the crystal ball and predict the future, to heal the sick, to create rituals that bond the people of the kingdom in community, and to maintain an ongoing connection with the spiritual dimensions of life. Magicians by looking in their crystal balls, anticipate trouble and warn Rulers if they are getting cut off from their Souls, or simply if danger looms ahead in any way...Great Rulers are also well advised to have a court Sage to serve as an objective advisor. Rulers often are deceived by flatterers, or let their own feelings and interests interfere with their judgement. The advice of a Sage, who identifies only with truth itself and not at all with the court politics or forces of the moment, keeps Rulers from falling prey to their illusions and vanities...Finally, every Ruler needs a court Fool or Jester (as with Shakespeare's Fools) to entertain, to bring joy to the castle, and also to say things to the Ruler that might get anyone else hanged. Fools often hear and know things that would be hidden from anyone taken more seriously. Most importantly, they can make fun of the Ruler, and puncture any growing egotism, pomposity, or arrogance (Pearson, 1991, pp. 57-58).

Pearson (1991) considers that the story of Parsifal and the Fisher King is a part of the larger Camelot story. King Arthur, The Round Table, and the Holy Grail provide powerful archetypal images of the achievement of wholeness and unity. The wounded Fisher King provides an image of the Self that is wounded and suffering. The suffering endures for as long as the young Knight Parsifal is unable to bring back the treasure that is encoded as the Grail in the Grail stories, to provide a source of renewal to the beleaguered Kingdom. Lancelot has a similar relationship to King Arthur in the Camelot, and to some extent, the Tintagel myths. Camelot's continued woes were seen to rest on Lancelot's shoulders that were otherwise occupied by Guinevere. These narratives teach us that every Kingdom must not lose sight of the importance of succession planning and the ethical implications that operate at that level.

The following section establishes a discourse for each of the archetypes that are involved in the Hero's myth and the King's Court. Through the archetypal discourses, informed by process and participant types, the analysis of speech, non-verbal modes of communication, and pictures, I seek to establish an image that is intertextually connected to the myths, legends and stories about the Hero and the King's Court. These primal images will be used to assess the archetypal content of televised media projections that In this thesis I claim to be archetypally invested.

The first purpose for scanning non-mythological narratives for archetypal traits, is to be able to determine the manner and extent of the archetypal involvement in the text. The manner of the involvement of archetypes raises questions about: which archetypes are at work in the text, what is the nature of the conflict, and what is the strategy or purpose for each of the archetypes. Are there for instance any unusual patterns in the behaviour of the archetypes, or is what they do typically primal activity. The second purpose for scanning archetypal performances, related to the first, is that assertions can be made about these primal encounters subject to the time and context of their arising. This might include a study of the discursive field for the archetypes, the fruits or decay of which seeps out into society, and to some extent is reflective of what is happening in society. If we and our image technologies can be seen as reverberating with primal activity, then a useful outcome of this analysis might be that the observations that we make about their behaviour can be entered into the debate about our own state of affairs and wellbeing that contributes to an understanding of societal activity and conditions in general.

The next section begins by describing first the Destroyer Archetype which is the most shadowy archetype referred to by Pearson (1991). From previous discussions about the Shadow it has been noted that the Shadow is responsible for suppression, oppression, and repression of regimes of truth. I now want to be able to consider what the Shadow does in order to achieve these outcomes. Following the discussion of the Destroyer, five King's Court archetypes that are identified above will be described.

5.3.5 Discourses of the Hero and King's Court archetypes

The discussion of each of the archetypes is organised under the following headings: Process and participant types; Analysis of speech; and Non-verbal modes of communication.

5.3.6 The Destroyer Archetype

5.3.6.1 Process and participant types

The Destroyer Archetype discovers that all has come to nothing. The Destroyer: loves death; subverts; destroys; and, changes repressive or harmful systems (Pearson, 1991, pp. 137-143). In league with death, Destroyers become the worst kind of criminal such as oppressive revolutionaries (Pearson, 1991, pp. 137-143). The Destroyer Archetype cognitively is aware of mortality. Perceptually they harbour a sense of powerlessness and recognise mortality in a context of no intrinsic meaning (Pearson, 1991, pp. 137-143).

Pearson explains that in "our inner journeys we must first experience the Destroyer within the psyche as the negative Shadow, the potential selves that we have repressed" (Pearson, 1991, p. 46). Some experiences of misfortune, death, or near death experience that we may need to overcome that the Destroyer archetype calls upon are: a Holocaust; a dysfunctional family; physical or sexual abuse; a life threatening illness; and chemical abuse.

For Jung, the Shadow, which is a benign form of the Destroyer provides an opening to the unconscious, and to the riches of the underworld. The underworld is often portrayed as a deep dark enclosure that is a repository for treasures of jewellery and gold that is guarded by monsters. As Pearson points out, we know that we cannot gain the treasure if we do not confront our dragons (Pearson, 1991, p. 46).

Figure 2. Darth Maul from the movie *Star Wars Episode 1 The Phantom Menace*.



The producers of *Star Wars Episode 1 The Phantom Menace* have presented us with a powerful image of the Destroyer in Darth Maul. Reynolds (1999) notes that the “Sith Master, Darth Sidious is the diabolically brilliant mind behind the training of one of the most dangerous Sith apprentices in history: the deadly Darth Maul....His face is tattooed with symbols giving evidence of his complete dedication to discipline in the dark side” (pp. 44-45).

The Destroyer can mentally affect people in several ways. It makes us aware of our mortality and powerlessness in the world. It affects the way that we see the world and therefore our ability to make meaning in the world (Pearson 1991).

At the cognitive level we discover that all has come to nothing. The actions of the Destroyer to achieve the states of mind required to be criminals and revolutionaries, and as people in league with death, are the ability to subvert and to destroy (Pearson 1991).

5.3.6.2 Analysis of speech

Darth Maul does not say a great deal in the film. His role is to strike fear into his opponents. He does this through his deft fighting skills, and menacing double-bladed lightsaber. In the film there is an instance of speech from Darth Maul that reveals the motivations of the dark side of the Force.

"Move against the Jedi first," Sidious instructed Maul. "You will then have no difficulty taking the Queen back to Naboo, where she will sign the treaty."

Darth Maul smiled wickedly. "At last we will reveal ourselves to the Jedi," he hissed. "At last we will have revenge." (Alfonsi, 1999, p. 27).

5.3.6.3 Non-verbal modes of communication

5.3.6.3.1 Facial expression

Darth Maul smiles once in the whole film. His smile was barely believable. For the balance of the time his facial expressions were totally serious. Darth Maul's tattoos are elaborate and bold. The black colouring of the tattoos give the impression that his face is red. The black portions are formed from triangular shapes and are symmetric on both sides of his face. When his black hood is pulled away from his head it shows a hairless skull that is studded with a crown of short hooked horns. As Reynolds points out, his "face is tattooed with symbols giving evidence of his complete dedication to discipline in the dark side" (Reynolds, 1999, p. 45).

5.3.6.3.2 Gaze

Darth Maul doesn't blink. His eyes are red and his pupils are a yellow shade. When Maul is engaged with an opponent his eyes are inflamed and his gaze is fixed.

5.3.6.3.3 Voice

Darth Maul's voice is innocuous. It sounds very much like the voice of a young man. But his voice does not detract from his overall image.

5.3.6.3.4 Gestures and other bodily movements

Darth Maul is played by Ray Park who is a martial arts expert and a professional stuntman (Windham, 1999, p. 59). He performs with the agility, strength, rhythm, and precision to carry the role of a fearsome and skillful fighter.

5.3.6.3.5 Bodily posture

Maul's bodily posture is excellent. A good bodily posture shows that strength and stamina are required to be a Destroyer initiate.

5.3.6.3.6 Touch, bodily contacts

Darth Maul makes no bodily contact anywhere in the film. He makes all his body contacts with his lightsaber weapon. Non-emotion contributes further to the Destroyer's image of Shadow, destruction, and evil.

5.3.6.3.7 Spatial behaviour

When Maul isn't fighting he is on his own or in the presence of his mentor Darth Sidious. As is noted in the movie storybook:

A lone figure soon emerged from the ship. Pulling out a pair of electrobinoculars, the dark man scanned the landscape. The lights of three different cities glowed in the distance. *In which city are the Jedi and Queen Amidala hiding?* Darth Maul wondered (Alfonsi, 1999, p. 27).

5.3.6.3.8 Clothes and appearance

Maul wears a dark hooded robe, dark heavy action boots, black gauntlets, a broad black leather waste sash, a black field cloak cut to allow fighting movement, and a wrist link (Reynolds, 1999, p. 45).

5.3.6.3.9 Non-verbal aspects of speech (for example, tone of voice or grunting agreement)

Like all of the human voices in *Star Wars Episode 1 The Phantom Menace*, Maul's voice is monotonic. He makes no other voice noises. He does not use either pitch or stress in his voice.

5.3.6.3.10 Distance of the person or object from the camera

Figure 2 is a medium shot of Darth Maul. All six categories of distance are used throughout the film.

5.3.6.3.11 Anchorage

Anchorage in the film is made available in two ways. First, the film is introduced with a three paragraph, one page lead in that provides the viewer with the background to an ongoing galactic conflict between the forces of good and the forces of evil. On screen the one page lead-in moves away from the reader on a horizontal plane towards the image of deep space at a speed that enables the average reader to comprehend the text. When the words have tapered away to such an extent that they become unreadable, the viewer is left with the impression that they are about to be drawn in to experience a way of life that is not of this world. The second way that anchorage takes place in the film is through the words and the pictures. The film keeps us up to date with the past, the present, and the future of the story.

5.3.6.3.12 Image choice and cropping

Image choice and cropping in the film and with the character of Darth Maul is extensive. All of the *Star Wars* films are heavily invested with archetypal motifs. The themes are deeply primal and consistent with those that Jung observed in his research in many different parts of the world at different points in time that led him to assert that archetypes are autochthonous. In the *Star Wars* films the archetypal images continue powerfully, albeit updated to retain contact with the current generation of viewers.

5.3.6.3.13 Juxtaposition

The *Star Wars* films are busy. The power of the films, of which *Star Wars Episode 1 The Phantom Menace* is no exception, is invested to a significant extent in the pictures. As high action adventure stories with a cast of many, a powerful depth of field, intriguing locations and characters, high speed travel, and archetypal symbolism, the application of juxtaposition in the film is extensive.

5.3.6.3.14 Colour

The two colours closely associated with Darth Maul are black and red. As Wright (1998) points out, black is a heavy and menacing colour. Black absorbs all the wavelengths of light and therefore it represents an absence of light. For a person who wears a lot of black clothing the colour provides courage and extra protection.

Red communicates defiance and aggression and is worn by people to be assertive (Wright, 1998, p. 79).

Black and red fall into the winter palette that is known for containing strong primary colours, pure hues, extreme tints, extreme shades, and no tones (Wright, 1998, p. 44). People who are clothed in winter colours (Winters) require a sense of space (Wright, 1998, p. 97). Winters like: shiny surfaces, chrome or glass; clean lines; sharp angles; minimalism; metal; and leather (Wright, 1998, p. 97).

Wright points out that Winters "do not lose sight of the objectives of any enterprise. You are naturally efficient, with a talent for clear thinking and logic" (Wright, 1998, p. 125).

5.3.6.3.15 Sound

Darth Maul is juxtaposed with sound effects associated with fighting with light sabers, and ambient sounds associated with space travel, and high speed technology.

5.3.6.3.16 Music

The film starts with the all too familiar epic music. The film is supported with action music especially during the battle scenes. In the fight scene at about 1 hour 45 minutes into the film when Darth Maul challenges both Obi-Wan Kenobi and Qui-Gon Jinn, the action music is juxtaposed with choir music. The choir music involves high-pitched notes that are held for longer periods of time than with most music. The music in this scene invites the view, and the emotions that a conflict of a higher celestial order is responsible for this particular fight scene.

5.3.7 The Shadow Destroyer

5.3.7.1 Process and participant types

The Shadow Destroyer tries to save our Ego by attacking Soul. The Shadow Destroyer tries to defend who we are. It does so by attacking our defences opening the door for us to encounter our deeper self (Pearson, 1991, p. 139).

Figure 3. Darth Sidious from the movie *Star Wars Episode 1 The Phantom Menace*.



In wanting to remind us about our darker side, Lucasfilm Ltd. produced the deeply dark character Darth Sidious leader of the order of the Phantom Menace. Reynolds (1999, p. 6) explains: "The Sith Lord Darth Sidious sets into motion the final stages of his order's 2000 year old plan to destroy the Jedi. Working patiently, Sidious has extended his power and influence deep into the galactic government. Using his grasp of psychology and bureaucracy to stifle justice, he brings about the crisis he needs to make his move for domination."

The Jedi, Reynolds explains further, were responsible for bringing about peace and justice that they protected. The Jedi drew on a mystical power known as the Force. However, the history of the Republic which the Jedi were responsible for became one of decadence and comfort. The Republic was weakened and Jedi numbers dwindled. "Now the Force itself is unbalanced and great change seems imminent" (1999, p. 6). Such is the division that is created in the *Star Wars* saga between two regimes of truth.

Criminals and villains provide us with an enduring image of the Shadow Destroyer. When the energy of the Destroyer archetype is being channelled to subvert, destroy, repress, we can say that a revolutionary is at work (Pearson, 1991, pp. 143-145).

Pathologically, the Shadow destroyer is represented by such unfortunate empirical realities as the murderer, the rapist, the child molester, the robber, and their corresponding images (Pearson, 1991, pp. 143-145).

5.3.7.2 Analysis of speech

Windham (1999) notes that, "few inspire such an unsettling sense of dread as the robed, shadowy figure of Darth Sidious" (p. 16). In the film he made seven short appearances and seven short speaking turns in total. On six occasions he appears as a hologram, and on one other occasion he appears as himself.

Darth Sidious's plans are to gain control of the Galactic Republic and to this end he needs to disempower the Galactic Senate. He manipulates the Neimoidian Trade Federation into an illegal invasion of the peaceful planet Naboo that is led by Queen Amidala.

Sidious's speech is very aggressive and abusive. On one occasion he said to Nute Gunray the Neimoidian Trade Federation viceroy:

Viceroy, I don't want this stunted slime in my sight again.

Here he is referring to Gunray's lieutenant Rune Haako who took the view that they should be afraid that Naboo was being supported by two Jedi Knights. To this Sidious responded by saying that

This turn of events is unfortunate.....We must accelerate our plans.
Begin landing your troops.

When the Trade Federation viceroy Nute Gunray asked Sidious if this was legal, Sidious responded

I will make it legal....Kill them immediately.

Showing not only an aptitude for outright aggression but to political manipulation as well, Sidious suggests that any legal barriers that might prohibit his plan of violence will be overlooked because the

Senate is bogged down in procedures. They will have no choice but to accept your control of the system.

5.3.7.3 Non-verbal modes of communication

5.3.7.3.1 Facial expression

Sidious speaks with his lips very tight barely opening his mouth and with a very bitter tone. His face is very stern and he never smiles. Sidious is very angry looking.

5.3.7.3.2 Gaze

Sidious's rather large hood conceals his face from the bridge of his nose upwards. The Shadow Destroyer does not create open lines of communication with the people with whom he communicates. The level of concealment of facial expression and gaze is high with the Shadow Destroyer.

5.3.7.3.3 Voice

Sidious's voice is neither deep nor resonant. But it is a very cold and sinister voice. There is very little expression in Sidious's voice.

5.3.7.3.4 Gestures and other bodily movements

Sidious makes no gestures and bodily movements. He doesn't walk, point, or turn his body. When he appears as a hologram his picture image sizzles with an electric field.

5.3.7.3.5 Bodily posture

Sidious' bodily posture is upright but slightly bent forward from the top of the torso upwards. This shows that he is a mature person. Sidious's power is not projected from his body but from his psychokinetic abilities.

5.3.7.3.6 Touch, bodily contacts

Sidious makes no body contact with anyone else or anything else. This shows him to have a very cold personality.

5.3.7.3.7 Spatial behaviour

Sidious is either in close hologram proximity to the other characters, or he is not present at all. On two occasions he is seen in close proximity to his student the deadly Darth Maul. On five or six other occasions he is in close proximity to the Neimoidians. Information about Sidious's power relations relative to the Neimoidians is provided in his speech, and in his overall image as a powerful, dangerous, and self-contained individual.

5.3.7.3.8 Clothes and appearance

Sidious is clothed in a very full and roomy looking black robe that includes a hood that shields all but the lower portion of his face. His feet are not visible but his hands are. Concealment is the key to understanding Sidious's image. His image provides the impression that he is an elderly man.

5.3.7.3.9 Non-verbal aspects of speech (for example, tone of voice or grunting agreement)

Sidious has an angry and aggressive tone in his voice. There is no slippage or error in his speech. He doesn't grunt, cough, or splutter. His intentions and directions to others are made clear in his speech.

5.3.7.3.10 Distance of the person or object from the camera

The film makes use of a wide range of distance shots with Sidious. Figure 2, offers a full close-up shot of Sidious that is seen on several occasions in the film.

5.3.7.3.11 Anchorage

Sidious's dark image is anchored powerfully through both the modes of speech and the pictures.

5.3.7.3.12 Image choice and cropping

In many ways Sidious is an old and enduring evil character. His words and appearance connect him to the Shadow Destroyer.

5.3.7.3.13 Juxtaposition

Sidious is juxtaposed with all of the process and participant types and the verbal modes of communication, and non-verbal modes of communication that make up the film. Sidious is on the side of evil, if not evil itself, in the juxtaposition between good and evil.

5.3.7.3.14 Colour

The two primary colours associated with Sidious are black and blue. I have already discussed the meaning of black in the archetype of the Destroyer Darth Maul above.

Blue is associated with mental effort. The darker blues are associated with efficiency and authority.

5.3.7.3.15 Sound

The only other sound effects juxtaposed with Sidious's dialogue we are led to believe emanate from his hologram. The hologram makes a reasonably fast wobbly sound that sound effects people can make by shaking a large sheet of stainless steel. The sound is in time with what looks like an energy band that repeatedly passes from top to bottom on the outside of Sidious's robe. The sound adds to the visual effect that the hologram is an energy field.

5.3.7.3.16 Music

There is no music directly juxtaposed with Darth Sidious.

Discourses of the Hero and the King's Court archetypes: the Ruler, the Sage, the Warrior, the Magician, and the Fool.

5.3.8 The Ruler

5.3.8.1 Process and participant types

The image of the Ruler is connected with the development of psychological unity and order. The Ruler's goal for the psyche is the development of a single, unified, and fully functioning independent Self (Pearson, 1991, p. 58). This requires good relationships between the Ruler, the Magician, the Fool, and The Sage who as we have seen are more inclined to pair off and work against each other rather than work together (Pearson, 1991, pp. 57-58). Despite these tendencies towards ongoing conflict, Pearson sees that the main function of a Ruler is to persist with the objective of ordering the kingdom to create a sense of peace, unity, and harmony (Pearson, 1991, p. 183).

In regard to the Ruler, Pearson acknowledges the Jungian ontology when she notes that:

In modern life, we become the Ruler by taking complete responsibility for our lives - not only for our inner reality, but also for the way our outer world mirrors that reality...The traditional marriage of the Ruler to the land symbolically demonstrates the erotic union of the Ruler and his or her outer life. Another way of viewing this is the union of Soul with the physical side of life, for the Ruler is the archetype of material prosperity. (Pearson, 1991, pp. 182-183).

This ideal image of the Ruler that is expressed typically in nation states, free from any negative connotation, clearly delineates the Ruler's function and values from the Shadow influence. "The Ruler's job is to promote order, peace, prosperity, and abundance. This means a healthy economy, wise laws that are honoured and enforced, an environment that promotes the development of each individual, and the wise use of resources, both human and material" (Pearson, 1991, p. 183). Whatever the circumstances that the nation or organisation is faced with the Ruler is charged with taking responsibility for it all.

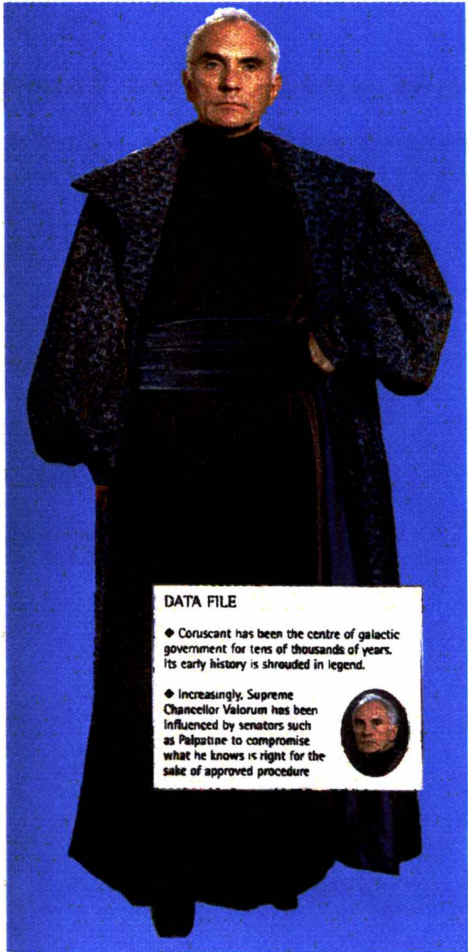
Figure 4. Sean Connery as Arthur the Ruler in the movie *First Knight*.



The Ruler Archetype: takes complete responsibility for our lives; promotes order, peace, prosperity, and abundance; promotes the development of each individual; uses resources both human and material wisely; takes responsibility for

our kingdoms; helps us to claim our own power for good and for ill; and, finds ways to enable us to express our deeper self in the world (Pearson, 1991, p. 183).

Figure 5. Chancellor Valorum from the movie *Star Wars Episode 1 The Phantom Menace*.



The classic Ruler's journey can be seen as a preparation for leadership. The story of Camelot reminds us of this organisational imperative. The Kingdom, economy, nation state, or corporate entity is described as being desolate and dysfunctional. The young Ruler, who has the opportunity to become a Hero to the people, has on his or her task list to undertake in the empirical clutter a number of out-of-the-ordinary activities. As metaphors for the psychic repairs that need to be attended to, these out of the ordinary activities involve: recognising the Hero's quest; slaying a dragon; going deep into a cave: retrieving the treasure; returning the treasure to the ailing King. Only at this point,

according to these mythological motif, can the Kingdom be transformed and renewed. At this point the young Hero becomes the new ruler (Pearson, 1991).

Lucasfilm Ltd. have updated the Ruler image for us in Chancellor Valorum. Reynolds (1999) provides us with the image that the movie director had in mind when the Rulers in the film *Star Wars Episode 1 The Phantom Menace* made. "A lifetime of preparation led to Finis Valorum's election as Supreme Chancellor of the Galactic Senate. Valorum inherited the legacy of a family whose greatest members had each represented more than 1,000 worlds...However he has also inherited a government grown weak from its own success: the galactic representatives have become distanced from their people and now the entire system is degenerating" (p. 60). Valorum's preparation as a Ruler can be seen in the connection to the archetype of the Divine Child, as someone who was singled out from childhood and prepared for the very serious duty of being a Ruler. In Reynold's comments also can be seen, the use made by the director of the connection to family and responsibility, the weakening kingdom, and the need for intervention. *Star Wars* archetypally follows closely the Fisher King myths.

Figure 6. Queen Amidala from the movie *Star Wars Episode 1 The Phantom Menace*.



In the archetypal character of Queen Amidala, Lucasfilm Ltd. have provided us with the image of a young female ruler of only 14 years of age. Amidala first became Queen of the Naboo people when she was only 12. Windham (1999) observes that, "She is a brilliant and young woman who is committed to her people" (p. 29). The producers of *Star Wars Episode 1 The Phantom Menace*, in bringing Amidala to us have extended the archetypal theme of the Divine Child and updated the archetype carried for so long by Joan of Arc. Reynolds (1999) notes that Amidala "was raised by humble parents in a

small mountain village, where her exceptional abilities were recognised early in life” (p. 24). Naboo is a small planet and it is home for a small population of people who are peaceful, have a love for decorative architecture, art, and a harmonious way of life (Reynolds, 1999, p. 29). This is an important image for the film as it shows us what it is that Amidala finds herself in the position of being responsible to protect. All this in the face of the Neimoidians who are allies with Darth Sidious who represents the dark side of the Force. At issue here are the valuable trade routes that the Trade Federation controls and plans to alienate tiny isolated planets like Naboo from gaining access to. However, this is the kind of crisis that Amidala has been prepared for. Windham (1999) describes why we can expect so much from Naboo’s young Queen. “The Queen moves with elegance, and her presence is enough to inspire even hardened individuals. She possesses not only grace, but the strength, wisdom and courage of a great ruler. Her beauty is matched only by her determination. One should think carefully before crossing Amidala. She is extremely proud and will stop at nothing to keep her planet and people safe. When the Trade Federation invades her planet, it is her bold, defiant actions that help save it” (p. 29).

Rushing and Frentz (1995) have also updated the young Hero’s image to some extent as it applies to America reminding us that, “Luke Skywalker’s type is known the world over as the hero who performs courageous deeds such as slaying the monster or saving his people. He is Marduk, Hercules, Theseus, Odysseus, Lancelot, Robin Hood, Paul Bunyan, Daniel Boone, Superman, and John Wayne...the American hero appears as the white frontier hunter...like Luke: brave, impetuous, impatient, pragmatic, individualistic, and competitive” (Rushing & Frentz, 1995, pp. 2-3).

5.3.8.2 Analysis of speech

Through their speech Rulers inform us that their primary concern is to the wellbeing of the lands, people, and property for which they are responsible. In *Star Wars Episode 1 The Phantom Menace*, Queen Amidala is being forced to sign a treaty with the Trade Federation that will make the Trade Federation’s occupation at Naboo legitimate. The Trade Federation is being forced into this

arrangement by Darth Sidious. To Nute Gunray, a Neimoidian and Trade Federation viceroy, Amidala responds defiantly, "I will not co-operate....my place is here with my people" (Alfonsi, 1999, pp. 14-15).

Amidala's leadership qualities can be recognised in the following statement when she says angrily:

I was not elected to watch my people suffer and die while you debate this invasion in a committee. If this body is not capable of action, I suggest new leadership is needed. I move for a vote of no confidence in Chancellor Valorum (Alfonsi, 1999, p. 39).

Although majestic looking, Supreme Chancellor of the Republic Senate is considered to have little power because the bureaucrats are in charge (Alfonsi, 1999, p. 38). As Senator Palpatine of Naboo suggests:

We must remove Valorum and elect a Chancellor who will take control, enforce the laws, and give us Justice (Alfonsi, 1999, p. 39).

5.3.8.3 Non-verbal modes of communication

5.3.8.3.1 Facial expression

Arthur (Figure 4.) and Valorum (Figure 5.) both emit expressions of fear and sadness. Neither looks happy, surprised or disgusted. Their eyebrows are normal which indicates that they are not attempting to make any comment with their facial expressions.

Amidala (Figure 6.) is also making no comment with her eyebrows. Her facial expression however is sad, if not slightly fearful as well. This is confirmed in watching the film. Throughout the film Amidala's facial expression is unchanged. She never looks happy, surprised, angry, or disgusted.

5.3.8.3.2 Gaze

The Ruler's gaze is fixed. They are seldom seen blinking. This shows that Rulers are serious, determined, and full of concentration. Their concerns are for the welfare of the Kingdom and the people of the Kingdom.

5.3.8.3.3 Voice

The voice of Sean Connery who plays the part of Arthur in *First Knight* is deep, resonant, clear, authoritative, and well trained. Valorum's voice is similar, but not as deep as Arthur's. Queen Amidala who is a young Queen, has the voice of a young woman. Her voice is clear but monotonic.

5.3.8.3.4 Gestures and other bodily movements

Amidala and Valorum don't use gestures or bodily movements except for those required to walk upright and at a gentle pace. Arthur uses more gestures and bodily movements associated with giving commands.

5.3.8.3.5 Bodily posture

The Rulers have excellent bodily posture. This shows the Ruler to be physically strong and capable of undertaking their responsibilities.

5.3.8.3.6 Touch, bodily contacts

The Rulers do not touch or make bodily contacts. Rulers maintain spatial distance with the people.

5.3.8.3.7 Spatial behaviour

Spatial behaviour varies throughout the films.

5.3.8.3.8 Clothes and appearance

Valorum wears a cloth robe, an ornate over-cloak, a blue band symbolic of Supreme Chancellor and he has distinguished grey hair. Arthur wears a heavy black robe, a black waste band, black gauntlets, and his polished steel handled sword. Amidala has a variety of gowns for different occasions. For example, she has a Throne Room gown, a Senate gown and a Parade gown. In Figure 6 she is wearing a Throne Room gown. The gown has wide shoulders that make Amidala seem larger than she is, hand stitched gold embroidery, large cuffs, illuminated jewellery near the base and a wide flare. Amidala also has a jewel on her forehead and gold face frames. Her hair is combed over a padded form.

Amidala's garments are extremely elaborate. Her overall costume appears Asian rather than European.

The robes and cloaks worn by Arthur and Valorum are normal for male Rulers in the films.

The significance of the colour of the Rulers' garments will be made clear below under the section on colour.

5.3.8.3.9 Non-verbal aspects of speech (for example, tone of voice or grunting agreement)

Rulers control the tone of their speech. Their emotions are not easily identified. They show little stress in demanding situations.

5.3.8.3.10 Distance of the person or object from the camera

Distance of the Rulers from the camera varies throughout the films.

5.3.8.3.11 Anchorage

The Rulers' actions are anchored by the script.

5.3.8.3.12 Image choice and cropping

Arthur, Valorum, and Amidala are old and enduring characters. Their words and appearance connect them to the Ruler archetype.

5.3.8.3.13 Juxtaposition

The Rulers are juxtaposed with all of the process and participant types and the verbal and non-verbal modes of communication that make up the film. Arthur, Valorum and Amidala are on the side of good in the juxtaposition between good and evil.

5.3.8.3.14 Colour

Amidala's colours vary with the occasion and the garment that the occasion demands. Several of her gowns, with the exception of the Parade gown carry a

lot of red and gold. Her Throne Room gown is pillar-box red that Wright (1998, pp. 44-45) regards as one of the primary colours of the winter palette. A number of other gowns are black. However some of her garments use several of the spring tones. As Wright (1998) points out:

The essence of springtime in the wild is the return of light, sunshine and warmth, after the long dark months. It is about regeneration, new beginnings, high energy, excitement (p. 119).

Amidala is not locked into one colour palette. Red communicates her defiance and aggression towards the invading forces of the Trade Federation and the Dark Side. Her battle dress for example is both black and red. Black provides her with a barrier, a psychological security blanket and courage.

Valorum's colours are winter colours. The lighter shades of blue project a reflective mood and a desire for gentleness. However his deep blue band against his black robe communicates efficiency and authority.

The heavy black garments worn by Arthur are softened by his full head of grey hair and grey beard. Without the grey hair Arthur would appear overbearingly shadow-like. Instead his facial expressions, gaze, voice, and posture work against the shadow influence of black to project an image of courage, security, and strength.

5.3.8.3.15 Sound

There is nothing particular about the sounds that are juxtaposed with the Rulers that promotes or detracts from their image.

5.3.8.3.16 Music

There is no music directly juxtaposed with Arthur, Valorum, or Amidala.

5.3.9 The Shadow Ruler

5.3.9.1 Process and participant types

The Shadow Ruler may also have "gone over to the dark side" as they say of Darth Vader in the *Star Wars* movies (Pearson, 1991,187). The Shadow Ruler

is: rigid; tyrannical; and, manipulative (Pearson, 1991, p. 187), and mentally the Shadow Ruler is unable to trust the process and other people (Pearson, 1991, p. 187). However, the Shadow Ruler according to Rushing and Frentz (1998) is an empirical necessity as well as a pest.

Without an opponent, naturally, the aspiring hero would have nothing much to do. As Luke's evil opposite, Darth Vader updates the fire-eating dragons, monsters, and Satans that animate the heroic battles in the myths of the world (p. 3).

Figure 7. Darth Vader from the movie *Star Wars*.



In American mythology the Shadow Ruler was once the uninitiated hero who is seduced by power. In the *Star Wars* trilogy Darth Vader had a noble beginning as a Jedi warrior who was trained by Joda but was not seen as having the requisite qualities to go on to become a Ruler for the people.

Pearson (1991) notes that anytime “we feel a compelling need to control ourselves or others and an inability to trust the process, the Shadow Ruler has us in its grip. We want control for its own sake or for power, status or personal

aggrandisement rather than to manifest the kingdom that would gratify us on a deep level. When in the shadow Ruler's grip, we will also inevitably be cut off from our more genuine, humane, and healthy urges. Indeed, we may either feel cut off from any clear sense of inner reality or obsessed with our Soul reality so that we refuse to compromise in any way with the needs of others or the demands of the time and the place in which we live" (p. 187).

Figure 8. Lott Dodd a Neimoidian and Trade Federation Viceroy from *Star Wars Episode 1 The Phantom Menace*.



In *Star Wars Episode 1 The Phantom Menace* stiff opposition to the Republic and the Republic's Galactic Senate led by Valorum, is provided by the Neimoidians. As Reynolds (1999) points out, the "shadowy figure of Darth Sidious has incited key individuals within the Neimoidian Inner Circle to take drastic measures in pursuit of profit" (p. 16). The movie exploits this economic and Hermetic theme. Much of the conflict that is staged in *Star Wars Episode 1 The Phantom Menace* is over the very lucrative trade routes. The Trade Federation led by the Neimoidians, a very powerful organisation "is a labyrinthine organisation of bureaucrats of trade officials from many worlds that has insinuated itself through the galaxy" (Reynolds, 1999, p. 16).

Reynolds (1999) provides the following information about the Neimoidians.

Raised as grubs until the age of seven, young Neimoidians are kept in communal hives and given limited amounts of food. The less acquisitive ones are allowed to

die as others hoard more than they can eat. This practice makes Neimoidians greedy and fearful of death. As adults, Neimoidians are known for their exceptional organizing abilities. Driven by their intense desire for possessions, they have built the largest corporation in the galaxy (p. 16).

The taxes imposed by the Galactic Senate to an otherwise tax free system force the Neimoidians to behave badly. One Neimoidian ruler Lott Dodd “uses bureaucratic lies and procedural tricks to further Trade Federation aims” (Reynolds, 1999, p. 16). On the suggestion of Darth Sidious the Trade Federation denies the Planet of Naboo access to the trade zones in an effort to force a change to the tax regime.



Figure 9. Neimoidians from the film *Star Wars Episode 1 The Phantom Menace*.

5.3.9.3 Non-verbal modes of communication

5.3.9.3.1 Facial expression

Neimoidians are not human beings, they are grubs. However, they have many human facial physical features. For example, they have two eyes, a nose and a mouth in roughly the same position as human beings. Their ears, if they have any, are not visible. The balance of their body, the torso and the lower body, although robed, looks to be much the same as robed human beings. The physical characteristics of Neimoidians apart from their green wrinkly skin and fish face appearance make them humanlike. Their facial expressions are fixed in fear and sadness.

Darth Vader as shown in Figure 7 wears what looks to be a one-piece neck cover, face-mask and helmet. All of these pieces are shiny black in colour unlike the shiny white armour of an initiated Warrior. The helmet is shaped much like the helmets worn by German foot soldiers during the Second World War. The mask is unusual. The mouth in the mask is triangular in shape. The eye sockets are enormous and the black eyes in the sockets are fixed and don't move. Vader's head-piece is ugly and expressionless and it is difficult not to read the worst into his personality through the messages that the head piece projects.

5.3.9.3.2 Gaze

Neimoidians have red eyes and no pupils that make it difficult to fix exactly what they might be gazing at. There seems to be nothing to cover their eyes which means that they do not blink. In other words Neimoidians' eyes make no comment.

Vader hides his personal gaze behind his head piece. In allowing his head piece to communicate for him, Vader's gaze is ugly and communicates an emotional state of sadness as opposed to anger or disgust. His gaze, like that of the Neimoidians, is unblinking which means that he does not provide any cues as to what he might be experiencing in his mind.

5.3.9.3.3 Voice

Neimoidians speak English with an Asian, possibly a Japanese accent. They show no anger or discord in their speech. Their speech however is monotonic, and expressionless, but not difficult to understand. As Reynolds (1999) points out:

Neimoidians are cautious by nature and the Trade Federation has always been careful to hide its acts of extortion and manipulation behind lies and protests of good faith (p. 17).

The Neimoidians' involvement in aggression against Naboo makes them uneasy but this uneasiness is not easy to pick up in their facial expressions and in their voices.

Darth Vader's voice is deep and slightly muffled. His breathing sounds laboured and wheezy. Vader sounds as though he is breathing with the assistance of a respirator. Vader's heavy black facial armour and voice disguise his human identity. The abnormal voice works powerfully with his aggressive words and aggressive actions to communicate the Shadow Ruler archetype.

5.3.9.3.4 Gestures and other bodily movements

Reynolds (1999) illustrates the "wheedling expression" and "underhanded.... insincere gesture of innocence" that typifies a Neimoidian (pp. 16-17). Neimoidians are often seen tilting their heads as they listen to somebody speaking, that communicates in a condescending way their willingness to listen and to comprehend another person's point of view.

Vader uses arm actions in concert with speech to order people to undertake certain actions.

5.3.9.3.5 Bodily posture

The Neimoidians are reasonably tall but not very well built. They stand with reasonably straight backs but they have a tendency to clasp their hands together in front of their torso at about chest height. This action combines with their elaborate costumes and manner of speaking to project an effeminate image.

Darth Vader projects a powerful physical presence. He is very tall, well built, and has an excellent body posture. He instills a great deal of fear into his adversaries.

5.3.9.3.6 Touch, bodily contacts

I observed no touching or bodily contacts made by either the Neimoidians or Darth Vader.

5.3.9.3.7 Spatial behaviour

Spatial behaviour varies in the *Star Wars* films.

5.3.9.3.8 Clothes and appearance

Neimoidian clothing is elaborate. Clothing makes a significant contribution to the Neimoidian effeminate image. This is achieved through lighter fabric, intricate weave, different layers of garments and the use of a variety of primarily winter colours. As Reynolds (1999) points out:

In status obsessed Neomoidian society, elaborate clothing asserts the wearer's wealth and social position over other jealous Neimoidians. Hats, cloaks and drapes, as well as colours and fabrics, all have particular symbolic meanings (p. 16).

Neimoidians also wear elaborate head gear, such as the senatorial mitre with a diplomatic plume worn by Lott Dodd, the Attorney's cowl on Rune Haako's hat and the Viceroy's crested tiara on Nute Gunray's head gear (Reynolds, 1999, pp. 16-17).

Darth Vader's black body armour and black head gear is complemented by a black cape that he wears as an outer layer. Vader walks at a quick pace and the cape billows and trails behind him contributing to his authoritarian and dictatorial image.

5.3.9.3.9 Non-verbal aspects of speech (for example, tone of voice or grunting agreement)

Neimoidians nod their heads to signal their agreement with an issue. They do not have an authoritarian tone in their voices. Reynolds' (1999) use of the word "wheedling" (p. 17) to describe their expression is appropriate also to describe their tone of voice. They promote the idea that in some way they are victims in their combined act of physical aggression against Naboo. Neimoidians would prefer to engage in deceit and lies to increase their wealth and their power.

5.3.9.3.10 Distance of the person or object from the camera

Distance of the person or object from the camera varies in the *Star Wars* films.

5.3.9.3.11 Anchorage

The Shadow Ruler's actions are anchored by the script.

5.3.9.3.12 Image choice and cropping

The Shadow Rulers are old and enduring characters. The Neimoidians connection to commerce, to the legal structure and to the warlords such as Darth Vader is not new. The Neimoidians and Vader's words and actions that connect them intertextually to the Shadow Ruler are familiar but their masks and costumes are novel.

5.3.9.3.13 Juxtaposition

The Shadow Rulers are juxtaposed with all of the process and participant types, the verbal and non-verbal modes of communication that make up the film. Vader and the Neimoidians are on the side of evil in the juxtaposition between good and evil.

5.3.9.3.14 Color

Darth Vader's totally shiny black image projects total shadow. Psychologically this blackout signals an inner desire for total absorption against the external social environment. Ironically as Wright (1998) explains, it "is possible that the protection that the black clothes provides gives them more courage" (p. 84).

The Neimoidians use a wide range of winter colours, and some winter shades that are drawn from the autumn palette in their attire. Their clothes contain fabrics that use purples, maroons, reds, blues, violet, some orange, some black, chocolate brown, and forest greens. Neimoidians like to project an image of enterprise, efficiency and a talent for logical clear thinking that is achieved through the winter palette. Their skill in legal matters, the clever use of bureaucracy and their natural tendency for lies and deceit is projected through the autumn palette.

5.3.9.3.15 Sound

There is nothing particular about the sounds that are juxtaposed with the Neimoidians that promotes or detracts from their image. However, the sound of Darth Vader's breathing and his deep authoritative medium-paced voice contribute significantly to his dark image.

5.3.9.3.16 Music

There is no music directly juxtaposed with Vader or the Neimoidians.

5.3.10 The Sage

5.3.10.1 Process and participant types

Pearson (1991) suggests that the Sage is the part of the psyche that is the objective Self. The Sage watches our thoughts and feelings and is beyond either. The Sage helps us face the truth in our lives. In Jung's typology, it is the Wise Old Man or Woman in our dreams who gives trustworthy counsel. Pearson (1991) notes that:

Sages have little or no need to control or change the world; they just want to understand it. The Sage's path is the journey to find out the truth - about themselves, our world, and the universe. At its highest level, it is not simply about finding knowledge, but about becoming wise (p. 194).

Sages are sleuths who search for the reality behind appearances. In the medical field doctors and psychologists for example, need the advice of a Sage

so that the diagnosis and treatment are more appropriate to the patient's true condition. In the area of commercial enterprise business consultants and managers act as Sages when they attempt to discern the cause of difficulties in organisations or attempt to develop an organisation's opportunities and strengths. Scholars and researchers are classic Sages in that their lives are devoted to furthering the search for knowledge (Pearson, 1991, p. 210).

The Sage Archetype: watch our thoughts and feelings; help us to face whatever is true in our lives; transcend our smaller self to be one with the universe, give trustworthy counsel (Pearson, 1991, p. 59); find out the truth about themselves and the universe (Pearson, 1991, p. 194); search for the reality behind appearances; and seek to solve the underlying riddle of existence (Pearson, 1991, p. 210). The Sage Archetype looks to achieve a state of wisdom (Pearson, 1991, p. 194) and they want to understand the world (Pearson, 1991, p. 194). They are cognitive of the cause of problems in other people and in organisations. In so doing, Sage Archetypes become very good at decoding clues (Pearson, 1991, p. 210).

From the *Star Wars* trilogy the actions of the Sage are evident in the image of the tutelary figures of Joda and Ben Obi-wan Kenobi. Both of these characters are mythological in relation to the Ruler and the Hero. Rushing and Frentz (1995) state that the archetypes of the tutelary figures guide the young Hero from boyhood in the spiritual disciplines that are necessary to become a warrior. In the *Star Wars* movies the script makes specific reference to the Jedi Knighthood.

Figure 10. Ben Obi-Wan Kenobi from the movie *Star Wars*.



Both Joda and Ben Obi-wan Kenobi are retired Jedi Knights who were particularly adept at using the “force” and encouraging young Luke Skywalker to use the same “force”. Because of his genealogical links to Darth Vader, Luke does not realise

that he has this same ‘force’ within him (Phipps, 1983, p. 3). Ben dies during a fight with Darth Vader but spiritually helps Luke by revealing himself to Luke in a number of spiritual ways. Sight, sound, and memory were the significant methods of revelation.

Figure 11. The tutelary character Joda from *The Empire Strikes Back*.



Joda becomes Luke's teacher. On Ben's death Luke realises what his destiny is. Joda becomes to Luke what Poseidon was to Theseus, Socrates to Plato, Merlin to Arthur, and the Zen master to his Zen initiate (Rushing & Frentz, 1995, p. 2).

Rushing and Frentz remind us that "Such wise elders are scarce in these contemporary times, when we hide most of them away in institutions and few have prominent roles in the stories we tell" (Rushing & Frentz, 1995, p. 2). Rushing and Frentz liken Joda, who is unlike any Sage in contemporary American history, to the Native American Shaman – the holy man or medicine man or woman. The Shamanite work that Joda undertakes is to guide Luke in the initiation rituals of war and the hunt. Despite his subtle Gothic charm, extremely small stature and indifference to personal wealth, Joda has all the process and participant types of the mythological holy man: patience, discipline, willingness to suffer introspection, and higher consciousness. Like Ben Obi-Wan Kenobi, Joda wears an ankle length robe that looks as though it was cut from rough hewn offering only natural colours and one size. Little John, the staff toting magician, spiritual minder, and Sage-like motif from the tales of Robin Hood wore a robe as well.

5.3.10.2 Analysis of speech

In *Star Wars* Luke Skywalker is led by the force to Ben Obi-Wan Kenobi. Ben teaches Luke about what is true in Luke's life. Ben had been living as a hermit in the desert region near Luke's home. Ben reveals to Luke that he [Luke] through his father has the ability to become a Jedi Knight. Ben explains that

For over 1000 generations the Jedi Knights were the guardians of peace and justice...before the dark times, before the Empire (Lucas, 1977a).

However, as good as a Jedi Knight as one might become, there is a risk that a Jedi could fall into the hands of the Dark Side.

Vader was seduced by the dark side of the force. The force is what gives the Jedi his power. It is an energy field created by all living things. It surrounds us. It penetrates us. It binds the galaxy together (Lucas, 1977a).

Ben Obi-Wan Kenobi played by Alec Guinness has a soft voice, but he uses hand and face gestures in urging Luke look to accept his destiny as a Jedi Knight.

You must learn the ways of the force if you are to come with me to Aldaran. Learn about the force Luke. You must do what you feel is right of course (Lucas, 1977a).

In a lightsaber duel between Ben and Darth Vader, Ben says to Vader:

You cannot win Darth. You can strike me down but I will become more powerful than you can possibly imagine (Lucas, 1977a).

Upon recognising that Luke is watching the duel, Ben looks directly at Luke with a half smile, and then looks directly back at Vader, surrenders his lightsaber upward above his head, closes his eyes, and allows Vader to deliver an unchallenged death blow that takes Ben's physical life. This is an important moment in the film because it establishes an ongoing spiritual relationship between Ben and Luke. Ben becomes a guardian to Luke who speaks to Luke and appears to him as a hologram to provide advice in his training as a Jedi

Knight and advice in the use of the force. Luke's strength and enthusiasm and Ben's wisdom and experience bind together such that the whole is greater than the sum of the parts. Ben continues to encourage Luke to "use the force Luke...let go...trust me...Remember the force will be with you always" (Lucas, 1977a).

In *The Empire Strikes Back* (Lucas, 1997b) Ben appears to Luke as a hologram and instructs Luke saying that:

you will go to the Degobar system. There you will learn from Joda the Jedi Master who instructed me (Lucas, 1977b).

Luke finds Joda on an out of the way planet. The planet appears uninhabitable. It is dark, misty, swampy, damp looking, and not immediately what Luke would associate as being the stronghold of a Jedi Master. Joda is immediately playful towards Luke on their first encounter probing him with questions such as "you want to be a great warrior do you....ooh?"

Joda doubts that Luke is ready for training because he lacks the qualities required to be a Jedi. To Ben, Joda says that, "I cannot teach him. The boy has no patience." Ben responds by saying that "he will learn patience." "Much anger in him like his father," replies Joda. "Was I any different when you taught me?" Ben asks of Joda. Joda makes a very serious face pulling his lips tightly and squeezing his eyes shut, showing mental concentration. "A Jedi must have the deepest commitment...the most serious mind." Joda's eyes open and his pointed ears rise above horizontal. "Anger, fear, aggression are the dark side of the force" states Joda.

The verbal exchange between Ben and Joda is an important illustration of the relationship between the Sage archetypes and the young warrior initiate. The exchange also illustrates the archetypal disassociation with time, whereby the qualities of the Knighthood are maintained through time irrespective of who the chosen people are that the qualities are reposed with. As Joda says:

When you are calm, at peace, a Jedi uses the force for knowledge and defence, never for attack (Lucas, 1977b).

The qualities of the Knighthood are maintained through a relationship between the material world (the first world) and a state of mind. Joda furnished us with a sense of the ontology of the calm, the peaceful and the passive in the following statement.

Life creates...it makes you grow...its energy surrounds and binds us.
You must feel the force around you, in the trees, in the rocks, in the
land...in the spaceship (Lucas, 1977b).

5.3.10.3 Non-verbal modes of communication

5.3.10.3.1 Facial expression

There is sadness in Ben's facial expressions. Joda on the other hand has a very rubbery face. His expressions move between surprise, fear and disgust.

5.3.10.3.2 Gaze

Ben looks directly at whoever he is speaking to but because of the sadness in his facial expressions his gaze is not forceful or overbearing. Even in his encounters with Darth Vader he does not grimace or look angry at Vader. He gazes at him as if he is disappointed and sad at what Vader has become.

Joda's rubbery face produces a powerful gaze. His eyes can become wide and his lips tight when he is providing warnings to Luke about the dark side and the fear and destruction that it creates. On the other hand the shamanite characteristics come through in Joda when he is contemplative. When he is happy and contemplative his eyes are what suggests that his power is in his mind rather than in his diminutive body.

5.3.10.3.3 Voice

Ben, played by Alec Guinness, has a stage trained voice. He has a powerful voice but it does not communicate in any way a sense of anger or surprise. Guinness has a very even speech pattern and a steady pitch that indicates stable emotions, attitudes and personality even in times of adversity.

Joda is an old character. His voice has a high pitch which is in keeping with his small stature, but it is croaky and at times it is difficult to understand some of his words. There is no anger or discordant effects in Joda's voice, and despite his wide range of expression he appears emotionally and attitudinally stable.

5.3.10.3.4 Gestures and other bodily movements

Apart from the weaknesses in Joda's voice, his communication is maintained powerfully by his facial expressions and his gestures. He carries a staff and he uses it both for support for his old body and as a physical extension of himself to point at objects.

5.3.10.3.5 Bodily posture

Ben has an upright body posture. Joda has a forward leaning body posture. Joda's bent shoulders make his posture look worse.

5.3.10.3.6 Touch, bodily contacts

Ben holds his arms in front of his body bent at the elbows to allow one arm to rest on the other in a cradle. He makes no body contact with anyone or anything as an expression of emotion.

There is one scene in *The Empire Strikes Back* where Joda is being piggy-backed by Luke as Luke is running through the forest as a part of his Jedi training. This one scene shows us that Sages are not averse to touching or bodily contact.

5.3.10.3.7 Spatial behaviour

Spatial behaviour varies in the *Star Wars* films.

5.3.10.3.8 Clothes and appearance

Both Ben and Joda wear hooded Jedi robes. Joda's robe looks far too big for him and appears old and in need of replacing. Reynolds (1999) notes that:

Jedi robes are virtually indistinguishable from the simple robes worn by many species throughout the galaxy. This signifies the Jedi pledge

to the service and protection of even the most humble galactic citizen
(p. 15).

5.3.10.3.9 Non-verbal aspects of speech (for example, tone of voice or grunting agreement)

There are no non-verbal aspects to Ben or Joda's speech worth noting.

5.3.10.3.10 Distance of the person or object from the camera

Distance of the person or object from the camera varies in the *Star Wars* films.

5.3.10.3.11 Anchorage

The Sages' actions are anchored by the script.

5.3.10.3.12 Image choice and cropping

Ben and Joda are old and enduring characters. Their words and appearance connect them to the Sage archetype.

5.3.10.3.13 Juxtaposition

The Sages are juxtaposed with all of the process and participant types and the verbal and non-verbal modes of communication that make up the film. Ben and Joda are on the side of good in the juxtaposition between good and evil.

5.3.10.3.14 Colour

Ben and Joda's clothing colours are drawn from the Autumn palette. Some of the neutral colours in this range are brown, green, and lemon or yellow. Some of the shades in the winter palette are burnt orange, rust, mustard, leaf green, and olive green.

Wright (1998) in speaking of people who suit the Autumn palette (Autumns), notes that in:

the armed forces your instinct to protect the underdog and fight justice wherever you saw it would help you to come to terms with the unquestioning obedience so essential in the military (p. 125).

Noting the Autumns' propensity to deal with matters relating to the mind, Wright also notes that:

In the medical field your forte would be in the area of psychoanalysis, psychology or psychiatry...with your endless fascination for investigation and your love of people (1998, p. 125).

Autumns, adds Wright (1998, p. 125) are interested in the whole New Age paradigm and are unlikely to dismiss absolutely the possibility of any concept because it is beyond their current level of understanding.

5.3.10.3.15 Sound

There is nothing particular about the sounds that are juxtaposed with the Sage that promotes or detracts from their image.

5.3.10.3.16 Music

There is a particular piece of symphony music that was written it would seem just to draw to our attention the mentor and the warrior initiate relationship between Ben and Luke. This piece of music is introduced when Ben and Luke meet first in the desert near Ben's hermit home. It is a slight variation of the main *Star Wars* epic music. The small musical piece works on our emotions to remind us about the tragedies that Ben and Luke have experienced together. For example, Ben was with Luke when Luke discovered that his guardians had been killed by imperial troops. It was Ben who told Luke that he had been a companion Jedi with Luke's real father. Luke was close at hand to witness Vader kill Ben. Even after Ben's death music works intertextually to remind us about the nature of Ben and Luke's relationship.

5.3.11 The Shadow Sage

Pearson notes that:

When we are caught in the shadow side of the Sage, we are not so much unattached as cut off from reality. Things happening around us or even within us feel like they are miles away. We can register what

is happening, but we have no feelings about it (Pearson, 1991, p. 216).

Pearson claims that in this condition our obsession is to non-attachment, and we are unable to commit to people, projects or ideas. We sometimes feel that these attitudes provide us with freedom, but we are not really free at all. We are caught in a cycle of fear that we find difficult to extricate ourselves from (Pearson, 1991, p. 216).

In relation to knowledge and truth, Shadow Sages try to make the world seem less mysterious by limiting the number of acceptable ways of perceiving that reality. In the modern regime of truth for example, an academic overcome by this condition would reject the thought of using any method of research other than the scientific method. Shadow Sages want to control knowledge in this way and suppress other methods (Pearson, 1991, p. 216).

Pearson (1991) notes that:

Whatever relative truth they have discovered is identified with absolute truth, and their primary focus then, is in guarding this truth from assaults by the barbarians. The goal moves away from the search for truth to the protection of one's own privileged position (p. 217).

The Shadow Sage: cannot commit to people, projects, or ideas; is deluded that this lack of commitment provides them with freedom; tries to make the world less mysterious by limiting the number of ways of perceiving reality; control knowledge in a way that is non-threatening; use knowledge to show superiority; evaluate other people; and protect their own privileged position. Shadow Sages: are caught in a state of obsessive thinking; and are cut-off from reality. They are terrified of making a commitment to anyone or to anything (Pearson, 1991, p. 216).

5.3.12 The Warrior

5.3.12.1 Process and participant types

The image of the young Hero Warrior provided in the discussion of the Ruler is at the top end of the Warrior scale. The young Hero Warrior is privileged for the opportunity that has been afforded him or her, and for the requisite skill and ability that the quest demands of them. The *Star Wars* myths are alluring not because each of us cannot be a Hero, but because not all of us have been called to be a Jedi Knight. Not everybody has within them the psychokinetic 'force' of a Jedi Knight to engage with the dark forces and free our planet from a foreign threat.

Warrioring is about claiming our power in the world, and making the world a better place. In practice this means that as Warriors, we identify the aspects of our individual or collective lives that displease or dissatisfy us, and we seek to change them by force or persuasion (Pearson, 1991, p. 95).

Figure 12. Luke Skywalker from *Star Wars* training with a lightsaber.



Warrioring is as much about good organisation as it is about the process verbs identified below for the Warrior. Warriors need to be courageous, disciplined, and well trained. The Warrior archetype reminds us that we are constantly in danger of

being overrun. Pearson points out that any system based on competition, from sports to politics to business, is based on the Warrior archetype.

Without adopting the strategy of war, the Warrior archetype needs to move to the level in which the "weapons include skill, wit, and the ability to defend

themselves legally and verbally or to organise support for their cause – to keep predatory primitive warriors in place” (Pearson, 1991, p. 95).

The Warrior’s call is for us to have courage, strength and integrity. The Warrior exacts a high level of commitment to our integrity. This requires that the Warrior live by and fight for their own principles and values (Pearson, 1991, p. 95).

Mythically the Warrior stood up to the dragon, the wicked tyrant, to unfair authority, and evil. In the face of these archetypal foes, the Warrior is the one who rescues first themselves, and then those people who are weaker. The Warrior protects other people from harm (Pearson, 1991, pp. 95-96).

Warriors typically exact a high level of risk to their lives and their livelihood for a principle in which they believe. They use their power to make the world a better place and they fight for causes beyond their own self-interest (Pearson, 1991, p. 96).

The Warrior is able to take the dreams and creative ideas of a community (like equality for women) and develop a strategy and goals to make the plan happen. The Warrior provides the power to be able to stick to the plan and to be able to convince other people to support the plan (Pearson, 1991, pp. 95-98).

The Warrior understands the politics of organisations and communities and they are able to plan and set goals to overcome a threatening situation (Pearson, 1991, p. 103).

Lane and Wurtz (1998, p. 15) draw to our attention the work of New Zealander Tony Wolf who sees the warrior as one who:

- toils or fights.
- embroils in confusion.
- guards or defends.
- chooses or wills.
- speaks out.
- becomes.
- accomplishes through effort.

- is aware.

With these additional claims to those noted in Table 3.9, Lane and Wurtz arrive at a number of Warrior images. Retaining the image of Camelot and the notion of the King's Court, I will describe from the perspective of Lane and Wurtz what sort of Warrior Lancelot was.

Figure 13. The Warrior Lancelot from the movie *Excalibur*.



Lancelot, like Luke Skywalker, had an upbringing typical of a Divine Child. Lancelot was raised and trained for knighthood in an underwater castle by the Lady of the Lake. This is the same Lady who gave Arthur his sword

Excalibur. Lancelot, not previously known to Camelot until entering in a joust, quickly proved that he was the best knight in the district by winning the tournament. Lancelot not only possessed a fighting prowess but was also charming and familiar in the ways of the Court. He was almost immediately taken in by Arthur as a confidant and friend (Lane & Wurtz, 1998).

Lancelot undertakes many adventures that typify the actions of a Warrior. In one adventure he rescues Guinevere who was kidnapped by Meleagans. This adventure story shows us that one of the responsibilities of the Warrior is to ensure that the King has an issue. In his quest to rescue Guinevere we are told that Lancelot was considerably weakened in a series of unfortunate incidences, but he still managed to return his Queen to Camelot (Lane & Wurtz, 1998).

In another adventure Lancelot travels to Castle Carbonek, the capital of a beleaguered land terrorised by a dragon. The home of King Pellès, (the Fisher King) Carbonek suffered because the King continued to suffer from an unhealed wound. Lancelot slays the dragon which deals with some of the

problems, but he is told that the curse on the land can only be removed by Arthur's "holiest" Knight. Lancelot then experiences a vision of the "Grail Procession" in which the grail was supposed to have been used by Christ prior to his crucifixion (Lane & Wurtz, 1998).

Pelle's daughter Elaine falls in love with Lancelot and transforms herself into the image of Guinevere in order to seduce Lancelot. Transformations of this kind for the purpose of seduction were not untypical of this time. Uther Pendragon transformed himself into the image of Duke Gorlois to sire Arthur with Egraine. Morgan Le Fay transformed herself into the image of Guinevere to become pregnant by Arthur. Morgan gave birth to Mordred. Elaine conceives a child who on his birth was named Galahad. When Lancelot finds out about the transformation and the pregnancy he goes insane and leaves Camelot to live as a hermit (Lane & Wurtz, 1998).

Physically and spiritually weak, Lancelot returns to Carbonek. The grail appears in a vision to Lancelot, restoring his health and sanity so much so that he returns to Camelot and resumes his affair with Guinevere. Mordred reveals knowledge of the affair to Arthur. Lancelot flees Camelot following a fight and Guinevere is sentenced to be burned at the stake. Guinevere is again rescued by Lancelot but this time from Arthur (Lane & Wurtz, 1998).

Some time after, Arthur and Mordred are killed in a civil war between their respective kingdoms. The demise of Arthur signals the demise of the fellowship of the Round Table. Eventually Guinevere goes to a convent and Lancelot joins a religious order in Glastonbury. On an occasion that Lancelot goes to visit Guinevere at her abbey, he is told that she died just prior to his arrival. Unable to eat and sleep, Lancelot goes away and dies (Lane & Wurtz, 1998).

The Lancelot Warrior story is one of heroics intertwined with tragedy, trickery, and networks of love that the characters find difficult to fulfill. It is a story of becoming and of falling (Lane & Wurtz, 1998).

5.3.12.2 Analysis of speech

The movie *Excalibur* (Pallenburg, 1988) updates the Warrior archetype and the characters, and process and participant types from the King Arthur and Camelot legend. Lancelot, played by Nicolas Clay, has a significant visual impact in the film, but an insignificant verbal part to play. His lines do not stretch the imagination a great deal. For example Lancelot announces himself to Arthur before accepting his offer of a duel. "I am Lancelot of the Lake from across the sea and I am yet to find a king worthy of my sword for I have never met my match in joust or in duel." Signaling his love for Guinevere, Lancelot looks to the sword, Excalibur, for the power to be able "to hold her once in my arms I would sacrifice anything, honour, truth, trust. Save me from myself. Purge me of this love so that I can defend her." In these words we see the dilemma that Warriors face in maintaining their commitment to virtuous qualities such as "honour, truth, trust" on the one hand, and the mortal needs of human beings on the other.

5.3.12.3 Non-verbal modes of communication

5.3.12.3.1 Facial expression

Luke Skywalker played by Mark Hamill is boyish looking. His facial expressions err more towards happiness, surprise, and fear than to sadness, anger, and disgust. Lancelot's expressions are similarly weighted except for some occasional moments of sadness and remorse.

Both Luke and Lancelot present full and bright eyes to the camera. Luke's eyebrows are more fully raised than Lancelot's which shows that he is experiencing more surprise and disbelief.

5.3.12.3.2 Gaze

Both young and experienced Warriors have a powerful gaze.

5.3.12.3.3 Voice

Luke, the Warrior initiate, has a reasonably high-pitched voice. Lancelot the more experienced Warrior, has a lower pitched voice. Both Warriors do make

speech errors and their voices are under stress only when they are in battle or in serious danger.

5.3.12.3.4 Gestures and other bodily movements

Luke and Lancelot make very few gestures to communicate.

5.3.12.3.5 Bodily posture

Both Luke and Lancelot have good body posture. This is a sign of stamina, agility, and strength.

5.3.12.3.6 Touch, bodily contacts

One of the main themes associated with Lancelot is his relationship with Guinevere. Touching and bodily contact are an important non-verbal mode of communication to exercise this theme. The younger Warrior initiate, Luke Skywalker, on the other hand does not make bodily contact with other people.

5.3.12.3.7 Spatial behaviour

Spatial behaviour varies in the *Star Wars* films and in *Excalibur*.

5.3.12.3.8 Clothes and appearance

Luke wears a sandy coloured tunic that is held in place by a waist belt, trousers, and boots. Lancelot as shown in Figure 13 is most often seen in shiny armour.

5.3.12.3.9 Non-verbal aspects of speech (for example, tone of voice or grunting agreement)

There are no non-verbal aspects to Luke or Lancelot's speech worth noting.

5.3.12.3.10 Distance of the person or object from the camera

Distance of the person or object from the camera varies in the *Star Wars* films and in *Excalibur*.

5.3.12.3.11 Anchorage

The Warriors' actions are anchored by the script.

5.3.12.3.12 Image choice and cropping

Luke and Lancelot are old and enduring characters. Their words and appearance connect them to the Warrior archetype.

5.3.12.3.13 Juxtaposition

The Warriors are juxtaposed with all of the process and participant types, the verbal and non-verbal modes of communication that make up the film. Luke and Lancelot are on the side of good in the juxtaposition between good and evil.

5.3.12.3.14 Colour

Luke's colours are autumnal and connect him to the Sage Jedi Knights, Ben and Joda. His tunic is a very light buttery or mustard shade. He does not wear dark colours associated with the Jedi robe suggesting that he is not yet fully initiated.

Lancelot's light grey shiny suit of armour on the other hand strongly suggest Winter colours.

5.3.12.3.15 Sound

There is nothing particular about the sounds that are juxtaposed with the Warrior that promotes or detracts from their image.

5.3.12.3.16 Music

In the association of music with the Sage archetype I made reference to a piece of music that signifies the relationship between Luke and Ben Obi-Wan Kenobi. I cannot find a similar use of music made in connection with Lancelot in the film *Excalibur*.

5.3.13 The Shadow Warrior

Figure 14. Darth Vader the Warrior who defected the Jedi Knighthood to join the Dark Side.



The Shadow Warrior was once a warrior but has turned to the dark side. Effectively what the Shadow does is divide the world into two categories. Striving for the Shadow Warrior is not for the same ideals as the Warrior. The Shadow Warrior is out

for himself. The Shadow Warrior has a desire to be above other people. He wants money, status and power (Pearson, 1991, p. 97).

5.3.14 The Magician

5.3.14.1 Process and participant types

At the level of the psyche, the Magician is the function that can continually heal and transform the Self when the order gets too rigid. The Magician acts as an agent of regeneration and renewal, for oneself and others (Pearson, 1991:59).

The value of the Magician is to transform reality by changing consciousness. At the level of the quaternio the function of the Magician is to heal the wounded Ruler. Good Rulers take responsibility for their symbiotic relationship with the Kingdom, knowing that the state of their empirical wellbeing reflects and affects the state of their psychic wellbeing. However, Rulers have shown not to be good at healing themselves. The healing and transformative power of the Magician works at the level of the psyche (Pearson, 1991:193). Medical experts on the other hand work on the body and hosts of other help professions work at the level of the family and the community. Stage magicians on the other hand exemplify the tendency within the Magician to transform.

Magicians use powerful symbolic imagery to make suggestions to people. In a market economy it is the power of the Magician that can manipulate people to buy products that they do not need (Pearson, 1991, p. 59).

There is considerable overlap between the image of the Sage and the image of the Magician. They have different interests however. The Sage in effect seeks to comprehend the unthought in what they perceive. Magicians seek to transform. Court Magicians often served as advisors to Rulers, as Merlin did to King Arthur.

Figure 15. Merlin the Magician from the movie *Merlin*.



As was observed of Merlin in the movie *Merlin*, Magicians often choose to work alone. People who claim the Magician role in society have often been known by names as diverse as shaman, witch, sorcerer, healer, fortune-teller, priest or priestess. In

the modern world, they may be known as doctors, psychologists, organisational development consultants, or even marketing wizards (Pearson, 1991, p. 194).

On the issue of marketing wizards Pearson (1991) notes that:

In marketing and advertising, it is common to use powerful symbolic imagery and suggestions to manipulate people to buy products that they do not need or that might actually be harmful to them.....Indeed the use of advertising to divert people from their journeys to mindless consumerism is a major source of evil sorcery in our time (p. 94).

In Chapter 4 it was argued that this tendency towards image wizardry is as a result of a particular psychic and archetypal tendency that is as primal and

persuasive as the other formidable archetypes that we have already looked at. We could in effect be in the grip of the Shadow Magician.

5.3.14.2 Analysis of speech

At the very beginning of the film Merlin tells us a little about himself and what the film is about.

Once upon a time. No that was the wrong way to start. This is a fairytale, and it isn't. It has elements of a fairytale: dragons; elves; griffins. And, it has magic. Now in my day magic was far more commonplace. However all things change. The arrow of time points in one direction hopefully. Where should I begin? (Kharma, 1998).

Merlin's words connect him to the Magician. However, in the close-up picture of Merlin in his old age, many of the symbols associated with the Sage that I indicate below can be seen.

Merlin tells us a little about his education as a Magician.

I studied day and night and learned of those unseen forces that hold the world together. I learnt the secret ways of the other worlds that exist beneath the surface and behind the mirrors (Kharma, 1998).

The Magician's ability to transform physical (first world) reality, and subjective or psychological (second world) reality, depends on a working knowledge of unseen forces and unseen worlds.

5.3.14.3 Non-verbal modes of communication

5.3.14.3.1 Facial expression

Merlin, played by Sam Neil, errs more toward expressions of happiness and surprise as opposed to fear, sadness, anger, and disgust. His eyebrows are most often in a normal position and they become half raised when showing surprise. Figure 15. Shows Merlin in his old age with his normal facial expression.

5.3.14.3.2 Gaze

Merlin's gaze is strong but not overbearing. Merlin's gaze shows a willingness to communicate in an open and friendly manner.

5.3.14.3.3 Voice

Merlin has a medium to low pitched and moderately resonant voice with a slight English accent. Merlin's purer tones make his voice easy to listen too. There are no signs of emotional imbalance in Merlin's voice.

5.3.14.3.4 Gestures and other bodily movements

Other than when casting spells or wielding a sword, Merlin makes few gestures with his body.

5.3.14.3.5 Bodily posture

In his old age Merlin's body is tilted slightly forward towards the camera.

5.3.14.3.6 Touch, bodily contacts

Merlin engages in a lot of touching and bodily contact in the film. He is involved in a love relationship with Nimue, and he shows a great deal of affection and encouragement towards Arthur at all stages in Arthur's life. At the end of the film at a time when Merlin was reduced to performing road show magic, Merlin happens to meet up with and hugs Frik who was Queen Mab's Fool. Frik, under Mab's watchful eye had schooled Merlin in the art of magic when Merlin was a young man.

5.3.14.3.7 Spatial behaviour

When he is not working alone, Merlin likes to communicate to people that he likes them. He works for people rather than against them.

5.3.14.3.8 Clothes and appearance

Merlin wears a large cloak made out of what appears to be bird feathers over the top of the typical clothing worn in his time. When he was younger he wore a stainless steel hat as shown in Figure 16. As an elderly magician the cap is

discarded. In its place Merlin wears his head and facial hair long. In Figure 15 he is holding a long and decoratively carved staff.

5.3.14.3.9 Non-verbal aspects of speech (for example, tone of voice or grunting agreement)

There are no non-verbal aspects to Merlin's speech worth noting.

5.3.14.3.10 Distance of the person or object from the camera

Distance of the person or object from the camera varies in the film *Merlin*.

5.3.14.3.11 Anchorage

The film *Merlin* is anchored by Merlin the Magician who narrates the film when the actors are not speaking. Right at the beginning of the film Merlin as shown in Figure 15. orients the audience to the Merlin myth.

5.3.14.3.12 Image choice and cropping

Merlin is an old and enduring character. His words and appearance connect him to the Magician archetype.

5.3.14.3.13 Juxtaposition

Merlin is juxtaposed with all of the process and participant types and the verbal and non-verbal modes of communication that make up the film. Merlin is on the side of good in the juxtaposition between good and evil.

5.3.14.3.14 Colour

Merlin's colours are autumn browns, mustards, leaf greens, butter yellow, and burnt orange. Autumns, as Wright (1999) notes, are on the side of the underdog. Wright also notes that Autumns like anything "which enables you to dig, either metaphorically, as a researcher or a detective" (p. 125).

5.3.14.3.15 Sound

There is nothing particular about the sounds that are juxtaposed with Merlin that promotes or detracts from his image.

5.3.14.3.16 Music

There is no music juxtaposed with Merlin's image.

5.3.15 The Fool

5.3.15.1 Process and participant types

In Pearson's (1991) view the Fool offsets the unity that the Ruler seeks, noting that the:

Fool is the element of the psyche that represents multiplicity of consciousness. Like the Court Fools who make fun of the King or Queen, the internal Fool (or Trickster) continually undercuts our sense of a unified Self (p. 59-60).

However, as Willeford (1969) notes, the purpose of these tricksterish antics are to remind us of how complex we can actually be.

The Fool "as jester provides an institutionalized link" with the excluded forces and energies, and in so doing, embodies "the principle of wholeness...reinstating in measured form the primeval condition before the separation of the kingdom from that with which it excludes." (p. 155 [cited in Pearson, 1991, p. 221]).

The Fool is never far away from being activated within us. Because the Fool is the archetype that presides over the Divine Child, the Fool is the aspect of the inner child that knows how to play to be sensual. The Fool is at the root of our basic sense of vitality and aliveness, which expresses itself as primitive, childlike, spontaneous and playful creativity (Pearson, 1991, p. 221).

When the Fool is active in our lives, we are motivated by curiosity and want to explore and experiment with life. It is a time when we have little or no interest in being responsible - at least not for others - for we want most of all to be free. This means free from duties, responsibilities, deadlines, even relationships that might demand

things from us that are not fun, and from possessions (Pearson, 1991, p. 222).

Foolery is a time of being comfortable to appear ridiculous. For example, to try a completely unconventional hairstyle or manner of dressing, to develop a relationship with someone others would see as totally inappropriate, or to be outrageous. As one might imagine, it is the archetype of bizarre adolescent attire. The Fool has a zest for life, for sensual pleasures, ideas, experiences and even spiritual bliss (Pearson, 1991, p. 222).

The Fool Archetype expresses itself as primitive, childlike and spontaneous. The Indian God Krishna was known for getting into mischief and playing tricks on his mother. The Fool likes to explore the world of our innate curiosity and creates for the simple joy of creating (Pearson, 1991, pp. 221-222).

In attempting to live life to the fullest the Fool likes to: experiment with life; be seen in completely unconventional attire; and give up living life in terms of achievement. In so doing the Fool: saves us from boredom; is inventive; is entertaining; and is joyful (Pearson, 1991, pp. 221-222).

The Fool provides us with a means to violate social norms through humour. He helps us to see unconventional ways of solving problems. Fools approach life from an entirely unconventional worldview (Pearson, 1991, pp. 221-222).

Fools are the kinds of people who have little thought for tomorrow and little or no concern for convention or traditional moralities. Fools want to explore and they want most of all to be free. They delight in breaking rules (Pearson, 1991, pp. 221-222).

Within the King's Court the function of the Court Fool or the Jester was to express joy even when there was none. To not do so was at times fatal for the Jester. However, the Court Fool also had a license to say things that other people were killed for. His role was to direct attention to the King's ego to avoid pride or arrogance getting in the way of good governance.

Figure 16. Merlin the Magician and Arthur from the movie *Excalibur*.



In this the Fool's contribution to the functioning of a nation or community was crucial to the wellbeing of many people. As therapist, the Fool's function was to open the King or Queen up to thoughts, feelings, and

discussions that to anyone else would have been considered forbidden (Pearson, 1991, p. 220). In the modern political economy it is easy to see that this function could have been taken up by the political satirist, political debate and the opposition party.

Figure 17. Queen Mab's Fool Frik from the movie *Merlin*.



Pearson (1991, p. 226) notes that the Shadow Fool goes underground. Figure 17. shows Queen Mab's Jester type character, Frik, standing outside the front entrance to Mab's underground fortress. The Shadow Fool becomes a negative

undermining force that is expressed in: unbridled and undisciplined sensuality; disobedience; slothfulness; irresponsible behaviour; gluttony; lechery; and drunkenness (Pearson, 1991, p. 226).

5.3.15.2 Analysis of speech

When he is a young man Merlin is taken to Queen Mab to train to become a Magician. When Merlin asks Mab why she wants him to “become the most powerful wizard in the world,” Mab replies, “to lead mortals back to us and to the old ways.” In this objective Friek has an important part to play as Merlin’s teacher. Friek is also a Magician of sorts. But he is a Fool as well. He is seen tripping over himself and stumbling in the background. When he is carrying books into the study he drops some of the books and himself again falls over. Friek acts as a foil for the shadowy Queen Mab.

Friek takes on the persona of a teacher and explains to Merlin the three levels of magic.

Now Master Merlin there are three classes of magic, three stages of progression to full wizard status. The first and lower stage is wizardry by incantation. The second stage wizards are hand wizards whose magic is performed by gestures of the hands and fingers. The third and highest stage of wizardry, the supreme exponents are wizards of pure thought who need no words nor gestures, but by their will done pierce the heavens (Kharma, 1998).

Friek is both a teacher and a messenger. He has an important role to play in establishing and maintaining the Magician’s regime of truth. He is responsible for nurturing the young initiate in what Foucault shows us to be the rituals of discourse. He is also responsible for providing up-to-the-minute reports to Queen Mab on Merlin’s progress in wizardry, and on Merlin’s psychological condition and attitude towards wizardry in general.

5.3.15.3 Non-verbal modes of communication

5.3.15.3.1 Facial expression

Friek has an almost permanent happy facial expression that can be seen in his full smile that reveals a full set of large white teeth. Friek’s eyebrows are normal and make no comment. However, on the other hand Friek has deeply set eyes. His eye sockets look as though they are heavily painted out with eye shadow and his face looks as though it has been made over with white foundation.

Frik's large upward pointing elf-like ears, large nose and menacing smile create confusion as to whether he is in fact fully human.

5.3.15.3.2 Gaze

In a conversation Frik's facial expressions are fully exposed.

5.3.15.3.3 Voice

Frik has an educated and authoritative voice. He enunciates his words that make him well suited for his instructional role. His accent is English and he uses a range of pitch in his voice.

5.3.15.3.4 Gestures and other bodily movements

Frik uses his arms and hands to visually elaborate his declarative and imperative speech.

5.3.15.3.5 Bodily posture

Frik is a reasonably tall but thin character. His upper torso is bent slightly forward from the waist. These characteristics communicate that he is not a very physical person.

In Figure 17 Frik can be seen clasping his hands together in front of his body at waist height. This hand and arm position shows submission and an absence of aggression towards Merlin.

5.3.15.3.6 Touch, bodily contacts

Frik does not touch or make bodily contacts.

5.3.15.3.7 Spatial behaviour

In his role as Merlin's tutor Frik uses space to be on the same physical and psychological level as Merlin.

5.3.15.3.8 Clothes and appearance

Frik's attire is totally black. His shoes are pointed. He wears black tights and a black jacket that is thigh length and flares out at the bottom. On his head Frik wears a tight black hood that follows his neck and sits on the tops of his shoulders and the top of his chest. The hood has been cut out to free his large pointed ears and expose his face.

5.3.15.3.9 Non-verbal aspects of speech (for example, tone of voice or grunting agreement)

There are no non-verbal aspects to Frik's speech worth noting.

5.3.15.3.10 Distance of the person or object from the camera

Distance of the person or object from the camera varies in the film *Merlin*. The closest that Frik comes to the camera is medium close-up to close-up. The film directors are not inviting us to determine what might be in Frik's mind which is a technique that is used with an extreme close-up camera shot.

5.3.15.3.11 Anchorage

The film *Merlin* is anchored by Merlin the Magician who narrates the film when the actors are not speaking. Right at the beginning of the film Merlin, as shown in Figure 15, orients the audience to the Merlin myth.

5.3.15.3.12 Image choice and cropping

Frik is an old and enduring character. His words and appearance connect him to the Fool and Magician archetypes, and a central place in the King's Court.

5.3.15.3.13 Juxtaposition

Frik is juxtaposed with all of the process and participant types, the verbal and non-verbal modes of communication that make up the film. Frik is subservient to Mab and this must be considered to be on the side of evil in the juxtaposition between good and evil. However, while Frik captures traces of the Shadow in his persona, his extroverted and affectionate nature towards young Merlin place him in an ambiguous situation.

5.3.15.3.14 Colour

Frik's ambiguous projections are reflected in his association with the winter and autumn palette. In Figure 17 the black and the ice blue colours come through strongly. Inside Mab's underground castle during his instructional sessions with Merlin the orange and red glow of an open fire come through strongly.

5.3.15.3.15 Sound

There is nothing particular about the sounds that are juxtaposed with the Fool that promotes or detracts from their image.

5.3.15.3.16 Music

There is no music juxtaposed with Frik's image.

5.4 Research Method

5.4.1 Data selection

In Chapter 1, I determined to undertake an exploration of the television media coverage of the Treaty settlement process between 1992 and 1996. In interpreting Foucault's notion of the unthought in relation to Jung's and Jungian archetypal theory, I have argued that television media as a technology, and as a medium, projects the archetypal contents of the collective unconscious. Following in the footsteps of archetypal studies in film and television, and the research methods advanced by socio-linguistics and critical discourse analysts such as Fairclough (1992, 1995), I now describe the process of obtaining the data for the project.

In not only engaging Fairclough's methods of discourse analysis in this project, I hope also to be able to extend discourse analysis as an "interdisciplinary undertaking" (Fairclough, 1992, p. 225) beyond that:

which involves an interest in properties of texts, the production, distribution, and consumption of texts, sociocognitive processes of producing, and interpreting texts, social practice in various institutions, the relationship of social practice to power relations, and hegemonic projects at the societal level (Fairclough, 1992, p. 225).

I extend discourse analysis to include the relationship of the archetypes of the collective unconscious (what we might refer to here as the fourth world) to social practice (the people at the Socio-Cultural level according to Archer, and the second world according to Popper), and the relationship of the archetypes of the collective unconscious to the third world, or the world of parts, views and logical propositions. Therefore, will it heuristically not only be possible to speculate about the articulation of knowledge, understanding and meaning within the triangle formed by the first world, the second world, and the third world, but within a quadrangle that is formed with the added value made available by the analysis of the fourth world.

Fairclough (1992) sees that the “nature of the data required will vary according to the project and the research questions” (p. 226). This thesis draws attention to the television media projections of a particular series of events in the physical world that happened within a particular time period. The research questions in relation to the delineation of this project, the development of a corpus of theory, and the discussion of methodology have been clearly identified in the introduction to each chapter.

With all this in mind, on the 10th June 1996 I sent a fax to New Zealand Television Archive (NZTA) in Wellington requesting that they undertake a search of file footage from January 1990 to June 1996 of Treaty settlement. In a phone call that I had with a NZTA staff person on 7th June, she had indicated that the search would be expensive and that I should refine my search using keywords. Although the specific time frame of most interest to me was to capture Waitangi Day in 1995 and the consultation hui that followed, I was well aware that there had been a build up to the Settlement Proposal that was begun in 1990. I chose June 1996 as an end point because by that stage I was watching the television news and current events coverage of Treaty settlements on Television One with this thesis in mind. Unfortunately, my own attempts to record the coverage was rough and I wasn't sure that I was recording all the material that was being televised. What I noticed was that the news was becoming tired of Treaty issues in relation to two terms, or six years of National Government. The country was only four months away from a general election

that would introduce into the New Zealand constitution the real possibility of the first coalition government under Mixed Member Parliament (MMP). A new and before unseen style of Maori leadership was about to emerge under the seeming control of the charismatic Winston Peters. Treaty settlement issues, as a televised spectacle, would re-emerge with a certain freshness in the political coalition between the National Party and New Zealand First, and lay to rest for a while at least the tired images of Maori protest activity popularised during 1995.

With a time frame decided upon I included in my 10th June 1996 fax to NZTA the instruction that the following “Keywords that will be appropriate to confine the search are: fiscal envelope; Sealords; Treaty settlements; Ngai Tahu; Treaty negotiations; Tainui; Maori Land Rights; Maori fisheries; and Treaty of Waitangi demonstrations. In addition I signaled to NZTA that “I have compiled names of personalities that an article search discloses have been close to the Maori economic development issue. I have organised these names roughly in to the organisations that the personalities claim to represent **1. Treaty of Waitangi claims:** Tipene O'Regan; Robert Mahuta; Mat (Matiu) Rata; and Archie Taiaroa. **2. Maori Academics:** Rangi Walker; and Whatarangi Winiata. **3. Government:** Jim Bolger; Doug Graham; Doug Kidd; and John Luxton. **4. The State:** Wira Gardiner; Shane Jones; and Robin Hapi. **5. Treaty Tribes:** Tu Wyllie; Dick Dargaville; and Dover Samuels. **6. Maori Activists:** Mike Smith; Annette Sykes; Hone Harawira; Tame Iti; Eva Rickard; Te Kawau Maro; and Te Kawariki.”

On 4th December 1996, subject to volumes of correspondence between NZTA and myself as we sought to refine the search, understand what each other wanted and what each was capable of delivering, and some lively debate about the likely cost of the material, I requested from NZTA “the sequential retrieval and duplication of 378 BFN's that forms the data set for my PhD”. BFN's are broadcast file numbers that locate a televised item such as a news clip that is owned and catalogued by NZTA. On the 10th April 1997 I received by post the material recorded on VHS.

By the end of April 1997 I had reduced the number of items that I felt represented fully Television One's coverage of Treaty settlement issues between January 1990 and June 1996 from 378 to 219. All I had effectively done to achieve this reduction was eliminate the mid-evening news reports that were in most a precis of the *Network News*, or the news at six o'clock. I wished I had done this well before making my final order with NZTA on 4th December 1996.

5.4.2 Data information

The new time frame for the data begins with the first item that was televised on 5th February 1990, and the last on 14th June 1996. Interestingly the first item televised on 5th February 1990, which is the day before Waitangi Day, is a 6.11minute (6 minutes and 11 seconds) Treaty history item that featured on the *Holmes* programme. There are in the data set 11 items for 1990, 7 for 1991, 41 for 1992, 30 for 1993, 24 for 1994, 91 for 1995, and 15 for 1996. These items were televised in 10 different television media programmes that discourse analysts see as genre. The genre and the number of items televised in each are: the *Network News* 136 items, *Holmes* 28 items, *Marae* 28 items, *60 Minutes* 4 items, *Assignment* 3 items, *Tonight* 4 items, *Primetime* 2 items, *Frontline* 8 items, *Fraser* 3 items, *Late Edition* 2 items, and 1 miscellaneous item. A description of each of these genre is provided in Chapter 6.

5.4.3 Data transcriptions

Television provides two sources of data: words and pictures. In regard to qualitative interviewing Patton (1990) notes that because "the raw data of interviews are quotations, the most desirable data to obtain would be full transcription of interviews" (p. 349). Patton's warning however is that although desirable, transcriptions are very expensive and time consuming to do. He:

found that the ratio of transcribing time to tape time was typically 4:1 – on the average, it took four hours to transcribe one hour of tape.....Transcripts can be enormously useful in data analysis and later in replications or independent analyses of the data (p. 349).

During April of 1997 I played through all of the tapes, 14 in all, several times. I got a feel for what was on the tapes. I also got a good feel for my VCR that eventually broke. I had to buy a new one. Thereafter, I was less enthusiastic about scrolling forwards and backwards and more keen to preserve the gears in my equipment. However, this exercise also warned me not to transcribe the words using the VCR in the interest of preserving the VHS tapes. Instead what I did was borrow a tape recorder from a colleague that he had used to carry out his qualitative interviews. I tape recorded the word texts from the VHS tapes onto sound tapes. This process also gave me access to the technology of transcribers that are more durable and quicker to use.

Between May and September 1997 I transcribed the sound tapes onto Microsoft Word (MSWord) document. Patton should have warned readers at how easy it is to exceed his recommended transcribing time to tape time of 4:1. I became impatient with my slowness at this new activity and employed secretarial staff to help me.

By the end of September I had an MSWord document, 12 point at 1¹/₂ line spacing, of 902 pages. As I had received from the secretarial staff, or myself completed transcriptions from the sound tapes, I read through the MSWord document making notes and drawing pictures in the columns and spaces of the document. In effect, I was undertaking a second transcription about what it was that I was seeing in the context of what I was hearing. It was fun to do. In the tapes and the technology I was engaging in some stuff of the physical world, Popper's first world. In acting upon my mind, in forming feelings and impressions, in elaborating my understanding about things that interest me, the same stuff was performing that which only the third world can do.

With this work done, I carefully filed it away for close on eighteen months to undertake reading for the theory part of the thesis. I was happy to entertain the notion that I was following the inductive path of research.

5.4.4 Data selection

I could see that 902 pages of A4 text was going to be too much to make use of for this project, especially for what Patton (1990) would consider to be a

“qualitative evaluation”. I was happy that my “corpus” (Fairclough, 1992, p. 226) of data could be refined even further. My interest was still in the fiscal envelope. The search parameters that I had negotiated with NZTA had produced a thorough search of TV One’s coverage of Treaty issues from 1990 to 1996. Having viewed it on many occasions thus far I was now prepared to reduce the corpus to include only those speaking turns, and by implication, the respective items, when specific reference was made to the fiscal envelope. I moved the cursor to the beginning of the MSWord document and carried out a word search of fiscal envelope.

5.4.5 Data refinement

When in February 2000 I felt that I was coming to understand the theory for the thesis and the kinds of methodology questions that the theory imposed, I considered myself in a better position to explore the data requirements. I was by now familiar with the kinds of things that I would be looking for in the data and the theoretical questions that the content of the data would need to address. What I was suggesting is that even television media was invested with archetypal and mythological motif, and that this primal stuff can be identified if the analyst knows what to look for, it can be analysed and understood intertextually, and it can tell us something about the psychological condition of ourselves at the time of its occurrence.

Exploring the discourse of the fiscal envelope is to explore conflict at a primal level. While the fiscal envelope itself is not deeply primal, the Treaty is. The events of February the 6th 1840 at Waitangi, and every anniversary of that day since is a reminder that the Maori and Pakeha inscriptions on the Treaty of Waitangi document inflamed an ancient and primal impasse. The impasse is not so much between good and evil, but between intuition and thought, Hermes and Apollo. The fiscal envelope represents a kind of Holy Grail. It is basically something to fight over and for whether that be longevity in the case of the Holy Grail or ancient Maori tribal lands. While the fiscal envelope furore will fade, the impasse will not. Aotearoa/New Zealand and its history invites a particular slant on the impasse. That is in effect why I feel that analysing the discourse in relation to the fiscal envelope will disclose traces of the Hero’s myth, subject to

extant cultural conduct and cultural produce. In the same way if I had an interest in the heroic actions of fire fighters in exploring the primal conflict between man [sic] and nature (or the first world), I would look to do so in relation to fires, or bush fires, or fire rescues for example.

The word search of fiscal envelope disclosed 65 items from the original data set of 219 items that contained at least one speaking turn when the speaker used the words fiscal envelope, fund, cap, fiscal cap, envelope, or billion dollars in their speech. For what it is worth these 65 items make up 9 hours 21 minutes and 14 seconds of the full data set. It might not sound like a great deal, but transcribed into text this VHS footage translates to approximately 400 pages of A4. Not surprisingly most of the items were in 1995. The 65 items are distributed as follows: 2 items in 1992; 1 item in 1993; 12 items in 1994; 45 items in 1995; and, 5 items in 1996. Generically the items were distributed as follows: the *Network News* 36 items; *Holmes* 10 items; *Marae* 8 items; *Frontline* 1 item; *60 Minutes* 3 items; *Fraser* 3 items; *Assignment* 1 item; *Network News Closeup* 1 item; and, *Network News Special* 2 items.

Looking more closely at the 45 items in 1995 reveals the following information about their distribution. These 45 items are distributed as follows: 3 items in January; 21 items in February; 7 items in March; 3 items in April; 5 items in May; 1 item in June; 1 item in September; 2 items in October; and, 2 items in December. Generically the items are distributed as follows: the *Network News* 25 items; *Holmes* 6 items; *Marae* 4 items; *60 Minutes* 3 items; *Fraser* 3 items; *Assignment* 1 item; *Network News Closeup* 1 item; and, *Network News Special* 2 items. The 21 items in February are distributed generically as follows: the *Network News* 13 items; *Holmes* 6 items; *60 Minutes* 1 item; and, *Fraser* 1 item.

What the elaboration of the distribution of the 65 items reveals is that the fiscal envelope discourse is cultivated overwhelmingly in relation to the Treaty and to Waitangi Day. In the context of what I was saying earlier in this section, the fiscal envelope as a television projection correlates sharply with the primal conflict between Maori and Pakeha.

While the average length of a *Network News* item is only 1 minute 50 seconds, *Network News* genre is more frequent than the other genre. As a proportion of the 9 hours 21 minutes and 14 seconds of material for the 65 items, the *Network News* does not exceed more than an hour of time. The average length of time for a *Holmes* item is 5 minutes. The other genre, *Marae*, *Frontline*, *60 Minutes*, *Fraser*, and *Assignment* vary from 15 to 20 minutes in length. However, there are exceptions to this. On 18th May 1995 *Assignment* ran for 44 minutes and 32 seconds. On the 3rd December 1995 *Marae* ran a 59 minute full feature on Treaty issues that included the fiscal envelope.

What the above kind of analysis indicates is that different genre function in different ways. The longer length items such as *Holmes* look to extend a particular item of news that typically is aired on the same day. *Holmes* has always featured straight after the *Network News*. We can see this pattern in the distribution of items. For example, in 1994 when the *Network News* programme was only 30 minutes long, *Holmes* went to air between 6.30 pm and 7.00 pm. On 8th December 1994 for example *Holmes* extended a fiscal envelope item straight after the *Network News* had introduced the event at 18.03 p.m. We can see this relationship between the *Network News* and *Holmes* repeated throughout the distribution of items.

In looking at the distribution of items the relationship between the *Network News* and the other fuller length items is not so clear as the relationship between the *Network News* and *Holmes*. One of the reasons for this is that the *Network News* runs nightly at 18.00 p.m. and *Holmes* immediately follows the *Network News* but only from Monday through to Friday. The other genre on the other hand are only televised once a week, and in some situations are limited to seasons which means that they do not air for every week of the year.

5.4.6 Data organisation

In Section 5.2 I pointed out that I would be using the discourse types: genre, activity type, style, and discourse that Fairclough (1992, 1995) has recognised as being common to all orders of discourse both to organise and to analyse the data. With the 65 items that now form the corpus (keeping in mind that the other 154 that I had transcribed could still be used to elaborate an analysis) I created

a separate MSWord file just for the speaking turns when specific reference is made to the fiscal envelope with the use of the words fiscal envelope, fund, cap, fiscal cap, envelope, or billion dollars (from now on I will refer to these words as just the language of the fiscal envelope). In so doing, my intention is to not use the balance of the text in each of the items, but in the first instance to focus specifically on the words and pictures in an immediate semiotic relation with the fiscal envelope language, and second to call upon the balance of the item for elaboration.

I started out analysing the data (197 speaking turns distributed through the corpus of 65 items) using pen and paper noting the genre, activity type, style, and discourse(s) for each of the speaking turns. I found this an exhaustive and unwieldy process. What I did next was set up a Microsoft Excel (Excel) file for the analysis. I constructed a 24 column file. Each column was titled to indicate a certain piece of information in relation to a piece of text consistent with Fairclough's (1992, 1995) method of linguistic, or verbal analysis (especially Fairclough 1995, chapters 5, 6, & 7), and the non-verbal variables discussed in Section 5.2. I gave the 24 columns the following titles: column 1-BFN Number; column 2-Speaking Subject; column 3-Genre; column 4-Style; column 5-Tenor; column 6-Mode; column 7-Rhetorical Mode; column 8-Discourses; column 9-Discourse Representation; column 10-Process Verbs; column 11-Facial Expression; column 12-Gaze; column 13-Voice; column 14-Gesture; column 15-Posture; column 16-Touch, bodily contact; column 17-Spatial Behaviour; column 18-Clothes and Appearance; column 19-Non-verbal Aspects of Speech; column 20-Distance of person or object from camera; column 21-Anchorage; column 22-Image choice and cropping; column 23-Juxtaposition; column 24-Colour.

5.4.7 Data analysis

With my computer in the middle of my desk loaded up and running Excel, the folder of transcribed text to the left of the computer, and the VCR and television monitor positioned to the right of the computer on pause at the appropriate item, I set about filling in the spaces on the spreadsheet with information. For the most part visually, the VHS tapes are a record of talking heads in the way

that Postman (1985) describes. I concluded the spreadsheet analysis with 1,563 rows of information.

5.4.8 Analysis organisation and write-up

In the analysis chapters that follow, interpretation of the data is undertaken in response to specific questions.

In Chapter 6 I ask, how are the orders of discourse of television media programmes used in this study constituted as configurations of genre, activity type, and style? The aim of Chapter 6 is twofold. First, to identify and understand the manner and extent to which each of the nine programmes in this study that reverberate with archetypal content (*One Network News*; *Holmes*; *Marae*; *Frontline*; *60 Minutes*; *Fraser*; *Assignment*; *Network News Closeup*; and, *Network News Special*) are constituted as separable orders of discourse. The objective of this analysis is to be able to understand and to comment about the discourses of the archetypes analysed in chapters 7 through to 12 (defined herein as process and participant types, analysis of speech, and non-verbal modes of communication), in relation to the configurations of the elements (genre, activity type, and style) through which the archetypes are projected.

The second aim of this chapter is to comment about constitutive intertextuality, that is, the extent to which a television media order of discourse is shaped by orders of discourse in a chain (syntagmatic) and choice (paradigmatic) relationship to it. The objective with this analysis is to be able to describe the nature of colonisation or otherwise that is occurring between orders of discourse.

In Chapter 7, The Destroyer Archetype in Television Media, Chapter 8, The Ruler Archetype in Television Media, Chapter 9, The Sage Archetype in Television Media, Chapter 10, The Magician Archetype in Television Media, and Chapter 11, The Fool Archetype in Television Media, I ask, in what manner and to what extent are the Hero and King's Court archetypes that are described in Section 5.3 respectively, signified in the data?

Summary

This chapter has considered two important matters in relation to the purpose of this thesis. First, the chapter has considered how the archetypes of the King's Court can be identified in television media. Second, the chapter has considered what the archetypal projections from television media mean as a form of conversation that human beings have with human beings.

Drawing on the methods of analysis used in the scholarly fields of psychoanalysis, socio-linguistics, semiotics, image analysis in film studies, and the psychology of human behaviour, three typologies are proposed with which to articulate the archetypes and to elaborate upon what the archetypal motif identified means. Process and participant types are useful because archetypes are primarily projected through human action and human behaviour. Verbal modes of analysis are useful because speech behaviour is informative. Non-verbal modes of communication are useful because what human beings do not say, but show, can be very informative.

An analysis of the archetypes of the King's Court projected from the *Star Wars* films showed the archetypes to be clearly evident and clearly distinguishable.

Chapter 6: Television Media Orders of Discourse

Introduction

The purpose of this chapter is to explain the ways in which the archetypes are articulated and projected by television media orders of discourse. Television media orders of discourse are different to television film and drama orders of discourse. They are different again to the order of discourse of epic movies used in Chapter 5 to illustrate the projection of the archetypes of the Hero and King's Court. I maintain however that these differences do not discount the claim that the archetypes are projected by television media orders of discourse, but that they are articulated and projected in ways specific to the television media order of things.

In *Discipline and Punish: The Birth of the Prison* (1977), and *The History of Sexuality: Volume 1* (1979) for example, Foucault's account of disciplinary power provides a useful insight into the way in which we can understand the manner and extent in which each of the nine genre in this study project the archetypes. It is my contention that each of these nine television media genre (*One Network News*; *Holmes*; *Marae*; *Frontline*; *60 Minutes*; *Fraser*; *Assignment*; *Network News Closeup*; and, *Network News Special*) reverberate with the archetypes of the Hero and the King's Court from the perspectives of epic drama, entertainment, and inquisition. I argue that each of these television media genre are constituted in quite distinct ways to create an order of discourse of considerable variety that projects a monolithic, invariable, unchallenged, and unrelenting non-Maori, and fundamentally Pakeha perspective on Maori and Pakeha relations in Aotearoa/New Zealand. This perspective is a reflection of the autochthonous outworking of the Aotearoa/New Zealand psychic order of things.

Foucault's interpretation of disciplinary power, the examination, and the confession as interrelated disciplines of biopower leads me to ask the following questions.

- 6.1 How can Foucault's considerations of power as the unthought of the penal system and of sexuality inform an archetypal reading of the conflict between Maori and Pakeha projected from television media orders of discourse?
- 6.2 How can Foucault's consideration of discipline and power be applied to the analysis of television media projections, and what can this analysis tell us about the conflict between Maori and Pakeha?
- 6.3 What does an analysis of the rituals of each of the nine television media genre in this study reveal about the projection of archetypes, and what does this analysis reveal about the application of disciplinary power in television media?

6.1 Television media and the government of life

This section suggests three ways in which Foucault consideration of power as the unthought can inform an archetypal reading of television media projections of the conflict between Maori and Pakeha. First, television media genre can be treated as instruments of discipline. In his conception of power Foucault (1977) shows us through the rise of the prison how society can be disciplined with instruments and techniques that when "used by the operations of disciplinary power can be taken over and used by *any* institution" (McHoul & Grace, 1995, p. 66). I am here treating television media as yet another institution that has been taken over by disciplinary power. Second, television media genre can be treated as a social science that is subjected to the operation of disciplinary power. In Chapter 3 reference was made to the Modern regime of truth that ushered in the government of life and life processes to rival the government of death and death processes. In this observation "Foucault asserts that the very self-definition of the human sciences as scholarly 'disciplines', as we so easily call them, is closely linked to the spread of disciplinary technologies...psychology, demography, statistics, criminology, social hygiene, and so on" (Dreyfus & Rabinow, 1983, p. 160). Third, in treating television media genre as a subjectifying social science the "principal technologies"

(Dreyfus & Rabinow, 1983, p. 178) for simultaneously subjectifying and objectifying are the examination and the confession (Foucault, 1980, p. 239).

6.2 “Fessing up”: media televised examination and confession

In exposing an analysis of television media genre to Foucault's consideration of the examination and the confession I am seeking to articulate the ways in which the media first examines an issue, a group of people, or a person, and second, the ways in which the media extracts (Dreyfus & Rabinow, 1983, p. 179) a confession from a person or a group of people. Dreyfus and Rabinow (1983) point out that the

interpretive sciences proceed from the assumption that there is a deep truth which is both known and hidden. It is the job of interpretation to bring this truth to discourse...the power of these interpretive sciences is that they claim to be able to reveal the truth about our psyches, our culture, our society (p. 180).

In understanding how an examination takes place and how a confession is extracted and brought as truth to discourse, we can appreciate the contribution that Dreyfus and Rabinow's (1983) next comment makes in signalling the relationship between the activities involved in securing and maintaining the true discourse, and television media.

As long as the interpretive sciences continue to search for a deep truth, that is, to practice a hermeneutics of suspicion, as long as they proceed on the assumption that it is the Great Interpreter who has privileged access to meaning, while insisting that the truths that they uncover lie outside the sphere of power, these sciences seem fated to contribute to the strategies of power. They claim a privileged externality, but they actually are part of the deployment of power (pp. 180-181).

In other words when this logic is transported into the New Zealand context it allows for the suggestion that the Pakeha television media rituals of examination and confession are disciplines of power that contribute to

maintaining intact the Pakeha regimes of truth. As McHoul and Grace (1995) point out:

The confessional has become an essential technique in the functioning of biopower...The confessional can take the form of interrogations, interviews, conversations, consultations, or even autobiographical narratives. But wherever it is employed, it is a ritual that always unfolds within a power relationship (p. 80).

The power relationship that is at issue in this thesis is between the dominant non-Maori, and predominantly Pakeha regime of truth on the one hand, and the Maori regime of truth on the other. In a single moment a television media projection that seeks in some way to illustrate this conflict, generally through an examination of conflict, “manifests the subjection of those who are perceived as objects and the objectification of those who are subjected” (Foucault, 1977, p. 185). This is another way of saying that those for example, who are wilfully allowing themselves to be subjected to an interview, are contributing to their continued subjectification in their acts of objectification by making confessions. Foucault (1980) invites us to consider the simultaneous act of subjectification and objectification as a “conception of domination” (p. 239). Foucault (1977) adds that in “this space of domination, disciplinary power manifests its potency, essentially by arranging objects. The examination is as it were, the ceremony of this objectification” (p. 187).

The ceremony of objectification takes place in several ways. First, the people on whom the disciplinary power operates through the television media examination and confession are provided with greater exposure as and to the archetypes. All those people who are not subjected to an examination and who are not provided with the opportunity to confess are granted less exposure as and to the archetypes. Achieving greater exposure through moving picture mediums was considered at length in Chapter 5 in settling upon a definition of discourse that would reveal the archetypes. Visibility that is disclosed through discourse in the way that discourse was defined in Chapter 5, contributes to an understanding of objectification. Second, the television media examination and confession as a ceremony of objectification allows dossiers or portfolios of

information to be established about the subject being objectified that contributes to their objectification within a text, and as an archive. Third, the dossier, or archive, enable the authorities to fix a greater web of objective codification beyond the level of individuality to the level of groups (Dreyfus & Rabinow, 1983, pp. 158-159).

Through his account of disciplinary power Foucault (1980) asserts that power “must be analysed as something which circulates, or rather as something which only functions in the form of a chain” (p. 98). Foucault abjures the notion that power is “a phenomenon of one individual’s consolidated and homogenous domination over others” (p. 98). In these comments Foucault allows us to see that in an examination, power is not localised solely with the inquisitor. Power is also invested in the total discourse of the spectacle that also includes the subject or subjects being subjected to inspection. For Foucault (1980) power

is employed and exercised through a net-like organization. And not only do individuals circulate between its threads; they are always in the position of simultaneously undergoing and exercising this power (p. 98).

One of the many objects in an examination in which “disciplinary power manifests its potency” (Foucault, 1977, p. 187) and one of the objects that disciplinary power arranges through the examination are human beings. Human beings are threaded into disciplinary power in an examination and exercise and project the power in and through the acts of confession. Power is both their nemesis through subjection and their means of objectification through confession.

6.3 Delineating television media projections as genre

When looking to circumscribe a television media projection as a genre it was noted in Chapter 5 that Fairclough (1992, 1995) considers that we can look to analyse the activity type, the style, and the discourse of an order of discourse. The discourses of the orders of discourse will be explored in relation to the archetypes of the Hero and the King’s Court in chapter 7 through to chapter 12. Below I make use of Fairclough’s definitions of activity type and of style to

explain how each of the television media genre that projected the issues closely connected with the Treaty settlements differ, and what these differences can tell us about the nature of the examination and the confession.

Fairclough (1992) explains that an activity type for a genre can be “specified in terms of the structured sequence of actions of which it is composed, and in terms of the participants involved in the activity” (p. 126). The notion of a structured sequence of actions that enables us to recognise the activities associated with an order of discourse directs Fairclough’s explanation of an activity type towards the notion of rituals and the discourse associated with ritualistic behaviour that was considered at length in Section 5.2 and Section 5.3 in Chapter 5. In an analysis of the activity type associated with a television media news item for example, a change in sequence is not only expressed through a change in actions associated with particular subject positions such as the transition from an anchor to a reporter, but also a change in verbal modes of communication associated with speech, and a change also in many of the non-verbal modes of communication that were explained and demonstrated in Chapter 5. The notion of genre therefore becomes much more than a way of using language as Fairclough would have us understand. Individual television media genre when considered as disciplines of power subject interviewees to unique forms of ritualised examination by an inquisitor. The inquisitor has the intention of extracting a confession from an interviewee. In the act of confessing, a subject is contributing to their objectification as a particular archetypal subject that is manifest not only in their modes of speech, but also in the framed and reverberating shapes, colours and sounds etc. that contributes to the total ritualistic display at that moment.

While Fairclough’s (1992, 1995) work is severely restricted to an analysis of language, through his description of the way that we can approach an analysis of the style of language we can also see the televised and ritualistic display of disciplinary power in the interview varying along a number of axis. The total discourse of a television media genre that involves both verbal modes of communication and non-verbal modes of communication can be discerned and understood in relation to whether it is for example: formal or informal; official or

casual; spoken-as-if-written or spoken-as-if-not-written; conversational or formal; academic or non-academic; or, either argumentative, descriptive, or expository. In whatever way television media is positioned in terms of style, tenor, and rhetoric helps to provide an explanation of the nature of the disciplinary power that conditions the various genre as identifiable types of inquisition.

In light of the foregoing discussions I will provide a brief description of each of the television media genre in this study as an archetypal display of disciplinary power that can be seen to be heavily influenced by the qualities of Hermes that were considered in Chapter 4, *Contours of the Horizon*.

Foucault (1979) points out that in confessing:

we have passed from a pleasure to be recounted and heard, centering on the heroic or marvellous narration of “trials” of bravery and sainthood, to a literature ordered according to the infinite task of extracting from the depths of oneself, in between the words, a truth which the very form of the confession holds out like a shimmering image (p. 59).

The obligation to confess, Foucault explains, yields up through self examination not only the basic certainties of consciousness, but also forgotten knowledge, and a deeper layer of truth that he sees as inhabiting the space between the words that the “confession holds out like a shimmering image” (1979, p. 59). Disciplinary power offers the confessor a “kind of liberation” (1979, p. 60). We no longer see the confession as the “effect of a power that constrains us” because “truth, lodged in our most secret nature, ‘demands’ only to surface” (1979, p. 60). “Confession frees” (p. 60) says Foucault (1979), and it is through viewing television media as disciplinary power, as televised confessional boxes, and in seeing the confessors exercising a freedom granted to them as the power circulates to them, that the archetypal image is exposed and can be read.

The disciplinary power of television media reverberates to a particular archetypal rhythm. The disciplinary power of television media does not involve

extracting confessions by torturing an interviewee's flesh. The disciplinary power of television media works both on the confessors, and on the audience's minds and on their psyche. The truth that the social science of television media claims to be hidden is brought to television media discourse it is claimed here by Hermes the archetype of seduction. Hermes is the god whose positive manifestations that Neville (1992) acknowledges to be, "imagination, flexibility, intuition, the sense of the sacred, playfulness, irony, delight in the paradox, grace, heterogeneity, complexity, healing, transformation" (p. 352).

In Chapter 4, *Contours of the Horizon*, an understanding of the nature of television media discourse as a manifestation of the influence of the Hermes archetype was expressed through six different areas:

Hermes the communicator and the return of the lost storytellers;

Hermes as trickster and the transformation of the viewers mind;

Hermes the messenger god;

Hermes the philosopher of incompleteness;

Hermes the negotiator and the gentle art of seduction; and,

Hermes mercurial seductiveness in speech.

These six different areas reflect the qualities of Hermes. Below I aim to show how these qualities articulate the disciplinary power through the medium of television, and in particular through television media (as opposed to television soap opera for example). I aim to also show that disciplinary power causes the power to circulate in such a way so as to produce a stylised, ritualistic, and entertaining discourse of examination and confession directed at the issue of Treaty settlements and the people involved in the settlement process. In this analysis discourse continues to be understood in the way that discourse was defined in Chapter 5. There discourse was elaborated through non-verbal modes of communication, verbal modes of communication including analysis of speech, and process and participant types to present an image of the archetypes of the Hero and the King's Court. The analysis below focuses on the

style and the activity of the television media genre as true discourse to show how the discourse of examination works to subject Maori within the true and non-Maori order of things. Through the discourse of examination and the discourse of confession disciplinary power positions the Maori regime of truth as a subjugated regime in relation to the extant order.

6.3.1 Inquisitions from within the palisades of the extant order

6.3.1.1 *Disciplinary power and the illusion of mystery and awe*

Foucault's (1977) graphic and detailed account of the horror associated with the torture and execution of a man guilty of killing a King in the eighteenth century illustrates the public and visible mechanism that the King's Court used to control a large proportion of the population of people. Control was exercised through public spectacle that helped to maintain a sense of awe for the King. Thereafter Foucault describes the timetable of rules for the daily routine in the organization of a prison in the nineteenth century. This transition from an external manifestation to an internal manifestation of disciplinary power illustrates the change from visible punishment that took place in a very public location deep within the castle walls, to the hidden, pervasive and increased control of the prison inmate through close scrutiny. In the twentieth century television media has provided the vehicle for both closer scrutiny, and greater publicity and awe. Taylor (1986 [cited in Puxty, 1993, p. 117]) explains that it is difficult for us in the twentieth century to understand the methods of punishment practised in the eighteenth century and earlier. To do so requires that we see human beings in those earlier periods "as set in a cosmic order, constituted by a hierarchy of beings...Or to put it in other terms, the order of things which we see around us is thought to reflect or embody an order of Ideas" (p. 71). However, understanding disciplinary power in relation to public spectacle and the production of awe in the twentieth century is provided, as I have explained in Chapter 4, by television media and the coherence and logic that television epistemology provides between what we understand to be the signified order of things (like nature) and the signifying discourses that condition our understanding of that order. Television news (*News*) for example, makes perfect sense.

The sensibility of television media is as I have argued in Chapter 4, primarily a Hermes constellation. However, Hermes is not alone. The *Homeric Hymn to Hermes* reminds us that Hermes and his older brother Apollo become good friends. Apollo takes responsibility for music, while Hermes becomes the god of cowboys, shepherds, cattle rustlers, barter and negotiation, and stealing and deception. Apollo gives to Hermes his magic wand and Hermes becomes god of magic and illusion as well. Hermes is also assigned the responsibility as messenger of the gods, and the one who guides souls to the underworld. Overall Hermes is both the God of communication and the patron saint of all liars.

6.3.1.2 *Locating the public spectacle*

All of the nine programmes that make up the corpus of data for this thesis (*One Network News*; *Holmes*; *Marae*; *Frontline*; *60 Minutes*; *Fraser*; *Assignment*; *Network News Closeup*; and, *Network News Special*) are engineered from Television New Zealand (TVNZ) studios in Auckland that is within the non-Maori, and fundamentally Pakeha regime of truth. In this study the Pakeha regime of truth is considered to be the true discourse. The above nine programmes are both constitutive of and constituted by the true discourse.

While all of the television media programmes are produced and staged at TVNZ in Auckland, not all examinations are conducted from there. Hermes winged feet enable him to transgress the limitations of time and space imposed on mortal human beings. As I will show in the analysis below, inquiries into the hidden truths of Treaty settlements and of the Maori people involved in the settlement process were also conducted from field locations such as the site of a demonstration, and from within the walls of the Maori regime of truth such as a Marae, a community, or someone's home.

For the most part examinations into Treaty settlements were configured and projected from TVNZ studios in Auckland. The display of television media disciplinary power, like the organization of torture and the prison, is actualised through routines. Fairclough (1995) describes the routines of the media as "polyphonic" that are configured as "mixed intertextuality" that involves the "modulation" of two or more genre (pp. 88-89). In a television scientific

programme for example, Fairclough observed that images and sounds were “articulated together in a complex and fast-moving way, which is reminiscent of a pop video, and which in broad terms adds the modulation of entertainment to the mix of scientific exposition and conversation” (p. 89). In this description Fairclough stresses the importance in analysing media data of recognising the mix for example of voices, accents, nuances, tones, pictures, genre style, and genre activity types that are articulated through a fixed schematic structure. The News item examination accommodates a fixed schematic structure that typically consists of a headline about the story at hand, a lead in to the story, satellites from remote locations that provide further explanations about the story, and a wrap-up.

6.3.1.3 *Hermes’ guide to the underworld: tapping into the collective unconscious*

In this section I aim to analyse first the rituals of the *News*. I begin with the *News* first as opposed to the other genre for the following reasons. First, the *News* anchors many of the stories and people who are featured in the other genre such as *60 Minutes*, *Frontline*, *Fraser*, and *Marae*.

Second, *Network News Closeup* and *Network News Special* are located within the *News* programme and *Holmes* immediately follows the *News*. This is important because the way in which the *News* taps into the collective unconscious not only exposes viewers to the *News* genre, but to these other mentioned genre as well.

Third, the *News* is broadcast with greater frequency than the other genre. The *News* programme, including advertisements, the weather segment, and the sport segment is broadcast nightly from 6 pm to 7 pm. Before February 1995 the programme was only half an hour long from 6 pm to 6.30 pm.

Fourth, the *News* like the television commercial fulfils many of the conditions for show business that Postman (1985) identified as music, drama, imagery, humour, celebrity, and brevity. The style and the activities associated with the music, the drama, the imagery, and the celebrities of the *News* will be considered below. Of these six conditions, music, drama, imagery, humour,

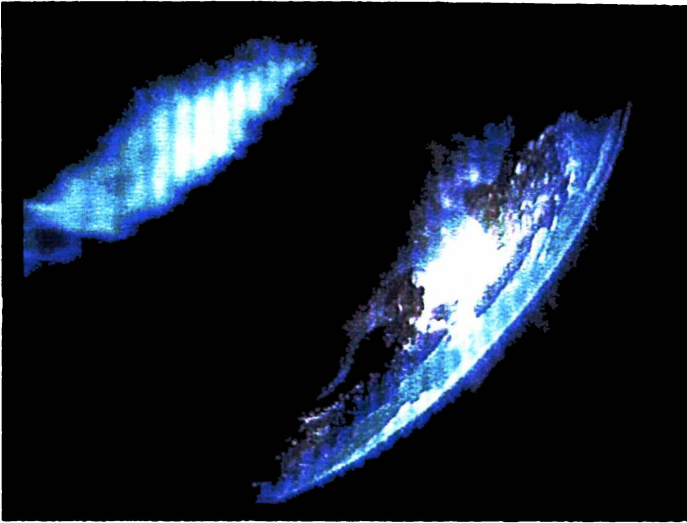
celebrity, and brevity, the one that is fulfilled with greater consistency by the *News* more than any of the other genre is brevity. As I noted in Section 5.4 in Chapter 5, the average length in time of a *News* item in the corpus of data is only 1 minute 50 seconds.

Fifth, in relation to the notion of potency, in the corpus of data of 65 items 35 of these items were *News* items. Of these 35 items only 3 featured after the first ten minutes of the *News* programme. In other words 32 *News* items in the data set were broadcast as headline news, or main news that airs straight after the *News* introduction between 18.00 and 18.10. This is an important observation. On the one hand to the extent that the *News* introduction is able to summon a large audience through epic music, epic imagery, epic drama, and absolute brevity, then the *News* will summons a large audience to the headlines or the main news. On the other hand the positioning of Treaty settlement news items within the *News* programme signals the high value that TVNZ, and the Pakeha regime of truth attribute to these issues as entertainment.

Sixth, in New Zealand the overwhelmingly high popularity of TVNZ programmes in prime time hours between 18.00 and 23.00, and TVNZ television media in particular is unequivocal when compared to public broadcasting in Australia, the UK, and Canada. Suich (1997) notes that, "TVNZ earns a larger share of audience than any of its rivals, not only for prime time and all day programming but also for the key areas of news and flagship weekly current affairs programmes" (p. 20). For example, in prime time in 1996 TVNZ attracted 73 percent of the audience compared with 44 percent for the BBC. Suich (1997) shows by taking one week in February 1997 as an example where public broadcasters in New Zealand (TVNZ), Canada (CBC), Australia (ABC), and the UK (BBC) placed the 25 most popular programmes broadcast from these countries. In New Zealand (TVNZ) the *News* was rated 1st, *60 Minutes* 2nd, and *Holmes* 6th (p. 21). In early evening news in New Zealand, TVNZ *News* draws an audience of approximately 60 percent. In current affairs programmes in New Zealand, *Assignment* draws an audience of approximately 40 percent. Suich's (1997) report that was commissioned by TVNZ reveals through the above numbers, and through other proportional comparisons as well, not only the

tremendously disproportionate volume of television media projected in prime time viewing hours in New Zealand compared to other types of programmes, but also the disproportionately large percent of the viewing audience that TVNZ attracts to TVNZ television media.

Figure 18. A frame from the *News* introduction sequence.



The *News* begins with an introduction and a brief summary of the main news highlights. A short, at most 10 second burst of grand music heralds that the news is about to begin and serves as a prompt akin to the cry of “Hear ye, hear ye” made by the town cryers in pre-

industrial England. I cannot illustrate the musical score here in the way that I can a picture, but I believe that the reader has experienced the sound of the music before. The musical introduction is juxtaposed with moving pictures that provide the viewer with an astronaut’s view of Earth as if his [sic] spacecraft is circumnavigating the Earth at high speed at the same time drawing closer to the Earth’s atmosphere. As the music reaches a finale the light comes to rest on New Zealand. In this sequence of pictures as the viewer’s mind is being drawn into the entertainment package, rings of light move around the globe like fields of energy. The rings provoke a sense that the world is an energetic and vibrant place that adds to the suggestion that the news items at hand are indeed the important things that happened that day from among all that happened. This short, sharp but familiar sequence of sound and pictures serves to hook the viewer into the hidden truths that are about to be revealed. Figure 18 shows just one picture frame from this sequence. The picture provides the illusion that the gravity of the hidden truth is not just of earthly proportions, but is also of galactic proportions. The depth of field that the picture creates easily rivals that used in the *Star Wars* movies. The illusion of depth is created between the *News* viewer and Earth, and furthermore between Earth and the darkness of deep

space. The *News* viewer is invited to consider that the news has been made available from an all knowing and all seeing source that orbits the Earth, and from whom no truth can be hidden. The rhetorical style of the *News* introduction that is developed through the moving colour pictures of television, complete with sound, has provided Hermes the trickster with the opportunity to project to viewers the perception that truth is circumscribed in relation to a fixed and objective reality. The music works archetypally to invite an emotional state of drama, intrigue, and mystery of epic proportions, while the pictures of deep space act as iconic and archetypal signifiers of the collective unconscious. The music and the pictures work to tap a pathway to the viewer's collective unconscious and to the Apollonine notion of truth as objective reality. Effectively, the examination has begun.

The oral and visual modes of communication through which the *News* introduction is articulated, are seen and heard at work also in the introductions to *Holmes*, *60 Minutes*, *Assignment*, *Frontline*, *Marae*, and *Fraser*. The musical scores and the pictures are different, but the intention to apply the visual and musical arts congruently for a brief moment is evident.

6.3.1.4 *The illusion of a control centre*

Hermes has appropriated the Apollonine notion of truth as objective reality projected from television media. This close but subjugated relationship in which thinking is positioned in relation to intuition is retained in the transition from the introduction to the newsroom.

Figure 19. A frame from the TVNZ newsroom.



Figure 19 shows one picture frame from the first few frames immediately following the switch from the introduction sequence to the newsroom. Notably the ice blue colours from the winter palette used in the

introduction are carried through into the newsroom providing an intertextual and seamless link between the two phases. Further examples of intertextuality between the introduction and the newsroom can be seen in the large wall sized screens at the back of the newsroom that project different phases of the introduction sequence. Moving pictures of the Earth can be seen in the back left wall screen, and moving pictures of the rings of light that move around the Earth creating the impression of energy and life can be seen in the back right wall screen. The back right wall screen carries an insert of more pictures from the opening sequence. In the middle of this smaller insert are the words "One News".

Another example of the intertextuality between the opening sequence and the newsroom can be seen in the circular shapes that are maintained powerfully by the newsroom layout and the depth of field. The TVNZ newsroom is spacious and deep and retains contact with the collective unconscious that is established in the opening sequence with the archetypal imagery of deep space, circles, and mystery reminiscent of the galactic images created in the *Star Wars* films.

Figure 20. Close-up shot of the TVNS newsroom.



Shown seated in the middle of Figure 20 are two news anchors, Richard Long on the left and Judy Bailey on the right. Their names appear in the bottom left hand corner of the frame along side another reference to "One News". The news anchors are seated at and behind a circular desk. The desk is elaborate and expensive looking. It looks as though it is made of a mix of mahogany and metal. The top of the desk is very shiny and reflects the pictures that are projected off the back walls. The desk is much the same in design as the front desk of an expensive hotel. The desk has two levels. The higher level is foremost, and the lower level at which the two anchors are seated is at a height that allows their arms to hang down

reasonably straight and their hands to rest comfortably on the lower level of the desk. Figure 20 is a medium shot of the two anchors seated at the news desk. It shows them to be holding a good posture, upright, in control, but very relaxed.

The newsroom image connects powerfully with the archetypal and deep space images seen in *Star Wars* films and are glimpsed in the introduction sequence to the *News*. In this sense the newsroom is in effect a control room much like the control bridge on a Neimoidian space ship from where also large windows offer views of deep space, planets, and images of energy and activity.

The colours that link Figure 18, Figure 19, and Figure 20 are important. The over emphasis of black in Figure 18 not only contrasts with the shades of blue and a patch of white to reveal a picture of a portion of the globe, and in there, traces of New Zealand, but black also represents an absence of light. Black is a very heavy and menacing colour that archetypally signifies the Shadow and the Destroyer. From the perspective of the opening sequence black indicates not only that there is an absence of light but that at the epistemological level the shadow that is cast conceals hidden truths that are to be revealed to New Zealand viewers. Archetypally the colour black in Figure 18 works in the foreground to allow lighter colours, or colours with more light, to illuminate more powerfully the outline of New Zealand. But more so black backgrounds the globe as the absolute unknown to life on Earth. The black universe in the bottom right hand corner works as an iconic archetypal signifier to connect viewers to the repressed and forgotten contents of the collective unconscious.

The colour black is carried through into the newsroom first in the form of the desk-top that appears to completely encircle the news anchors, and second, in the colour of Richard Long's suit. The circular desk and the circular beams that run between the desk-top and the floor as a part of the structure of the desk as shown in Figure 19 connects with the globe from Figure 19, and to the circular patterns reverberating from the back of the newsroom. The black coloured rings work to emphasise the circular desk as a dominant feature of the newsroom. Circular dominance in many forms has been experienced, theorised, and explained by Jung as the mandala.

[M]andala means "circle." There are innumerable variants on this motif ... but they are all based on the squaring of the circle. Their basic motif is the premonition of a center of the personality, a kind of central point within the psyche, to which everything is related, by which everything is arranged, and which is itself a source of energy. The energy of this central point is manifested in the almost uncontrollable urge and compulsion to become what one is, just as every organism is driven to assume the form that is characteristic of its nature, no matter what the circumstances (Jung, 1959/1968, para. 634).

Jung saw the self as the central point within the psyche to which everything is related and is the source of energy. Jung characterised the archetype of the self as a God image. The God image is an image of perfect balance and perfect wholeness. Jung adds that

The content of all such symbolic products is the idea of an overpowering, all-embracing, complete or perfect being, represented by either a man of heroic proportions, or by an animal with magical attributes, or by a magical vessel or some other "treasure hard to attain," such as a jewel, ring, crown, or, geometrically, by a mandala. This archetypal idea is a reflection of the individual's wholeness, i.e. of the self, which is present within him as an unconscious image (Jung, 1959/1968, para. 417).

Mandala like circular motif that are seen in archetypal projections signify a central tendency towards which human beings are drawn. The archetypal notion of a central point that is the source of energy is evident in much of the symbolism of the newsroom.

A heavy responsibility for mediating and negotiating the manner and extent in which these hidden truths are disclosed and projected to news viewers rests with the unflinching persona of the news anchors. The image of control that is exercised by the news anchors is enhanced by mechanised, technology driven, central, and highly charged environment that makes up the newsroom. The news anchors signify the archetype of the complete and perfect beings that manifest through the rituals and the discourse of the newsroom where the truth

is the treasure that is hard to attain. The news anchors project the Apollonine qualities of precision, dedication to duty, and the concern for other people. The qualities of perfection can be seen in their unwavering facial and body expressions, in the way that they interact with each other both sharing the anchor role and complementing each other in that function, and the illusion of absolute emotional stability that they project. The news anchors in their style show a highly crafted and measured participation in the rituals of the newsroom.

6.3.1.5 *The newsroom rituals of perfection*

Foucault (1984) reminds us that some regions of an order of discourse are forbidden. Access to these forbidden regions is fixed by certain requirements about who may participate and the rituals that must be possessed by those who speak. Ritual says Foucault (1984) “defines the gestures, behaviour, circumstances. And the whole set of signs which must accompany discourse” (p. 121). Colour is one of the signs that accompanies discourse. Wright (1998) noted that the colour blue encourages people to centre themselves and to concentrate on work requiring mental effort. Jacobi (1968) is of a similar view in noting that:

blue-clothed men might symbolise sterile intellectual thoughts that are being brought down mechanically. Blue often denotes the function of thinking (p. 338).

The mix of lighter blues and darker blues works powerfully in the newsroom with the mandala effect to project an Apollonine image of what it is to be straight like an arrow. The lighter blues are indicative of a reflective mood and a desire for gentleness. The darker blues on the other hand project an image of efficiency and authority that are indicative of Apollo’s qualities (Wright, 1968).

A reflective mood and a desire for gentleness in an environment of energy, action, and depth are articulated in the news anchor’s non-verbal modes of communication. The anchors have happy faces blended with a small amount of surprise. In the medium close-up shot in Figure 20 their gaze is fixed on the camera, directly at the viewers, and communicates a desire to be liked. The

anchors eyebrows are in a position that suggests that they have no comment to make about what they are saying, irrespective of the content of the stories that they are communicating. Their eyes are unblinking when their gaze is directed at the viewer to suggest that they are well in control of their emotions.

The news anchors high level of authority, and control can be sensed in their speech. They speak their words evenly and at a medium pitch. There are absolutely no traces of anxiety or surprise in the news anchors speech. They make very few speech errors and their accents suggest that they are New Zealanders who have undergone speech training and have had a considerable amount of experience at projecting the news. The art of gentleness in the newsroom is projected in the purer speech tones of the news anchor.

Figure 21. Close-up shot of News anchor Judy Bailey, TVNZ BFN P153641, *Network News*, 07.02.95 Tuesday, 18.00.49.



The news anchors are turned slightly towards each other in their chairs that show that they are comfortable with each other. Most, if not all of their body movements and gestures as seen on screen are head and facial movements. When one or

other of the news anchors is headlining a story the camera moves to a close-up shot as in Figure 21 and Figure 22. The anchors do very little with their hands except to occasionally mark on or shift through the small stack of white paper that each of them has on the desk in front of them. This highly synchronized and subtle display adds to the image of control in the newsroom. This image is complemented by the upright body postures maintained throughout the news programme that shows that the anchors are not only highly skilled and professional, and emotionally stable in their work, but also physically capable as well.

Figure 22. Close-up shot of News anchor Tom Bradley, TVNZ BFN P152683, *Network News*, 18.01.95 Wednesday, 18.09.27.



6.3.1.6 *Suits of armour*

The black jacket, white shirt, and necktie worn by male news anchors is indicative of the clothing worn by all male anchors irrespective of the genre of television media examinations centralised at TVNZ headquarters. The

overall appearance of the clothing suggests that the anchors are wearing a formal suit. The black and white colours belong to the winter palette and in that way complement the Apollonine ambience of the newsroom. On their own the black and white colours as Wright (1998) noted, “creates barriers...white is total reflection, and throws up a wall: ‘touch me not’: (p. 86). Black is total absorption, and white is total reflection. The two colours in this way complement one another to repel any knowledge or beliefs that television viewers may connect to the news anchors other than that articulated in the image projected from the newsroom. The total colour scheme and the extent to which the colours have been applied within the newsroom works to deny the heaviness of black, and also to prevent the association that black can make to menacing and shadowy archetypes.

The black suit, the white shirt, and the matching black and white tie, within the context of the newsroom, formulate a picture of simplicity, and serenity. The overall attire is unencumbered except for the triangles formed in the juxtaposition between the three matching items of clothing and the overlapping lapels at the front of the suit. The avoidance of clash and contrast in colour and clothing, the long run pieces of material required in the suit akin to the fine robes worn by Neimoidian Trade Federation leaders, and the way that a well fitted suit appears to comfortably contain the person wearing it by squaring the shoulders and concealing the skin folds, contributes to the image of ritual in the

newsroom and of the suit as a priestly garment, and the male news anchor as a priest of a divine order.

The male news anchor both constitutes the newsroom archetypal image of perfection and is constituted by the other archetypal symbols of authority, divinity, purity, and perfection such as the mandala.

6.3.1.7 *Female rulers in the newsroom*

Contrast in the newsroom is provided in the style of the female news anchor Judy Bailey. In Figure 20 Judy Bailey can be seen wearing a red suit that carves out a vee neckline exposing her upper neck. The suit squares Bailey's shoulders and shows off her slim figure. Bailey projects an image of elegance that works powerfully to complement the qualities of control, authority, and stability realised in her and Richard Long's other verbal and non-verbal modes of communication that constitute the discourse of the rituals of the newsroom.

Bailey's winter red coloured dress not only balances the black and the blue colours also from the winter palette in Figure 19 and Figure 20, but psychologically the red colour projects defiance and aggression. As Wright (1998) points out, women wear a red dress to be assertive and "even be literally prepared to go into battle" (p. 79). A similar show of aggression was seen and discussed in the archetypal image of the young Naboo Ruler, Queen Amidala. In Figure 6 Amidala can be seen wearing her red Thrown Room gown. Amidala continues the archetypal theme of the divine child. She was shown in the film *Star Wars Episode 1 The Phantom Menace* to take very seriously the Ruler's obligation to provide order, peace, prosperity, and abundance. In Chapter 5 Amidala was described as peaceful, decorative, elegant, graceful, wise, courageous, proud, bold, and when she needed to be, extremely hard and defiant.

The *News* brings to view the archetypal qualities of the female Ruler disclosed in Amidala, and here seen in Judy Bailey TVNZ news anchor. This disclosure adds to the symbols of authority, divinity, purity, and perfection identified as signified by Richard Long.

6.3.1.8 *Other genre and other control centres*

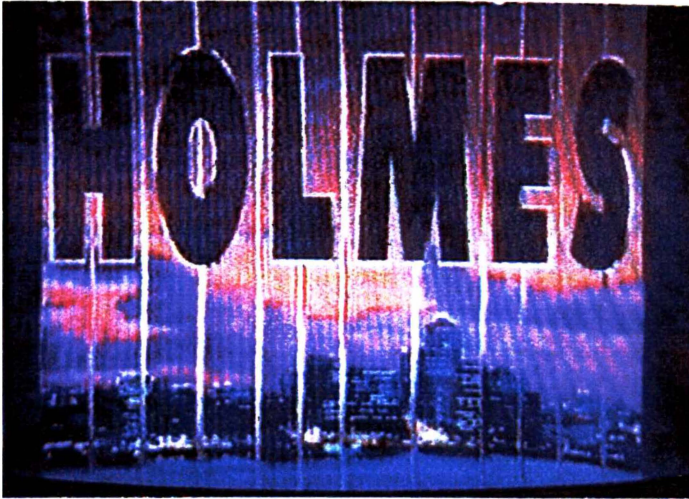
In Chapter 4, *Contours of the Horizon*, it was noted that while Hermes grows tired of particular activities easily, like playing music for example, he never tires of inventing nuances of colour, meaning, and voice. This creativity is displayed in the number of separate and distinct genre (*One Network News*; *Holmes*; *Marae*; *Frontline*; *60 Minutes*; *Fraser*; *Assignment*; *Network News Closeup*; and, *Network News Special*) through which issues related to Treaty settlements were projected.

Hermes achieves communication outcomes primarily through the application of oral modes as opposed to literate modes. Through the technology of television, television media projections signify an order of things as: dramatic rather than narrative; episodic rather than sequential; mosaic rather than linear; dynamic rather than static; active rather than artefact; concrete rather than abstract; ephemeral rather than permanent; social rather than individual; metaphorical rather than metonymy; rhetorical rather than logical; and, dialectical rather than univocal. A mosaic display of signification with infinite nuances of colour, meaning, and voice in relation to Treaty settlements is achieved through the number and variety of genre. For example, the control room rituals of *Holmes* and the application of disciplinary power therein that is achieved to a large extent through the archetypal discourse of Paul Holmes the principal anchor for *Holmes*, makes *Holmes* a unique genre.

6.3.1.9 *Holmes*

The *Holmes* show is a thirty-minute programme that immediately follows the News from Monday through to Friday. *Holmes* begins with a short excerpt of epic music that is juxtaposed with the visual display shown in Figure 23. The *Holmes* show centres the activities from the *Holmes* studio at TVNZ. The programme on average runs three items in the half hour slot that are separated by commercial advertisements. The activities for the programme can involve live interviews from the *Holmes* studio, live satellite interviews, or pre-recorded interviews.

Figure 23. One picture frame from the introduction to *Holmes*, TVNZ BFN P153708, *Holmes*, 08.02.95 Wednesday, 18.47.52.



examination and confession exercised on *Holmes* from the *Holmes* studio can be seen in Figure 25.

The discourse for *Holmes* and the routines for exercising disciplinary power is different to that of the *News*. *Holmes* shows less of the mandala as the archetypal loci for activity, and more of the city which is a variant or a de-integrate of the mandala. The way that the city is used to centre the location and to stimulate the contents of the viewer's collective unconscious can be seen in Figure 23. For Jung the city is not just a place where people conduct their lives, archetypally the city signifies the landscape of the mind. As Jung (1959/1968) notes:

From the circle and quaternity motif is derived the symbol of the geometrically formed crystal and the wonder-working stone. From here analogy formation leads on to the city, castle, church, house and vessel. Another variant is the wheel. The former motif emphasises the ego's containment in the greater dimension of the self; the latter emphasises the rotation...psychologically, it denotes concentration on and preoccupation with a center of a circle and thus formulated as a point (para. 352).

The principal anchor for the show is Paul Holmes shown in Figure 24. The programme producers use metonymy to signify the show with Paul Holmes surname. Paul Holmes co-anchor on *Holmes* is Susan Wood shown in Figure 26. The rituals of

Figure 24. Paul Holmes the Holmes show principal anchor, TVNZ BFN P153879, *Holmes*, 15.02.95 Wednesday, 19.00.00.



The influence of the archetype of the centre that is signified with variants of the mandala is not to be underestimated in drawing television media projections intertextually closer to godly and divine images. As Gray (1996) considers in relation to

Mircea Eliade's (1954/1971, 1976) work,

the center is described most often as a holy place, a place of creation. It is the place where heaven and earth meet, the birthplace of the gods, the holy place where the external contacts the temporal. It is the provision of central location that seems to give the center its true value (p. 40).

Figure 23 shows that in the opening sequence of the *Holmes* show the harbour city is created with depth at the bottom the frame, and the name "Holmes" is foregrounded at the top of the frame establishing an archetypal juxtaposition between a powerful symbol for the holy and the divine, the programme *Holmes*, Paul Holmes the empirical person, and the truth that is formulated. The black, blue, and red colours of the newsroom connect with the black, blue, and red colours in Figure 23 to create an intertextual link from one programme to the next. The city and urban motif is carried through into Figure 24 as a backdrop in the *Holmes* studio. Through half open vertical slat blinds the suburban lights of the city landscape can be seen illuminated against a sunset red sky. The red in this frame is not only an iconic signifier for the time of the day that *Holmes* is on air, but red also signifies the ruler and warrior qualities of defiance, aggression, and readiness for battle. In Figure 26 Paul Holmes' co-anchor Susan Wood is framed in a medium close-up shot seated at the *Holmes* studio desk. She is wearing a red suit that on her echoes similar messages to the image of Judy Bailey in Figure 20. However the misty red backdrop in Figure 26 slightly masks

a view of a city central business district that draws Susan Wood closer to the centre, and closer to the holy place. The volume of red due and the absence of contrasting colours emphasises aggression and defiance associated with the Ruler and Warrior archetypes. The archetype is projected through Susan Wood who like Judy Bailey is not unattractive. Wood articulates many of the verbal and non-verbal qualities of Judy Bailey that are indicative of the Arbitronians in general. She is seen and heard to be in control of her emotions which contributes to her overall image of authority.

Figure 25. Holmes interviewing Prime Minister Jim Bolger in 1995, TVNZ BFN P153879, *Holmes*, 15.02.95 Wednesday, 19.00.00.



Paul Holmes, shown in Figure 24, is quite unlike an Arbitronian. Compared to *News* anchors Tom Bradley shown in Figure 22, 60 *Minutes* anchor and reporter Ross Stevens shown in Figure 33, and *News* anchor *One Close-up* anchor Richard Long shown in

Figure 27, Holmes looks more likely to have been sculptured in Queen Mab's underground castle. Holme's wears heavy glasses that frame his eyebrows that are almost permanently half lowered. Eyebrows in this position cognitively project that the person is puzzled. Paul Holmes' overall facial expression is one of surprise, puzzlement, and impishness that the viewers can come to know well through his gaze.

Figure 26. Susan Wood from the *Holmes* show, TVNZ BFN P153708, *Holmes*, 08.02.95 Wednesday, 18.47.52.

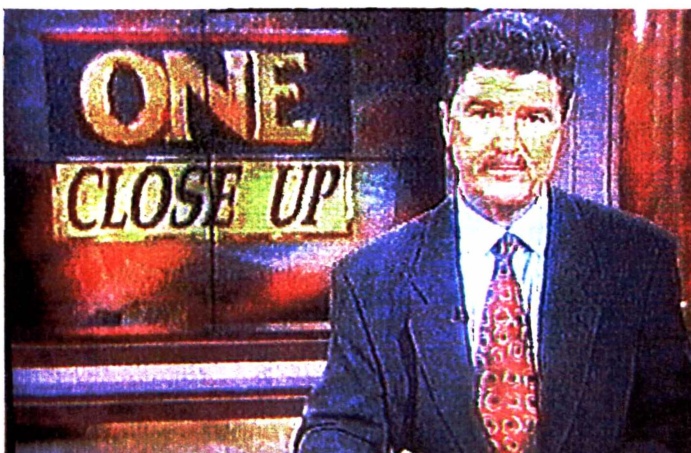


Paul Holmes' voice is ambiguous. His accent is very colloquial and very New Zealand, but the tone of his

resonant voice is pure and makes his voice very easy to listen to. However, he makes many speech and grammatical errors that can be irritating and distracting. At times his speech can become discordant on the occasions that he races to say his words. Discordance signals anxiety, but in an interview Paul Holmes uses discordance and anxiety to interrupt an interviewee's speech and to regain control of an examination and the process of subjectification, and therein the images that he aims to project. Paul Holmes' chiselled and puppet like facial features, his black wavy hair, and heavy framed black rim glasses adds to his image to project the Trickster archetype. This image however is not an evil Trickster. Paul Holmes is boyish and playful, but irritated if he senses that he is losing control of an interview. Paul Holmes' tricksterish rituals involve: play and illusion; quick wittedness; a high level of control through verbal and non-verbal modes of communication; a determination to stimulate interviewees to respond to his questions; a rhetorical style of questioning; and colloquial speech. Through these rituals Holmes' discourse harmonises with the middle and lower socio-economic groups in New Zealand society.

In the space that Paul Holmes has to work within in the *Holmes* studio as shown in Figure 25, he can express intimacy with a person and their speech by leaning forward in his chair, in this case the New Zealand Prime Minister in 1995, Jim Bolger. Holmes can also detach himself from an interviewee by leaning back in his chair, or he can hold an upright body posture in his chair showing a neutral position. However, Holmes does not go so far as to make bodily contact with interviewees. The clever manipulation of space that is limited and on television only involves the choice of three positions is used by Holmes as a part of the *Holmes* rituals of engagement in examination.

Figure 27. Richard Long anchor for *One Close up*, TVNZ BFN P155155, *Network News Close Up*, 20.03.95 Monday, 18.32.48.



Like Richard Long shown in Figure 27, Paul Holmes dark suit, white collared shirt, and matching dark coloured tie physically work on him in the

way described above for Richard Long earlier. Symbolically and archetypally however, the formal attire attach Holmes to the authority, the divinity, the purity, and the perfection that are projected from the *Holmes* studio as the city and the Trickster motif.

6.3.1.10 *The studio discourse of examination and confession in Marae and Fraser*

Figure 28. Ian Fraser interviewing Maori radical Tame Iti, TVNZ BFN P154264, *Fraser*, 27.02.95 Monday, 23.00.26.



The studio rituals of examination in the *Holmes* programme seen in Figure 25 can also be seen in *Fraser* in Figure 28 and *Marae* in Figure 29. While the pictures highlight some obvious similarities between the three studio layouts there are some

differences in style and activity in *Fraser* and *Marae* compared to *Holmes*. These differences in style and activity makes the purpose of the examination in *Fraser* and *Marae* quite different to that in *Holmes* that in turn invites further differences in the nature of the examinations in each programme.

Fraser and *Marae* are broadcast less frequently than the *News* and *Holmes*. They are obviously much less popular as well. There are 8 *Marae* items in the corpus of data and only 3 *Fraser* items. *Marae* is a weekly programme that is broadcast on Sunday mornings from 11.00 to 12.00. *Fraser* was broadcast weekly for a limited period in 1995 on a Monday night from 23.00 to 24.00 obviously not with the intention of drawing a large audience.

The style of *Marae* identified in the discourse would harmonise more with a Maori audience. The discourse of *Marae* begins below in the next paragraph. The activity in the programme in which examinations into Treaty settlement issues are undertaken is called *Aurere*. In English *aurere* literally means to

moan and groan that could well suggest what interviewees are invited to do as a part of their confession.

The activities involved in *Marae* through which the unique styles are projected when compared to the other 8 genre are not untypical of the other genre. *Marae* begins with music that is juxtaposed with pictures. The music could be described as traditional Maori music as opposed to contemporary and popular Maori music. The music uses traditional pre-European Maori instruments and music composition. The music is attention grabbing but not epic in style. The pictures articulate both contemporary and traditional Maori design using bold colours from the winter and the autumn palettes. The introduction sequence, not unlike the other television media genre is short, sharp, and taps into the collective unconscious through the motif associated with the Maori experience.

The activities in *Aurere* primarily involve an examination format. The programme investigates, extends and elaborates issues involving Maori. In doing so, the studio anchor typically provides orientation, or re-screening television media items or segments from television media items broadcast earlier in the week provide orientation. Occasionally the programme uses satellite reports.

Figure 29. Hone Edwards interviewing Maori radical Annette Sykes, TVNZ BFN P167495, *Marae*, 10.03.96 Sunday, 11.08.26.



Figure 29 shows *Marae* anchor Hone Edwards interviewing Annette Sykes. *Marae* discloses with subtitles a subject's name and occupation. If the subject is Maori their name, their occupation, and their tribal affiliations are disclosed.

Annette Sykes is a Maori lawyer who is considered by the Pakeha regime of truth to be a protestor and an activist.

The studio rituals through which disciplinary power is exercised can be seen in the designs, in the colours, in the ornamentation and in the figurines. The shiny, dark, and robust looking desk-top is maintained as a feature of the studio. The desk is supported by what looks like greenstone that in Maori is called waipounamu. Waipounamu is green granite that is reposed in greater abundance in the rivers in the South Island of New Zealand. Te Waipounamu is also the traditional Maori name for the South Island of New Zealand. The granite like qualities of the stone made it attractive for tools and implements. The beauty of the stone was and still is realised in ornaments. The increasing scarcity of the rock and the archetypal qualities of the rock make it a treasure of national significance. To the people of Te Waipounamu, and Maori people in general, greenstone is invested with deeply mythical and cultural significance that cannot be dealt with adequately here.

Behind Hone Edwards on the left and Annette Sykes on the right in Figure 29 are the images of two tukutuku panels, or two woven flax panels each bearing in red a staircase design called poutama. The poutama design mythologically signifies a staircase to the gods. In Maori theology the Maori gods are genealogically connected to human beings. Positioned where they stand, the panels trace a genealogical and theological connection for both Hone Edwards and Annette Sykes to their respective gods. Standing in between the two tukutuku panels but at a deeper level in the studio is a carved figure that stands in a purpose-built cabinet or case. The figure is carved in the Maori style. The carved figure will have a name and a meaning that is significant to *Aurere* and to the *Marae* programme. Irrespective of name and meaning, which will be unknown to most viewers, the carving can be understood as a sentinel that has both human physical features and god-like cognitive qualities and powers similar to the way that the force operates in *Star Wars* films. The carved figure is back-lit in the cabinet that establishes the figure's presence, dimensions, and height relative to the people seated. The carved figure's wide narrow eyes without pupils appear to be lit as well. This creates the illusion that the carved figure has life and energy. The style of the *Marae* studio artefacts stationed as they are relative to the two seated people creates the illusion that the rituals of

the studio are mediated by and to some extent constituted by a divine and higher Maori order of things.

The light blue background in the *Marae* studio invites a mood of quiet reflection and a desire for gentleness. A gentle examination is further encouraged through Hone Edwards' gentle, courteous, obliging, and respectful on-screen manner. Edwards' facial expression communicates happiness. He is seldom seen surprised, fearful, sad, angry, or disgusted. His spectacles are not overbearing like Paul Holmes' spectacles, and do not hide his eyebrows that are in a normal position that communicates that he has no comment to make in an interview. Only occasionally does Edwards take his gaze off the interviewee. He has a strong upright posture in the studio chair and he is bent slightly forward in the chair to suggest that he is comfortable with the interviewee and what the interviewee is communicating both verbally and non-verbally. The notion of comfort is transmitted further through Edwards' squared shoulders that are not hunched up like Ian Fraser's are on the left in Figure 28. Edwards' elbows are resting lightly on the desk near the edge, his arms are held slightly above the desk-top, and his hands are close together in front of him closing the space between himself and the interviewee. Hone Edwards appears comfortable and in control.

Hone Edwards has a resonant but gentle voice with which he extends his image of control. He never uses a high pitch in his voice. He makes very few speech errors and he has no discordance in his speech. His tones are pure and project an image of emotional and psychological stability.

Edwards white jacket, dark coloured shirt, and matching necktie create a barrier between himself and his interviewees. White as a colour suggests total reflection. White absorbs no other colours from the colour spectrum. White is hygienic, clinical, and neutral. Edwards' clothing and clothing colour has the effect of disassociating him from the divine order created by the men in the newsroom, and by Paul Holmes for example.

Locating Edwards' archetypal function in the King's Court can be approached by considering the mediating function that *Marae* plays between the Pakeha

regime of truth and Maori regime of truth. As noted above *Marae* is replete with Maori symbolism and this symbolism is projected from within the Pakeha regime of truth. The rituals of *Marae* noted above project the illusion that the programme is a part of the Maori order of things constituted by a Maori regime of truth. However, *Marae* is constituted by TVNZ, which is at the centre of the Pakeha true discourse and *Marae* must be seen as contributing to the maintenance of the Pakeha order of things. To this way of seeing the ambiguity in the programme and of the examiner, Hone Edwards is an innovative nuance articulated by Hermes the God of lies, liars, and communication. Hone Edwards can be seen as Trickster who fools Maori into making confessions of a particular style from deep within the Pakeha regime of truth. The nature of the *Marae* examination and the confessions that interviewees make will be looked at more closely in the analysis in later chapters. Like Hermes, Edwards is very charming and through his discourse he seeks the affection of the people that he aims to deceive.

The manner in which charm is exercised in *Fraser* through the discourse of ritual can be seen as another one of Hermes' nuances. On *Marae* Sykes projects the qualities of a Ruler and a Warrior. On the *Fraser* programme Iti projects the qualities of the Destroyer archetype. How these particular archetypal positions are established will be explained more fully in the analysis chapters that follow this one that aim to describe separately the archetypes of the Hero and the King's Court in television media. Archetypal projections are magnified or minimised in the context of the total rituals of the television media projection. In Figure 28 Ian Fraser the anchor for *Fraser* can be seen interviewing Maori activist Tame Iti. The *Fraser* studio frames the examination against pictures in the background of a city harbour at night that shows light reflecting off water. To this extent elements of the *Fraser* studio are similar in style to the *Holmes* studio. For example, *Fraser* displays motif used by the Pakeha regime of truth. No Maori motif is shown except for the motif displayed on Tame Iti's person. Tame Iti's verbal and non-verbal modes of communication contradict the style of the *Fraser* studio whereas Annette Sykes harmonises with the *Marae* rituals. In *Fraser* the contradictions are magnified by extreme

close-up shots of Tame Iti's face and by allowing Iti to speak without interruption for lengthy periods of time.

Ian Fraser seen on the left in Figure 28 is an experienced examiner. His overall style of communication is to draw close to the interviewee to make them feel comfortable and relaxed enough to answer his direct questions. Fraser has a happy facial expression and his eyebrows make no comment. His gaze is fixed on the interviewees during the examination that shows that he is very interested in what they are saying. Fraser's voice has pure tones and he makes very few speech errors.

Fraser's appearance is not as elegant as the other television media anchors. His grey suit projects neutrality and harmonises with the other winter colours in the studio. However, Fraser looks to be holding a poor posture in his chair. His suit looks too small for his large frame. The keyhole shape of the studio desk physically positions him close to Tame Iti.

Fraser's examination style is not as confrontational as that of Paul Holmes for example. He does not seek to create a confrontational exchange.

6.3.2 Inquisitions from the [battle]field

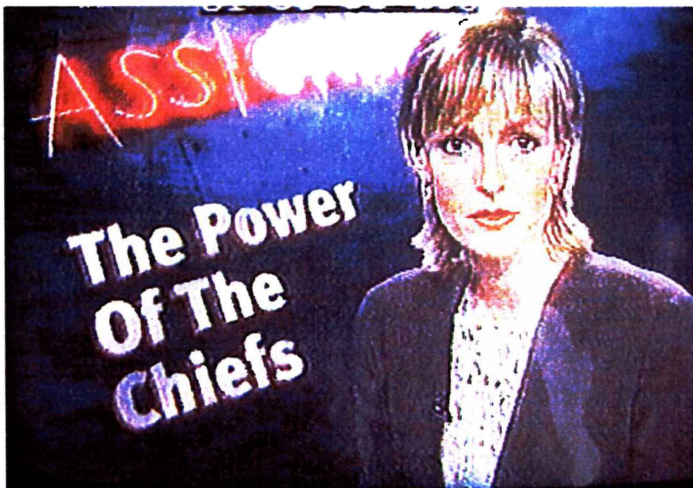
The *Assignment*, *60 Minutes*, and *Frontline* programmes that feature in the corpus of data, with the exception of a few minutes of studio orientation from an anchor shown in Figure 30, Figure 33, and Figure 32 respectively, for the greater part consist of pre-recordings of investigation and interrogation from the field. The field is any location beyond the TVNZ television media programme studios. Field examinations that rely to a lesser extent on the polyphonic rituals and discourse of a studio demand that the trickery and charm required to obtain confessions from interviewees be located more with the examiner and the natural features within which the examination is conducted.

Without the archetypal symbolism established in studio examination locations to tap into the collective unconscious *Assignment*, *60 Minutes*, and *Frontline* rely more on the orientation sequence, the re-configuration of the verbal and non-

verbal communication work and skills of the field reporters, and the negotiation of a favourable location.

Susan Wood introduced the *Frontline* item that was broadcast on the 8th May 1994 shown in Figure 32, and the *Assignment* item that was broadcast on 18th May 1995 shown in Figure 30. Wood's work in these items is significant because of the intertextual link that her image makes to *Holmes* and to the Ruler archetype identified above in the discussion of the *Holmes* programme. In Figure 32 she can be seen wearing a red jacket as she is in Figure 26. This continuity helps to thread and consolidate these archetypal links.

Figure 30. Susan Wood providing orientation to *Assignment*, TVNZ BFN P157074, *Assignment*, 18.05.95 Thursday, 19.30.00.



In Figure 30 Wood's image is juxtaposed with the word "Assignment" in capital and bolded red letters that identify the name of the programme. The name of the item that Wood is orienting appears in the lower left portion of the frame is called "The Power of

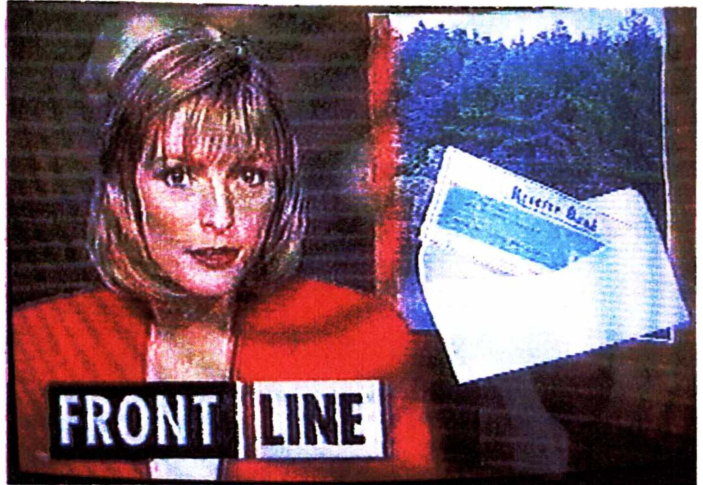
the Chiefs." These images are laid on a deep blue background and together they project the winter palette. In this introductory sequence the words "power" and "chiefs" make an archetypal connection to the Hero and the King's Court.



Figure 31 Left. Susan Wood providing orientation to *Assignment*, TVNZ BFN P157074, *Assignment*, 18.05.95 Thursday, 19.30.00.

Figure 32 Below. Susan Wood *Frontline*, TVNZ BFN P143916, *Frontline*, 08.05.94 Sunday.

In Figure 32 the *Frontline* item that Wood is introducing is signified not in words but with the picture of a cheque that is only half wedged on an angle into a white envelope. The picture of the cheque and the envelope is juxtaposed with



a background picture of a portion of forest. This imagery has intertextual connections to the fiscal envelope proposal that emerged from the media during 1994 as being a proposal that was favoured by Government as future policy for settling Treaty of Waitangi claims. The amount in New Zealand dollar terms that the then National Government proposed to cap the fiscal envelope at was one billion dollars. Television media in 1994 and 1995 occasionally represented issues relating to the fiscal envelope with the moving picture images of a person's hand writing out with a pen the numerical amount on a cheque for the value of "1" followed by a series of zeros. The picture of the forest in the background has connections to that part of the Treaty of Waitangi, namely Article 2 that specifies the resources over which Maori would retain ownership and custodianship after 1840, after the signing of the Treaty of Waitangi. The forests were one of the resources that were specified in the Treaty of Waitangi in Article 2. The pictures in Figure 32 signify the archetypal conflict between Maori and the Crown, and between intuition and thinking. In Maori ontology forests retain more than a commercial, recreational, and aesthetic value. To Maori the empirical forests signify Tane Mahuta the god of the domain of forests.

Figure 33. Ross Stevens providing orientation to 60 Minutes, TVNZ BFN P153237, 60 Minutes, 05.02.95 Sunday, 20.01.57.



The orientation provided by Ross Stevens shown in Figure 33 in the *60 Minutes* item broadcast on the 5th February 1995, the night before Waitangi Day 1995, shows more archetypal symbolism that taps into the collective unconscious. In Figure 33 Ross Stevens is on

the far right of the frame. The other two people shown in the frame are Maori activists, representing the Maori regime of truth, Mike Smith on the left and Ken Mair wearing a red cap in the middle. Ross Stevens clothing connects him to the Ruler archetype and also to a number of the other male anchors in the TVNZ television media studios. The title of the item "Once Were Radicals" shown in the top left-hand portion of the frame is displayed in red bolded capital letters. The title "Once Were Radicals" intertextually links the item archetypally to a film released in 1994 called *Once Were Warriors* (1994). The film *Once Were Warriors* was based on a novel by Maori novelist Alan Duff. Alan Duff, a Maori celebrity, is outspoken about the high levels of underachievement, high levels of physical and psychological abuse, poor socio-economic conditions that plague many Maori communities that he attributes to predominantly, poor Maori leadership. Duff reasons that poor Maori leadership within Maori communities is conditioned by Maori patriarchy and the patriarch's adherence to organisational values that are fundamentally pre-European, and therefore fundamentally irrelevant, but suit the patriarchs' self-serving needs. He wrote the book called *Once Were Warriors* (1990) that is not at all about Maori patriarchs but about their Maori victims who are also their family members. The film, following the book, graphically illustrates family violence and abuse, and suicide. It shows a community of Maori city dwellers whose male members either operate within or according to the behaviours prescribed by gangs. They treat the people who

would normally rely on them for encouragement and support, as objects for abuse. The character in the film in which much of this Destroyer archetype is reposed, is a thug called Jake Heke.

The film *Once Were Warriors* (1994) sets to work a cast composed entirely of Maori actors of various ages and various skills. The themes are juxtaposed with Maori symbols such as the haka, or Maori war dance, moko, or facial tattoos that signify Tu Matauenga the ancient Maori god of war. The *60 Minutes* item has juxtaposed the archetypal and particularly the Destroyer archetype signified in the film as Jake Heke with whom the Pakeha regime of truth regards as radicals, or people whose actions threaten the true discourse. In the introductory sequence to the *60 Minutes* item at hand, Mike Smith and Ken Mair signify the Destroyer archetype.

6.3.2.1 *Examinations in the park*

Figure 34. Ross Stevens interviewing Maori radical Ken Mair, TVNZ BFN P153237, *60 Minutes*, 05.02.95 Sunday, 20.01.57.



Figure 34 shows Ross Stevens interviewing Ken Mair in a park. The examination is set in a natural but tidy location. The park appears as though it is well cared for. The grass is green and mown, and the mature trees are pruned.

Both men are comfortably seated on a low fence made out of posts. The autumnal colours that the location gathers, including the green and khaki shades in Ross Stevens' clothing in Wright's (1998) view suggests that investigative work is going on here. Stevens in undertaking research for the item is actively involved in litigation and criminal work "gathering all the evidence and building a solid case, before handing it to a Winter-linked barrister, whose talent would be in distilling it with the utmost objectivity and presenting it with precision and flair" (p. 123). Wright (1998) also observed that

people who are associated with autumnal colours prefer to be rural based more than urban based.

Figure 35. Close-up shot of Ross Stevens interviewing Ken Mair, TVNZ BFN P153237, *60 Minutes*, 05.02.95 Sunday, 20.01.57.



Ross Stevens is a Trickster. He performs three distinct activities in the *60 Minutes* item that contribute to an examination of Maori radicals. First, he anchors the item. As the anchor he performs the work of the “Winter-linked barrister” (Wright, 1998, p. 123) who

distils his findings and turns the findings into objective reality. Second, he performs the work of a voyeur who observes through a moving picture camera the actions of people and the places that they inhabit. In the activity of voyeurism, Stevens is also narrating and therefore providing through speech an abstraction to the iconic pictures that are being shown. Third, in interviewing Maori radicals Stevens is subjecting Maori radicals and at the same time providing them with the opportunity to objectify themselves.

In eliminating the ritual and symbolism inherent in a studio examination, field interviews require interviewers to be more facilitative in an investigation. The position of Steven’s eyebrows and facial expression that are seen more clearly in Figure 35 project puzzlement. His gaze is direct which communicates to the interviewee that he is very interested in their responses to his questions. The symbolic use of space and the creation of barriers in a studio are denied in the field. Stevens’ is able to physically draw closer to Ken Mair to create a measured degree of intimacy that he perceives to be required in the interview in order to initiate a response to his direct questions.

6.3.2.2 *Examinations at the Marae*

The *News* examination of Treaty settlement issues in 1994, 1995, and 1996 were located within marae or outside the palisades of marae but within view of marae buildings and facilities. Barlow (1991) explains that the “marae is a symbol of tribal identity and solidarity” (p. 73). In Aotearoa/New Zealand there are approximately 300 marae that are each affiliated to a particular iwi, or tribe, or confederation of tribes. Barlow (1991) further explains that typically the marae

consists of a carved meeting house, a dining hall and cooking area as well as the marae area or sacred space in front of the meeting house (p. 73).

In regard to the carved meeting house Barlow (1991) further explains that

Although the whare whakairo [carved ancestral house] was originally constructed after the bodily form of our primeval parents, Ranginui and Papatuanuku, in their nuptial embrace, it has become more popular in contemporary thinking to regard the whare whakairo as representing important tribal ancestors (p. 179).

The carved meeting houses are not only symbols of the archetypal ancestors of Maori tribes, they are also facilities in which people gather and live. In accommodating different hui or gatherings, Maori people literally live within the body of ancestor to which the house represents.

The main ridge pole (taahuhu), the rafters (heke), and the barge boards (maihi) represent the backbone, the ribcage and the outstretched arms of an ancestor. The tekoteko or carved figure on the front gable of a house represents the ancestor whose name the house bears. However, the structure of the house symbolizes the state in which Ranginui and Papatuanuku and their children dwelt together in the spirit realm when the conflict began to arise. The earthen floor of the house is Papatuanuku or Earth Mother, and the posts (poupou) represent the children poised in the act of separating their parents (p. 179).

On the 18th January 1995 *News* reporter Jodi Ihaka can be seen in Figure 36 reporting on the outcome of a fiscal envelope consultation hui from outside a marae in Te Kao in the far north in Aotearoa/New Zealand. Archetypal symbols of Maori mythology fill the frame. A meetinghouse can be seen in the top left hand portion of the frame. A carved poupou (post) can be seen directly behind Jodi Ihaka and alongside that the marae atea, or sacred space in front of the meetinghouse. Jodi Ihaka's surname is a prominent Maori name from the community from which she is reporting. Jodi Ihaka is more than a Maori *News* reporter. She is highly likely to be a descendant of the ancestors which the marae from where she is reporting symbolises.

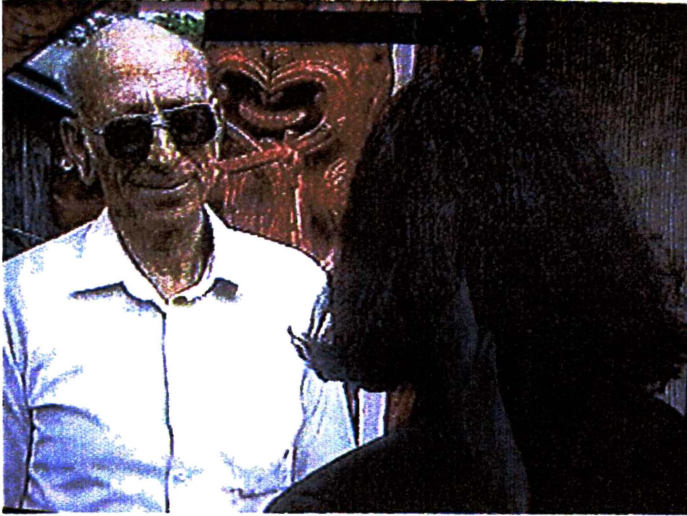
Figure 36. Jodi Ihaka reporting by satellite from Te Kao, TVNZ BFN P152683, *Network News*, 18.01.95 Wednesday, 18.09.27.



The connections that television media makes to Maori archetypal motif, and especially to the symbols of the marae in the process of examination into Treaty settlement issues, is replete in the corpus of data. The Maori archetypal motif probe

the dominant Maori archetypes of the collective unconscious in which the marae can be explored as the archetypal centre of the self. Television media reporters archetypally symbolise the young initiate Warriors who are sent out to understand the world and themselves and to report back as Luke was in *Star Wars* and Lancelot was in the Arthurian legends. In *Star Wars* greater understanding and personal development was achieved through learning about the force. In Lancelot's case growth and renewal was to be achieved by locating and returning the Holy Grail to Camelot. In television media, the force and the Holy Grail are symbolised by the truth, the objective realism that is articulated through the oral modes of television.

Figure 37. Jodi Ihaka interviewing Ranginui Walker, TVNZ BFN P155155, *Network News Close Up*, 20.03.95 Mo, 18.32.48.



In Figure 37 Jodi Ihaka can be seen interviewing Maori academic, Sage, and organic intellectual Ranginui Walker outside the palisades of the University of Auckland Marae. The Sage qualities that Ranginui Walker projects in television media will be explained more fully in the

analysis chapter of the Sage archetype. What the item shows that is of significance to this chapter is the facilitation, mediation, and examination work undertaken by Maori examiners for the archetypal centre of the Pakeha regime of truth. The Maori examiners through their work actively condition and disclose through television a truth about the Maori regime of truth. Hone Edwards, as I have shown previously performs similar work, but from within the TVNZ studios.

6.3.2.3 *Examining Maori in their homes and at their places of work*

The further extent to which the disciplinary power of Pakeha television media can be seen to probe into the Maori regime of truth is evident in the *Assignment* item broadcast on 18th May 1995 called 'The Power of the Chiefs.' Susan Wood shown in Figure 30 provided orientation in this item. An early indication that the subject matter for the item was Maori chiefs rather than Pakeha chiefs can be seen in Figure 31 with the picture of the carved head in the bottom left hand section of this frame from the introduction. Figure 38 shows the reporter for the item Terence Taylor interviewing Robert Mahuta at his place of work. In Figure 39 Taylor is interviewing a Tainui beneficiary at the kitchen table of the beneficiary's home.

Robert Mahuta was at the time of this study the chief negotiator for the longstanding Tainui Raupatu (confiscation) claim against the Government of New Zealand. Tainui is an iwi (tribe) that is geographically located in the region

between Auckland and Taupo in the North Island of Aotearoa/New Zealand. At the time that this item was produced the tribe had already agreed to accept the Crown's offer of a settlement package of approximately NZ\$220M in value. The package compromised mostly physical assets as opposed to cash. Figure 38 shows Terence Taylor interviewing Robert Mahuta at Hopuhopu. Hopuhopu used to be a New Zealand Army base. Hopuhopu land forms part of the approximately 1.2 million hectares of land that was confiscated by the Crown in the 1860's. The ownership of the facility that comprises mostly land and buildings was transferred back to Tainui as a part of their settlement package. The tribe use the facility as an administrative, educational, conference, sport, and leisure centre. One of the administrative functions undertaken by the tribe at Hopuhopu involves ongoing research and ongoing negotiation for other claims that arise out of the confiscation of tribal lands by the Crown during the 1860's and the effects of colonisation that the tribe has suffered as a result of confiscation. Hopuhopu is a busy place, and a Maori place.

Figure 38. Terence Taylor interviewing Robert Mahuta, TVNZ BFN P157074, *Assignment*, 18.05.95 Thursday, 19.30.00.



Robert Mahuta was selected by the producers of the item as a chief and as someone to profile within the programme. Figure 38 shows Robert Mahuta facing the camera, and Terence Taylor with his back to the camera. Mahuta's folded arms show that he is in

control. He looks focused if not angry. Taylor has a gentle and facilitative style of interviewing. Taylor's style was also displayed in the interview that he had with a Tainui beneficiary who is a person who has genealogical links to the tribal ancestors and therefore access to the Tainui estate. Figure 39 shows a frame from this interview. This interview was undertaken in the beneficiary's home.

Figure 39. Terence Taylor interviewing a Tainui beneficiary, TVNZ BFN P157074, Assignment, 18.05.95 Th, 19.30.00.



Summary

The analysis of television media genre in this chapter has shown that the rituals that control the discourse of television media can be understood as the application of disciplinary power. Disciplinary power through examination and confession can be seen to discern the ritualistic style and activities of the television media genre in this study.

The disciplinary power of television media is a symbolic display. The subjectification and objectification of interviewees is articulated through the oral modes of television. Televised disciplinary power is dramatic, entertaining, active, iconic, ephemeral, social, rhetorical, and metaphoric. These qualities not only admit a particular archetypal reading of television media, but the analysis allows the conflict between Maori and non-Maori to be read in conjunction with Foucault's notion of regimes of truth.

Chapter 7: The Magician the Projector

Introduction

At the level of the psyche the function of the Magician is to continually heal and transform the King's Court to prevent the Ruler from becoming too rigid. The Magician therefore acts as an agent of regeneration and renewal, for oneself and others (Pearson, 1991:59). The Magician undertakes regeneration and renewal by transforming reality. Reality is transformed not by changing reality as such but by changing consciousness and therein people's re-presentation of reality.

At the level of the quaternio the function of the Magician is to heal the wounded Ruler. Good Rulers should take responsibility for their symbiotic relationship with the Kingdom, knowing that the state of the empirical wellbeing of the Kingdom that they rule reflects and affects the state of the psychic wellbeing of the people who rely on good rulership. Rulers however, have shown not to be good at healing themselves, that in turn causes Kingdoms to falter (Pearson, 1991:193).

Magicians use powerful symbolic imagery to make suggestions to people. In a market economy the power of the Magician can manipulate people through illusion, lies, imagery, and entertainment to buy products that they do not need. Commercial enterprise has shown to be adept at making consumers wants exceed the consumer's capabilities to buy (Pearson, 1991, p. 59).

There is considerable overlap between the image of the Sage and the image of the Magician. The Sage and the Magician have different interests however. The Sage seeks to comprehend the unthought in what they perceive. Magicians seek to transform the unthought. In mythology Court Magicians often served as advisors to Rulers, as Merlin did to King Arthur.

As was observed of Merlin in the movie *Merlin*, Magicians often choose to work alone. This means that the image of the Magician can fade from people's consciousness if they are infrequently seen while the effects of their work continue. The responsibility for the Magician's work can therefore be

overlooked, as can the changes that take place in people's re-presentations of reality. Without the knowledge that the Magician is present and active in society, without understanding the role of the Magician therein, the effects of the Magician's work might be detected, but not well understood as being magic (Pearson, 1991, p. 194).

People who claim the Magician role in society have often been known by names as diverse as shaman, witch, sorcerer, healer, fortune-teller, priest, or priestess. The Magician is therefore archetypal and autochthonous. In the modern world, Magicians may be known as doctors, psychologists, organisational development consultants, or even marketing wizards (Pearson, 1991, p. 194). On the issue of marketing wizards Pearson notes that:

the use of advertising to divert people from their journeys to mindless consumerism is a major source of evil sorcery in our time (Pearson, 1991, p. 94).

The value in Pearson's work is that she reminds her readers that the Magician continues to be involved in the application of power and knowledge in regimes of truth that is detected in the clinic, in the infirmary, and down town. Assuming that these observations hold true in Aotearoa/New Zealand strongly suggests that this country may not only be in the grip of the Magician, but that the Magician could have a significant hand to play in the impasse between the Pakeha regime of truth and the competing Maori discourse.

This chapter explores the role of the Magician in the television media projections of the Treaty settlements process in Aotearoa/New Zealand between 1992 and 1996. The task is a tricky one because the discourse of the Magician is not seen or heard in the corpus of data. The discourse that projects the image of the Sage for example, is evident in the data as was explained in Chapter 10. The discourse that projects the image of the Fool is evident in the data explained in Chapter 11. The discourse, and therefore the image of the Magician like that of Merlin played by Sam Neil in Figure 15 is not evident in the data which suggests that the Magician is unseen on television media.

The method in this chapter, following on from the discussion about Hermes the God of lies and illusion explored in Section 4.1 and Section 4.2 in Chapter 4, is first to assume that the television media data does not reverberate *with* images of the Magician because television *is* the Magician. The discursive activities of television: the production, the distribution, and the consumption of television projections are heavily invested with the Magician. Television is symbolic imagery *par excellence*.

The second part of the method for this chapter concerns what will be discussed and how the discussion will be organised. The following question is asked for the purpose of providing sufficient support for the proposition that the television media coverage of the Treaty settlements process including all of the analysis in previous chapters, is magic.

11.1 How are the Hermetic qualities reflected in television media?

In Section 4.1 in Chapter 4 Hermes was explored as communicator, as trickster, as god, as philosopher, as negotiator, and as sophist. In Section 4.2, following on from the logic of Section 4.1, the Hermetic qualities in the medium of television were explored in relation to the following themes: Hermes the communicator and the return of the lost storytellers; Hermes the trickster and the transformation of the viewers mind; Hermes the messenger god; Hermes the philosopher of incompleteness; and, Hermes the negotiator in the gentle art of seduction. Following on further with this pattern of discussion this chapter will be organised under the same headings as Section 4.2 with the purpose of exploring the above question.

In Section 11.1 in following the line of argument of Postman (1985) and Postman and Powers (1992) all references to the news and to television viewers' understanding of the news, refers also to television media as television media has been defined for this study. Throughout this thesis television media has referred to the *News* plus segments from current affairs programmes and news extension programmes such as *Holmes*, *60 Minutes*, *Frontline*, and *Close-up*. As was noted in Chapter 6 in exploring these different programmes as distinct genre within an order of discourse the medium of television through

the oral modes of communication re-presents reality in such a way that the distinctions between the genre are only subtle distinctions. For example, the musical introduction to the *News* is not only similar in style to the musical introduction to *Assignment* or *60 Minutes*, but each musical score also works to create similar effects: to notify the television viewer that the world of symbolism is at hand.

11.1 How are the Hermetic qualities reflected in television media?

Postman and Powers (1992) note that when people are asked, "What is the news?" their most frequent answer is that the news is "what happened that day" (p. 13). But Postman and Powers contend that this is a silly answer even for people that provide it when in any given day an incalculable number of things happen. Even when the above definition is modified to read that the news is the "interesting and important things that happened that day" we are unable to explain how it is that what we come to experience as the daily television news emerge from the incalculable number of things that happened.

Postman and Powers (1992) view the "interesting" (p. 14) and "important" (p. 14) criteria for defining television news as being too judgmental. For them the news does not inhere in actions and events but the actions and events of the day are selected by some criteria to inhere in the news. Postman and Powers point to the objective reality ontology that many people possess which is reflected in their held belief that the news is always out there waiting to be gathered or collected (p. 14). Television news however, like reality, is mediated in pictures and language. Television news is made on the basis of what a journalist and the news company thinks is important and is good for the television ratings. The news is a reflection more of the editor who selects the story and connects it to the television screen than it is of the truthfulness and therefore the newsworthiness of the action or the event which is being reported. As Goodwin (1995) notes, news standards "are derived from the broadcasters, not the world they seek to represent. And when television offers a photographic reflection of it, the whole truth and nothing but the truth may not be the result" (p. 44).

11.1.1 Hermes the communicator and the return of the lost storytellers

Paris (1990/1995) has suggested that Hermes' communication, like music, produces in us mysterious effects. And that Hermes speech is filled with accent, nuance, tone, fear, passion, and desire. Postman (1985) has noticed that television news "provides a new (or, possibly, restores an old) definition of truth. The credibility of the teller is the ultimate test of the truth of a proposition" (p. 101). Credibility on television refers to the impression of sincerity, authenticity, and attractiveness that is conveyed by the actor or by reporter (Postman, 1985, p. 102). This is an important matter for television media. If it is the case that the credibility of the people on television media usurps the viewers' knowledge of television reality as the criteria as to the truthfulness of television media projections, then the subjects of the news such as political leaders, business leaders, the police, need only to be concerned about being seen as sincere, as authentic, and attractive to a mass audience, rather than as the vehicles for truth. Their mediatised verisimilitude rivals their mediatised connection to reality as criteria for truthfulness.

11.1.2 Hermes the trickster and the transformation of the viewers' minds

The moving colour pictures of television news provide the trickster with the opportunity to transform and transgress a mass audience's impressions of what is real and what is true. In the same way that Postman (1985) is able to say that today, on television commercials, "propositions are as scarce as unattractive people," then I am saying here that today on television news, propositions are as scarce as unattractive people. For like the television commercial, television news brings together in compact form all of the arts of show business – music, drama, imagery, humour, celebrity, and brevity. Postman and Powers (1992, p. 14) remind us that the constant obstacle in television journalism is time. They refer to both the constraints imposed by time in capturing a story, but also the amount of time that a story is given on air. The imposition of time is what makes the realism of television news most like the realism of television commercials. As Postman (1985) says:

This perception of a news show as a stylized dramatic performance whose content has been staged largely to entertain is reinforced by several other features, including the fact that the average length of any story is forty-five seconds. While brevity does not always suggest triviality, in this case it clearly does. It is simply not possible to convey a sense of seriousness about any event if its implications are exhausted in less than one minute's time (p. 103).

Disturbingly, Postman (1985) goes on to state that:

In fact, it is quite obvious that TV news has no intention of suggesting that any story has any implications, for that would require viewers to continue to think about it when it is done and therefore obstruct their attending to the next story (p. 103).

What television news can at best provide us with is a sense of the seriousness of for example, a natural disaster, a war, a homicide, a moment of civil unrest. Television news as stylized entertainment cannot move viewers to the point of wanting to lend their full weight to support a serious situation. In fact the television producer does not want us to do anything except continue to be entertained by the balance of the show. "In any case," states Postman (1985):

viewers are not provided with much opportunity to be distracted from the next story since in all likelihood it will consist of sonic film footage. Pictures have little difficulty in overwhelming words, and short-circuiting introspection (p. 103).

The gravity of any fragment of news is either defused by an instantaneous retreat to another story, or to a commercial break that renders the news by and large, banal. The news is after all a practical business and the practical form of the news undermines any claim to it being a domain of serious public discourse.

Irrespective of the nature of pictures that I considered in Section 4.2, namely that they: speak only in particularities rather than universals; are limited to concrete representation; do not embody a concept about the world except through the language of words; on the face of it do not deal with the unseen,

the remote, the internal, the abstract; and, provide us with only a snapshot, pictures have little difficulty in overwhelming Apollonian thought. Pictures are an imaginative and intuitive signification of reality, but the imaginative processes that they invite in us, as Postman points out need not document the point of a story. Pictures are so important for retaining the viewers' attention that almost any picture from a given paradigm of pictures will suffice. "Neither is it necessary to explain why such images are intruding themselves on public consciousness. Film footage justifies itself, as every television producer well knows" (Postman, 1985, p. 103).

11.1.3 Hermes the messenger god

Hartley (1994) informs us that understanding the signifying discourses of television news: pictures and words, as with other discourses is provided by a semiotic analysis. He notes that television news discourse "is made of signs combined together by means of *codes*" (1994, p. 8). Hartley's recommendation therefore is that in understanding an "object," in this case television news, we should attempt "to look at the object in its relationships, and not to seek to explain its workings by reference to something completely different" (1994, p. 15).

The text can work its magic without the author standing there telling you what s/he intended, and so it should be possible to do without the author to work the magic out (Hartley, 1994, p.15).

So it is with television news signs (the signifying discourse, and what it is that is being signified). Television news signs cannot be understood by reference to the objects, notions, ideas, etc. that they seem so naturally and transparently to stand for. In other words, the make-up of a television sign, the way that the sign relates to other signs, and the way that the sign does the job of signifying are not determined by the external referent of the sign. Instead individual signs are determined by the internal structure of the sign system, and then by the relationship that exists in use between that system and the reality that the sign system maps. Hartley offers as an example the concept (signified) brown.

There is nothing in nature to say exactly which segment of the colour spectrum is meant by 'brown'. The concept 'brown' depends not on the colour in nature, but on the way the spectrum is divided up in any particular language: 'in order to know the meaning of *brown*, one must understand *red, tan, grey, black, etc.*' [Culler, 1976, p. 25] (Hartley, 1994, p. 17).

In other words we need to understand the signifying discourses of television news in relation to the paradigms and syntagms of television news pictures and television news words.

11.1.4 Hermes the philosopher of incompleteness

The arbitrariness of the signifier in relation to the signified means not only that they are distinct but that television news is replete with metaphor. As Hartley (1994) notes in regard to television news:

you cannot divide them [signifiers and signifieds] from one another because there is no pre-existing concept which is simply 'named' by a signifier. Concepts, or signifieds, are not natural, given entities corresponding to distinct parts of the world out there. Signifieds are just as much a part of language as signifiers (Hartley, 1994, p. 16).

Television news signs are not transparent windows on the world. They are more like the map of the contours of the world. Using the map as a metaphor in relation to the terrain the map outlines, Hartley explains that:

A map differs from the terrain it indicates in very obvious ways, without ceasing to maintain a relationship which allows us to recognize the terrain through it. But in order to find our way about with a map we have to understand its own distinctive codes, conventions, signs and symbols. A map organizes, selects and renders coherent the innumerable sense impressions we might experience on the ground. It does not *depict* the land, since water is not blue, hills and fields are not brown and green, and neither natural contours nor social boundaries are visible in the way they are shown on a map (1994. p. 15).

Clearly television news, like a map, is an abstraction from reality. Each translates their relative realities into autonomous systems of signs and codes, proposing ways in which the various and contradictory phenomena that they represent can be artificially categorised, classified and differentiated.

11.1.5 Hermes the negotiator and the gentle art of seduction

Postman (1985, p. 135) remarks that the images of advertising provide a form of therapy, which explains why so much of it is charm, good looks, celebrity and personal disclosure. The peek-a-boo abstractions of television news serves much the same function simply because the format is the same as that of the television advertisement.

They provide a slogan, a symbol or a focus that creates for viewers a comprehensive and compelling image of themselves (Postman, 1985, p. 135).

“We are not,” says Postman, “permitted to know who is best at being President or Governor or Senator, but whose image is best in touching and soothing the deep reaches of our discontent” (p. 135).

11.1.6 Hermes’ mercurial seductiveness in speech

Postman and Powers (1992) consider what Americans can expect in the presentation of television news that make it seductive, credible, and entertaining: a high-priced anchor; a fancy opening; music sounding as though it was composed for a Hollywood epic; the anchor appears like the very best among the gods or goddesses sculpted on Mount Arbitron (pp. 32-33). Postman (1985) notes that in America viewers do not regard the custom of punctuating the news with music as anything out of the ordinary. This further illustrates the extent to which the news is entertainment as opposed to serious public discourse. When there is no music viewers are prompted to believe that there is something seriously wrong like a power cut, or the television station has been over-run by thugs, or a news flash. News with music on the other hand assures the viewer that despite the gruesome news occurrences of the day, there is nothing to be greatly alarmed about (pp. 102-103). Lullabies have always worked their magic.

Crafts people have been at work on the anchor to create the illusion of calm omniscience. The anchors are well-coiffed and positioned in lighting to highlight their hair and to hide the wrinkles. Colour experts have elaborated the anchor's complexion. Short anchors are raised in their chairs. Taller ones are lowered. Arbitronian cheek bones are highlighted and baldness is not shown if in fact people with baldness are hired at all. Ideally Arbitronians require little conditioning. It is much easier to recruit anchors that demand little technologising. Retiring older anchors who are demanded by viewers because of the celebrity status that they have achieved is difficult however short, fat, wrinkled, bald, and generally unattractive they may have been or become. Exhausted celebrity anchors override the Arbitronian good looks (Postman & Powers, 1992, pp. 32-33).

Good looks and good celebrities are recruited, trained, conditioned, and positioned to what the viewers want. Postman and Powers (1992) point out that some television news companies undertake focus groups where viewers are shown video footage of anchors and reporters and are invited to consider which they prefer to watch. In this type of testing the news company is looking for an emotional rating (pp. 33-34). Experience, ability, and sincerity can have little to do with reading or reporting the news. Postman and Powers (1992) state that "If you can read news convincingly on television, you can have a successful career as an anchor...it is almost impossible for the viewer to figure out which anchor knows his stuff and who's faking it" (p. 31). What is more it would seem is that it does not really matter as long as credible connections are maintained with the viewers.

In speaking their prefaces and epilogues to news items Postman (1985) considers that we should not be surprised that newscasters, reporters, and anchors do not shiver or grimace, or show any emotion whatsoever. This show of non-emotion in the context of horror and humour enhances the non-reality of the pictures and the credibility of the newsroom family. Viewers after all are not permitted the opportunity to sink into thinking mode. High entertainment value means that the television news viewing audience, like that of a high rating Hollywood epic viewing audience, are to be reminded that there is in the

images of heartache and despair, nothing greatly to be alarmed about. The assuredness of non-reality is seriously threatened and likely to attract negative feedback and a fall off in television news ratings if the anchor is seen to show signs of empathy, and even authentic understanding to the content of the news show (pp. 103-104).

Summary

The *News* does not inhere in actions, events, or people. The objective reality ontology exercised by television viewers makes it logical for them to suggest that the *News* does inhere in actions, events, and people that are contained in the *News* show. The first stroke of magic in television media is to open up the epistemology based on the ontology of objective reality, and a whole raft of truth claims thereafter for television viewers to be able to say that what they encounter as news is really real. Maori people are really like that. What is really real is that actions, events, and people inhere in the *News* based on the criteria for entertainment rather than the criteria for truth.

The second stroke of magic involved in the *News* is to project entertainment as truth when in actuality there is no truth, only entertainment. Television media appropriates all of the oral modes of communication in the projection of the *News*. So too does Vaudeville, Hollywood, the *Sesame Street* producers, the *60 Minutes* producers, and television commercial producers.

The third stroke of magic given the gravity of the implications of many of the *News* show actions and events is to keep television viewers glued to their seats rather than marching on the streets. Television viewers are not shown enough of a natural disaster, or a war, or of civil unrest for them to want to do anything about it. Television is unable anyway to project the seriousness of an occasion in the way that can be achieved by actually being there. The instantaneous mode of television compromises any sense of seriousness that viewers may have by quickly retreating to other entertaining projections.

The fourth stroke of magic that is performed by television media is to suggest to the television viewer that media projections re-present things that are representable whether they be called truth, entertainment, fragments, or

whatever. All the work about showing, about telling and about sounding is to a considerable extent a function of the television sign system that like a map outlines the real contours of the land. Like the map, the television projections can never be the real. More so however, more tricky and much more hidden coming from the field of semiotics is the understanding that in mapping social artefacts the signified is as much mapped, is as much a social artefact as the signifier that television viewers believe is the reality that is mapped. In other words television media projections have their own way of mapping a map. For example, pictures of women or of men's clothing can map the concept woman or the concept man as social artefacts.

The fifth stroke of magic is that credibility and serious good looks on television media have overwhelmed serious public discourse as the criteria for honesty. If a *News* anchor looks and sounds honest and credible in the eyes and ears of the television viewer, then they must be telling the truth.

Chapter 8: Projecting the Destroyer Archetype

Introduction

This chapter explores the discourse of the Destroyer archetype projected in television media in relation to Treaty settlements. In this chapter, and in subsequent chapters that explore the discourse of the archetypes of the Hero and the King's Court, discourse will continue to be understood as "ritual" (Foucault, 1984, p. 121). For Foucault (1984), ritual defines "the whole set of signs which must accompany discourse" (p. 121). Foucault (1984) suggests that signs might include the gestures and the behaviour of speaking subjects, and the circumstances under which the communication acts take place. In Chapter 5 and in Chapter 6 verbal modes of communication and non-verbal modes of communication were used to describe the rituals of film projections, and the rituals of television media projections.

Chapter 6 located the explanation of the rituals of the order of television media discourse circumscribed in this thesis within Foucault's notion of disciplinary power. In observing the constitution of an order of discourse, Fairclough (1995) explains that the media analyst is asking, "how it [the order of discourse] is structured in terms of configurations of genre and discourses, and shifts within the order of discourse and in its relationship to other socially adjacent orders of discourse" (pp. 62-63). In Chapter 6 an archetypal analysis of the genre of the television media projections as displays of disciplinary power showed each genre to be configured uniquely as a spectacle of examination. The examiners were shown to operate in the best interests of the Pakeha regime of truth. In this, a variety of ritualistic styles and activities that have been expressed as verbal and non-verbal modes of communication capture the interviewee and condition their discourse. In the examination particular archetypal subject positions of the Hero and the King's Court that were considered in Chapter 5 are framed. In addition, other cogent, and potent archetypal motif such as the mandala can be observed in the rituals of the examination and confession process that articulate meaning for the dominant archetypes.

7.1 The spectre of the Destroyer

Pearson (1991) explains that cognitively the Destroyer discovers that all has come to nothing in their lives. The Destroyer archetype can be discerned in the images of criminals, revolutionaries, and people who are in league with death. Destroyers, adds Pearson, have the ability, and the state of mind to subvert and to destroy whatever, or whoever is the object, or subject of their disdain.

On the 6th of February 1995 the *News* signalled that the potential for subversion and the potential for destruction were close at hand in the form of Maori protestors. That day the Maori protestors strategically set out to draw attention to what they regard as the Crown's ongoing unwillingness to enthusiastically address Maori settlement issues arising out of breaches of the Treaty. The background to Treaty settlement issues and the manner and the extent to which these issues manifested in 1995 were considered in Chapter 1 in the section entitled "Treaty policy 1987-1996".

Anchoring the *News* on the 6th February, Waitangi Day, 1995, Angela d'Audney in her orientation to the lead item read that:

The future of Waitangi Day, as we know it, is in doubt, after bitter protest marred today's commemoration. An angry Jim Bolger is determined to review the way the day is run after an afternoon which saw him shouted down, the Governor General spat at and police booed out of the marae (TVNZ BFN P153492, *Network News*, 06.02.95 Mo, 18.00.42).

The *News* orientation was of course alerting viewers to the Maori protest actions at Waitangi in the far North. TVNZ's position in relation to the dominant archetypes: the Destroyer, the Hero and the King's Court, is signalled when the *News* takes the Ruler and the King's Court of the Pakeha regime of truth to be the disaffected party in the impasse between Maori and Pakeha. Maori in this situation are represented by the protest movement, and Pakeha are represented by the Crown. The Prime Minister, Jim Bolger, signifies the Ruler archetype. The public display of Court rituals is seen by the close presence of Bolger's courtier: the Governor General, Ministers of the Crown, invited

dignitaries, and the shepherding and militaristic work undertaken by lines of armed Police. The interests of the Court hold a central position in the *News* item, and in the news in general, and TVNZ maintains a central interest in the Court and whatever threatens it.

Simon Mercep filed satellite reports for the *News* item on the 6th February 1995. He noted that:

you can see behind me there are police and protestors here. Waitangi day has already delivered plenty of passion and protest we have seen here so far today at a meeting between Government and Maori cancelled because of security concerns. We have seen an arson attack here at the Treaty grounds and we have seen scenes of confrontation at the marae itself (TVNZ BFN P153492, *Network News*, 06.02.95 Mo, 18.00.42).

Mercep is drawing to the attention of the newsroom, and to the viewers, the destructive forces at work that threatened to undermine the interests of the Court, and also threatened to undo the Court's image as one of unwavering infallibility. As Mercep explains, undoing the image of civil accord was the fault of "Maori young and old alike denouncing Government policy and the presence of police who entered the Marae to break up a scuffle" (TVNZ BFN P153492, *Network News*, 06.02.95 Mo, 18.00.42). Mercep points to the presence of "several well known Maori activists...Ken Mair of Te Ahi Kaa, and Mike Smith the man who tried to chop down the tree on One Tree Hill" (TVNZ BFN P153492, *Network News*, 06.02.95 Mo, 18.00.42). Mercep adds that during the welcoming ceremony

Maori strongly attacked the fiscal envelope policy and supported calls for Maori sovereignty. One Maori spat at the official party, another stamped all over the New Zealand flag and the Prime Minister was not given a cordial welcome (TVNZ BFN P153492, *Network News*, 06.02.95 Mo, 18.00.42).

Prime Minister Jim Bolger was offended and extremely embarrassed by the manner of the public rejection of the Pakeha regime of truth by Maori

protestors. On the 7th February 1995, Leigh Pearson in a satellite report for the *News* said the

Prime Minister Jim Bolger and Ministers were unanimous in their condemnation of what happened yesterday, and just to hand we've had the US ambassador Gisire Beemar and another ambassador the German ambassador Mr Webber come out and criticise what happened yesterday, they said it was a deplorable and an unpleasant experience, Mr Beemar says he will not be going back (TVNZ BFN P153641, *Network News*, 07.02.95 Tu, 18.00.49).

Jim Bolger said that we “should be honest enough to face the facts of what yesterday did, and it did quite real harm to the fabric” (TVNZ BFN P153641, *Network News*, 07.02.95 Tu, 18.00.49). Fabric in this sense is not only a euphemism for real political relations with the US and with Germany, but also for imagined peaceful race relations between Maori and non-Maori in Aotearoa/New Zealand.

The behaviour of Maori protestors at the Treaty of Waitangi commemorations in February 1995 provoked large-scale television media examination immediately thereafter. In Section 5.4 in Chapter 5 it was noted that 45 of the 65 items in the corpus of data relating to Treaty settlements were televised in 1995. Of these 45 items, 21 items were broadcast in February of 1995. In the analysis of the dominant archetypes that follows in the balance of this chapter and in subsequent chapters, the rituals of good and of evil from the position of the Pakeha regime of truth will be considered.

7.2 Projecting the Shadow Destroyer

In Chapter 3 it was noted that for Jung (1959/1968), the shadow is a:

sort of second personality, of a puerile and inferior character (para. 469).

Odjanyk (1976), has recognized that the group shadow becomes the repository for the unrecognized, incompatible, and inferior side of a race, group, or nation. Because the shadow contains all those aspects of the psyche which

consciousness does not want to recognize, these undesirable elements are usually effectively repressed. In Chapter 3 it was also noted that the inferior traits of character that an extant regime of truth suppresses are projected onto another group. Neumann (1990) suggests that inside a nation the 'aliens' who become the objects of projection are the minorities, especially if the minorities are of a different, or ethnic, or racial origin.

Using the method for articulating the discourses of the archetypes described in Section 5.2 in Chapter 5, and the analysis of the archetypes in Section 5.3 in Chapter 5, I aim to show how the disciplinary power of television media of the Pakeha regime of truth projects Maori protestors as the Destroyer, as the Shadow, and therein as the unrecognised, repressed, and undesirable elements of the true discourse.

7.3 The rituals of Maori protest

7.3.1 Participating in the process of protest

Figure 40. Tame Iti performing a haka, TVNZ BFN P153665, *Holmes*, 07.02.95 Tu, 18.38.28.



One of the men directly associated with Maori protest action in 1995 was Tame Iti. Iti was the person who purposefully spat towards and bared his buttocks at the Prime Minister Jim Bolger and dignitaries at the 1995 Waitangi Day celebrations. Iti can be seen in

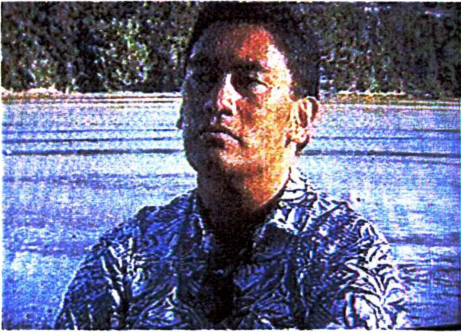
Figure 40 performing a haka (Maori war dance) in front of the dignitaries at the celebrations in 1995.

Figure 41. Mike Smith on One Tree Hill, TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57.



Also directly associated with Maori protest action in 1995 was Mike Smith shown in Figure 41, and Hone Harawira shown in Figure 42. Smith is best known to viewers in

Figure 42. Hone Harawira looking defiant, TVNZ BFN P153665, *Holmes*, 07.02.95 Tu, 18.38.28.



Aotearoa/New Zealand as the person who attacked what he sees as the symbols of Pakeha oppression by attempting to chop down the Pine tree on One Tree Hill in Auckland (TVNZ BFN P153631, *Holmes*, 06.02.95 Mo, 18.44.47). Harawira is best known for organising protest action on

Waitangi Day in 1995, and for referring to individual Māori who work for the Crown and who advocated the Crown's policy for Treaty settlement, as "the Crown's nigger boys [sic]" (TVNZ BFN P153492, *Network News*, 06.02.95 Mo, 18.00.42). Here, Harawira was referring to the then Chief Executive Officer for the Ministry of Māori Development, Wira Gardiner (TVNZ BFN P153669, *Holmes*, 07.02.95 Tu, 18.34.53).

7.3.2 Destroyer non-verbal modes of communication

As was seen in Darth Maul from *Star Wars Episode 1 The Phantom Menace* the two colours closely associated with the Destroyer archetype are black and red. Maul's red face is tattooed with symbols that provide evidence of his "complete dedication to discipline in the dark side" (Reynolds, 1999, pp. 44-45). This level of dedication is also projected in images of Tame Iti.

Figure 43. Extreme close-up of Tame Iti, TVNZ BFN P154264, *Fraser*, 27.02.95 Mo, 23.00.26.



Iti wears an intricate and extensive facial moko (tattoo) that is shown clearly in Figure 43. Iti's tattoo was achieved through the painful process of puncturing skin and flesh with electrical equipment designed for this purpose, and by then applying permanent

colouring dyes to the open wound to achieve the symmetric and circular hieroglyphics. To Iti, the moko is not only a symbol of dedication and commitment to Māori self-determination, but more particularly the moko is a

symbol of Tuhoe (Iti's tribe) tribal history and Iti's personal and family connection to it. On 27th February 1995 Ian Fraser, the anchor for *Fraser*, asked Tame Iti, "Do you wear the tattoo in order to threaten?" to which Iti replied:

A moko is on the basis of my tino rangatiratanga...my sovereignty. Aah...it's not a dying art...I want to be clear that the moko represents who we are...and it's also gonna be part of the future...Our past is not behind us...our past is actually ahead of us...Aah my moko represents that...Aah the moko also represents the issues about what happens in the last one hundred and twenty five years for Tuhoe...and the story there...on my moko (TVNZ BFN P154264, *Fraser*, 27.02.95 Mo, 23.00.26).

Figure 44. Tame Iti performing a haka at Wanganui, TVNZ BFN P154992, 60 Minutes, 19.03.95, Su, 19.30.00 (The black leather clothing in some of these pictures appear as a dark green colour. In the original pictures the leather is black).



The pictures that locate Iti show him wearing black and red clothing. Black is a heavy and menacing colour that represents an absence of light. Black clothing provides courage in an environment of adversity, and extra protection against physical and psychological attack. Iti

can be seen wearing both black and red clothing in Figure 40 on the occasion that he challenged the Court on Waitangi Day in 1995 by performing a haka, baring his buttocks, and spitting at the dignitaries. When interviewed by Ian Fraser on *Fraser* as shown in Figure 28 Iti was wearing a black shiny vest. Figure 44 shows Iti at Pakaitore Marae in Wanganui on the occasion that he and other protestors supported the occupation of Moutoa Gardens by Wanganui Maori led by Ken Mair (TVNZ BFN P154992, 60 Minutes, 19.03.95, Su, 19.30.00). Figure 44 shows Iti fully attired in black clothing, and performing a haka.

Figure 45. Maori protestors at Wanganui, TVNZ BFN P154992, 60 Minutes, 19.03.95, Su, 19.30.00.



The idea that the Maori protestors operate as a sect that is akin to the Dark Side in *Star Wars*, that has warrior-like disciplines and rituals, that possess deft fighting skills, and the ability to strike fear into their opponents, can be seen in the gang images in Figure 45 and in Figure 46. In Figure 45 the protestors can be seen wearing black patched leather jackets. One protestor in Figure 45, like Iti in Figure 44, has his long hair tied back in a style that signified the Maori warrior in pre-European times. In Figure 44 Tame Iti can be seen wielding a mere, or a short combat weapon in his right hand as he performs a haka. The mere are traditionally crafted from hard timber or greenstone. They have a sharp knife like edge and were particularly effective for clubbing people about the head.

Figure 46. A protestor challenging Tipene O'Regan, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.



In Figure 46 the Maori protestor on the left of the picture can be seen directing aggression towards the man on the right. The man on the right is holding his left hand up to shield himself from the possibility that the protestor might turn his outstretched arm into a punch.

Figure 47. Tame Iti showing anger, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.



The aggression and defiance associated with the Destroyer and the Shadow Destroyer is evident in the Maori protestors' facial expressions. In Figure 47 Tame Iti's facial expression shows that he is extremely angry.

Figure 48. Maori protestor showing disgust and contempt, TVNZ BFN P153237, 60 Minutes, 05.02.95 Su, 20.01.57.



Even more graphically projected in Figure 48 is another of Tame Iti's colleagues. He carries an expression of disgust and contempt. Complementing the facial expressions for these men are their eyebrows that are fully lowered and further communicates anger and disgust. Figure 42 shows a frame from a *Holmes* three-way interview with *Holmes* anchor Susan Wood, Wira Gardiner the then Chief Executive Officer for the Ministry of Maori Development, and Maori protestor Hone Harawira. The picture captures Hone Harawira showing his defiance towards Wira Gardiner with a facial expression of anger and contempt. He is also looking away from the camera thereby directing his gaze away from Gardiner. He appears to have his arms folded that further signals his unwillingness physically and psychologically, embrace the Government's policies for Maori development. Harawira had earlier publicly scomed Gardiner's involvement in promoting the Government's Treaty settlement policy. Harawira was absolutely unrepentant about referring to Maori Public Servants as "nigger boys" however much Susan Wood urged him to make a televised apology (TVNZ BFN P153665, *Holmes*, 07.02.95 Tu, 18.38.28).

The Maori protestors that are projected as the Destroyer archetype are young, and physically strong. As Warriors on the Dark Side they are shown to have good body posture and good body movement. Their control of spatial behaviour varies according to their purposes and their actions. For example in Figure 46 a Maori protestor is seen directing his anger towards Tipene O'Regan at close range. O'Regan was the member of the largest South Island tribe in Aotearoa/New Zealand who was mandated by the tribe to represent the tribe's Treaty settlement interests. O'Regan was totally supportive of the National Government's Treaty settlement policy. O'Regan was seen by many Maori people as a person occupying a central position within the Pakeha regime of truth. For this he was physically and verbally threatened and abused by Maori who saw themselves located well outside the discourse of treason. For

example, in a Marae item on the 16th April 1995 a reporter noted that, “Te Kawariki spokesman Hone Harawira said the call for the proposal [the Crown’s Treaty settlement proposal] was an absolute disaster waiting for some traitors to put their hands up” (TVNZ BFN P155782, *Marae*, 16.04.95 Su, 12.02.34).

On the 5th February 1995, on the eve of Waitangi Day 1995, *60 Minutes* anchor Ross Stevens in an item entitled “Once Were Radicals” investigated and interviewed Maori activists Ken Mair and Mike Smith. In his orientation Stevens said that:

When Mike Smith started his chain saw on One Tree Hill last December...and delivered that unkind cut to the most famous tree in New Zealand...he served clear notice that the cause of Maori radicalism lives on. Not just that...there is now talk of terrorism...of taking control of New Zealand and putting it in Maori hands by the year two thousand...just five years away...So just how seriously shall we take these new radicals...We invite you to be the judge...on this the eve of Waitangi Day (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57).

Ross Stevens, through his inquisition, subjected Ken Mair and Mike Smith to investigation about their experience with the technologies of war, and their connections to foreign regimes of war respectively. Stevens was looking to obtain confessions from Mair and Smith that would connect them to the Dark Side. The following text is an extract from Stevens (RS) interview with Ken Mair (KM) that illustrates his connection to the technologies of war.

RS: Once you can say Ken Mair was a warrior for the New Zealand Government, he was a navy diver.

KM: Correct.

RS: Do you have expertise in explosives?

KM: No I don't.

RS: Do you have a gun licence?

KM: No I don't.

RS: Need we worry about your experience in the military?

KM: No I don't think so because my personal philosophy and certainly my colleague's philosophy is one of not attacking people physically and we're not into violence in the physical sense.

RS: But hang on a minute, you said you're not into violence in the physical sense, what other sorts of violence are there.

KM: Property damage or challenging the system along those lines (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57).

In Stevens' first comment above can be observed his exploring the notion of the good warrior having turned to the Dark Side that is evident in the *Star Wars* depiction of the Destroyer archetype. Subsequently Stevens attempts to link Mair's image to explosives, to firearms, and to the military all of which as Mair declares, he no longer has anything to do with. However, irrespective of the content and meaning of Mair's confession, the possibility of the connections has already been made and projected.

Immediately following the above interview with Ken Mair the item shifts to a close-up shot of Mike Smith shown in Figure 41 standing on One Tree Hill in Auckland. In the background can be seen the now fenced-off Pine tree, a symbol of Pakeha oppression in Smith's view, that bares the scars of Smith's chainsaw attack on it. In the following excerpt from Ross Stevens' (RS) examination of Mike Smith (MS), Stevens continues to explore the connections between the Maori protestors and their potential and preparedness to initiate an armed rebellion against the Pakeha regime of truth.

RS: Are you talking about an armed rebellions or violent rebellions or violent revolt of some sort?

MS: Well people in this country are armed to the teeth as it is and there's threatenings and killings happening all over the place as it is, so I mean that it's not something that's sort of over the horizon. I believe that we're seeing the symptoms of our oppression manifest and the type of violence that we see on our

streets, the high level of crime, that's symptomatic of our powerlessness.

RS: Mike I just want to make sure I understand what you're saying. Are you saying that an armed rebellion is part of the struggle as you see it and a legitimate part of the struggle?

MS: Well, while I look at it overseas experiences and what have happened to other countries. They haven't won their freedom and they haven't won their independence, without fighting for it and if that's what it takes, that's what it takes (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57).

In the extract we can see Mike Smith arguing the case that the potential for rebellion of some kind arises whenever, and wherever people find themselves feeling powerless in oppressive situations. He suggests, in response to Stevens' first and rather forthright question in the above extract that in Aotearoa/New Zealand while Maori opposition to oppression has not risen to the level in which weapons of destruction are prevalent, the environment for rebellion as evidenced in the rising crime rate for example, are present. Obviously dissatisfied with Smith's response Stevens presses him further on the protestors' potential to mount an armed rebellion to which Smith responds by directing Stevens' attention to the experiences of other countries on these and similar issues. Following Smith's last comment in the above extract the item moves away from examining Mike Smith.

Eight minutes further into the 'Once Were Radicals' item Ross Stevens investigates Mike Smith's connections to international organisations who are well known to be involved in initiating strategy involving violent acts of terrorism against whoever they see as their oppressors. Exploring the meaning of Maori sovereignty, Stevens says that: "he [Ken Mair] wants Maori sovereignty - tino rangatiratanga." Stevens asks Ken Mair, "Does that mean Maori control New Zealand?" to which Mair responds by saying "It certainly does." "But surely" says Stevens "the only way you can achieve that within that time frame is by violent overthrow?" Mair responds saying:

That's not an option that we believe that one should pursue, but if we are placed in a situation where there is a lack of recognition that Maori people should be in control of this country as they were prior to the coming of Pakeha people, we have to look at all the options to regain our power position (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57).

At this point the *60 Minutes* item displays an old looking black and white photograph of Mike Smith shown in Figure 49, and thereafter in quick succession Figure 50, and Figure 51. Ross Stevens' voice-over for Figure 51, Figure 50, and Figure 51 is as follows:

But if that's worrying, then what about this. Mike Smith in 1986 visited Libya as a guest of Colonel Gadaffi, at the height of Gadaffi's sponsorship of international terror (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57).

Figure 49. Mike Smith in 1986, TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57.



Figure 49 shows Mike Smith as a younger and fitter looking person with darker hair and a dark beard. This picture harmonises with the facial features of a Libyan male. This picture of Mike Smith also works powerfully to juxtapose Mike Smith's words and his image with Ross Stevens' voice-over about Gadaffi's sponsorship of international terrorism.

Figure 50. Juxtaposing Mike Smith with "guerrilla", TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57.

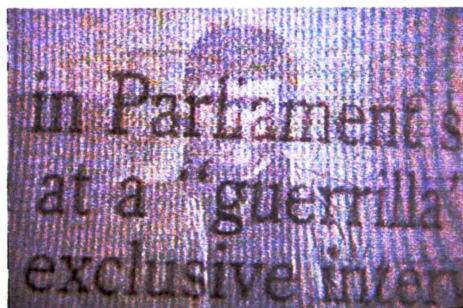


Figure 50 fades the picture of Mike Smith shown in Figure 49 but foregrounds the picture with type written text. One of the words that is emphasised in the text with quotation marks is the word "guerrilla." The word guerrilla is intertextually linked to a

particular style of rebellious armed warfare that Stevens associates with Gadaffi's style of terrorism. The discourse of guerrilla warfare is in the item emphatically and swiftly linked to Mike Smith, and by implication the Maori protest movement.

Figure 51. Colonel Gadaffi of Libya, TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57.



This sequence of pictures ends with Figure 51 that reminds viewers what Colonel Gadaffi looks like as he stands at a podium speaking into twin microphones. Figure 51 does not just show us Gadaffi's facial features and what a Libyan man looks like. It also shows viewers the kind of work that a guerrilla leader engages in from time to time, that is, publicly proclaiming to his audiences his way of thinking, believing, and acting.

Figure 52. Hone Harawira working a loud hailer, TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57.



In Figure 52 Hone Harawira can be observed undertaking similar work to Gadaffi in directing the activities of the Maori protestors at the Waitangi Day commemorations in 1995 (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57).

Mike Smith's next comments do little to unravel his image and the empirical Mike Smith from the connections made between his and Gadaffi's regime of terrorism. When asked by Ross Stevens, "Does that mean that terrorism is on the cards in New Zealand?" Smith responded by saying:

Yes, terrorism is on the cards in New Zealand, it's been happening for 150 years, it's been State inflicted terrorism upon our people, which I feel have a remarkable courage and patience in actually dealing with that and I think that patience and tolerance is appropriately about to

come to an end (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57).

However much it is the view held by many Maori that Maori have been terrorised by the colonisers of Aotearoa in the construction of New Zealand, Mike Smith is suggesting in his confession that terrorism is on the cards because he thinks that “patience and tolerance is appropriately about to come to an end” (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57). In this moment of objectification Mike Smith has effectively confessed to being the type of threat that Ross Stevens’ investigation has conditioned.

7.3.3 Terrorism and the rituals of sound and music

One and a half minutes into the *60 Minutes* item featured on the 5th February 1995 are two sounds that are sequentially juxtaposed with slow moving medium to close-up and close-up pictures of Maori protestors who wear the Maori tattoo (moko). Figure 47 and Figure 48 are examples of two frames from this particular sequence of pictures. The first sound that is juxtaposed with the pictures is the sound of a traditional Maori wind instrument called the bullroarer, or purorohu in Maori language. Best (1925) described the structure of the bullroarer as follows:

It consists of a flat piece of wood, usually heart wood of *matai* (*Podocarpus spicatus*), 12 in. to 18 in. in length and an elongated oval in outline. To one end is attached a cord about 4 ft. in length, the other end of which is secured to a rod about 3 ft. long, which serves as a handle (p. 163).

Best (1925) goes on to explain how the sound of the bullroarer is made.

Grasping this rod [handle], the operator whirls it and the attached slat round with gradually increasing swiftness, until it begins to produce a whirring sound, which deepens in volume until, perhaps it may be best described as a whirring boom (p. 163).

Best (1925) uses the following quotation from Haddon’s *Study of Man* to explain the uses to which the “whirring boom” (Best, 1925, p. 163) is put.

Sacred instruments used in the mysteries.

In initiation ceremonies.

To summon spirits.

To frighten away spirits.

The voice of a god.

For producing wind, or rain, or thunder, or lightning (Best, 1925, p. 162).

In Aotearoa/New Zealand the sound of the bullroarer and the association that the sound makes to mystery, to ceremony, to the spirits, to a deity, and to particular energies such as rain and thunder was made available for public consumption in the popular, but violent and tragedy laden film *Once Were Warriors*. Certain archetypal features of the film *Once Were Warriors* were discussed in Chapter 6. In the film the whirring sound of the bullroarer can be heard prior to an acts of violence such as beatings or rape. So prevalent are the acts of violence in the film, and so frequently is the sound that the bullroarer makes juxtaposed with the facial expressions of the most violent offender, Jake Heke, that the sound of the bullroarer immediately invites the picture of Jake Heke, and the picture of Jake Heke invites the sound. The sound of the bullroarer in effect became a symbol for his rising anger and pending violence. It became a symbol for his psychological condition. The symbolism of the Destroyer in the film *Once Were Warriors* is carried forward in the *60 Minutes* item to create an intertextual link to the Maori protestors.

The second sound used in the *60 Minutes* item that immediately follows the sound of the bullroarer is the sound of an electric guitar. The style of the guitar playing and the connections that the electric guitar sound makes are intertextually linked to the electric guitar sounds used in the film *Once Were Warriors*. The electric guitar is used as a more contemporary instrument in *60 Minutes* to create another intertextual link to the Destroyer archetype that is invested in *Once Were Warriors*.

The style of the electric guitar playing that symbolises the Destroyer archetype is distinctive. The emotions that the guitar playing invites are of violence and of

aggression. Not only are these emotions raised through the association of the guitar sounds to the pictures of violence and aggression but also through the use of sound distortion and the synthesised sounds of large street motor-bikes and fast cars. In addition the musical key that the guitar is played in, the pattern of notes or guitar riffs played, and the length of time in which some notes are held in the *60 Minutes* item closely matches the musical score to *Once Were Warriors*. The *Once Were Warriors* musical score featured almost entirely a particular style of electric guitar playing with references to motor vehicles, to drugs, and elements of Jimmy Hendrix playing *Star Spangled Banner* at Woodstock (Hear for example track 21 on audio compact disc *Woodstock Remastered 1*, 2000).

Summary

This chapter has shown that the Destroyer archetype is deeply invested in television media in Aotearoa/New Zealand. Why this should be so can be understood through the Jungian's claim that the Shadow, of which the Destroyer is a more potent form (Pearson, 1995), signifies the repressed inferior elements of one group of people that are projected onto another group (Odjanyk, 1976). The analysis has shown that in the data set for this study the Destroyer was projected onto Maori protestors.

The number of television media items projecting the Destroyer archetype increased significantly in 1995 following the Waitangi Day commemorations in 1995. The activities that the Maori protestors undertook to draw attention to their views on Treaty settlements were seen to greatly disturb and embarrass Prime Minister Jim Bolger and his Court. The television media through the rituals of disciplinary power subjected many of the protestors to examination and investigation. Disciplinary power was applied to the protestors in and through a variety of television media genre. Through the rituals of sound, pictures, and confession, the Destroyer archetype was articulated and projected with intensity and a style to rival the shadowy discourses in the *Star Wars* movies.

Chapter 9: Projecting the Ruler

Introduction

Jung worked from the premise that the function of the Ruler is to bring about unity and order. In the development of the psyche this means the development of a single, unified, and fully functioning independent Self (Pearson, 1991, p. 58). In the real world the main function of the Ruler is to persist with the objective ordering of the kingdom to create a sense of peace, unity, and harmony (Pearson, 1991, p. 183).

The Ruler is also the archetype of material prosperity (Pearson, 1991, p. 183). However, as was shown in Section 5.3 in Chapter 5 in considering the rituals of the Ruler, it was shown that Rulers are constantly tempted to join the Dark Side. As such they become Shadow Rulers: rigid, tyrannical, and manipulative. These shadowy tendencies were displayed in full in the *Star Wars* movies. In *Star Wars Episode 1 The Phantom Menace* stiff opposition to the Republic and the Republic's Galactic Senate led by Valorum, is provided by the Neimoidians. As Reynold's (1999) points out, the "shadowy figure of Darth Sidious has incited key individuals within the Neimoidian Inner Circle to take drastic measures in pursuit of profit" (p. 16). The movie exploits the economic and Hermetic themes of seduction, temptation and Mammon. Much of the conflict that is staged in *Star Wars Episode 1 The Phantom Menace* is over the very lucrative trade routes. The Trade Federation led by the Neimoidians, a very powerful organization "is a labyrinthine organization of bureaucrats of trade officials from many worlds that has insinuated itself through the galaxy" (Reynolds, 1999, p. 16). These psychic projections of life in space are showing us a great deal about life on Earth.

This chapter explores the televised rituals of the Ruler in the conflicts that arose in connection with Treaty settlements. The conflict that arose over Treaty settlements requires a brief explanation. There are two parties to the conflict over Treaty settlements, and therein, two levels of conflict. The two parties in the conflict are Maori and the Crown. At the first level of conflict, Maori per se, struggle to recover significantly what the Treaty of Waitangi sought to protect

for Maori. Maori believe that the Treaty would protect: the natural world of Aotearoa less the pieces dispensed of in keeping with mutually agreed upon laws; absolute governance over the natural resources; full and active participation in the political process; and, the freedom to participate in, modify, add to, dispense with, remember, forget one's own, borrow from others, the intellectual properties, the languages, the customs, the laws, and the practices, that Maori considered to be their own as at the 6th February 1840. The protection that Maori sought for this latter stock of resources is configured around the semantics that were held in Maori communities at that time. The semantics contributed to the meaning that obtained between the world of words and the world of non-words, and ultimately to an understanding of the *ness* in Maoriness. The second level of conflict is internal to Maori. It involves the impasse between Maori who are willing to accept the Crown's offer of a one billion dollar full and final compensation package (fiscal envelope) as compensation for all that Maori have lost since the Treaty was signed in 1840, and, Maori who are unwilling to accept the Crown's offer.

The Hermetic engineering that I aim to show in this chapter is the manner in which television media articulates a connection between the Crown on the one hand, and Maori who are willing to accept the Crown's offer on the other. The connection, as will be shown, is articulated through the discourse of the Ruler archetype. The process of shaping a link between these two parties was initiated to a large extent in Chapter 8 wherein Maori protestors as Maori agents who are unwilling to accept the Crown's offer, were projected as the Destroyer and Shadow Destroyer archetypes. The Maori protestors as Destroyer in this case are positioned outside of the Pakeha regime of truth. They are shown to be a constant and virulent threat to the Pakeha regime of truth, however morally astute a position the protestors hold. In this chapter I aim to show how the Crown as Ruler archetype is visually, and to a lesser extent verbally, juxtaposed with a Maori Ruler archetype. I aim to also show how the Crown Ruler and the Maori Ruler are shown to make space for each other, to fully participate in each other's rituals, and together to formulate a unique, collaborative, and forcefully televised ritual of their own.

One of the main requirements in analysing the discourse of the Ruler archetype in television media is to be constantly mindful that “main function of the Ruler is to persist with the objective ordering of the kingdom to create a sense of peace, unity, and harmony” (Pearson, 1991, p. 183). Balanced against these onerous demands aimed at good governance is Pearson’s (1991) warning that anytime “we feel a compelling need to control ourselves or others and an inability to trust the process, the Shadow Ruler has us in its grip. We want control for its own sake or for power, status, or personal aggrandizement rather than to manifest the kingdom that would gratify us on a deep level” (p. 187). Who therefore is symbolised as the Ruler archetype projected from television media in the issues involving Treaty settlements? What are the symbols of the Ruler projected from television media in the issues involving Treaty settlements? How are the trade-offs between the demands of Ruler, and the tendencies towards Shadow Ruler, negotiated?

8.1 Addressing the Neimoidian appetite for commerce?

The movie *Star Wars Episode 1 The Phantom Menace* provided viewers with a powerful image of economic and control based strategic alliances. The Neomoidians sought to control the access to very lucrative trade zones, and the Dark Side sought to control the Neimoidians. The film shows us that the Neimoidians are well fitted for controlling trade zones. Neimoidians are “acquisitive...greedy and fearful of death...known for their exceptional organizing abilities” (Reynolds, 1999, p. 16). Driven by their intense desire for possessions, “they have built the largest corporation in the galaxy” (Reynolds, 1999, p. 16). Neimoidian Rulers use “bureaucratic lies and procedural tricks to further Trade Federation aims” (Reynolds, 1999, p. 16). On the suggestion of Darth Sidious the Trade Federation denies the Planet of Naboo access to the trade zones in an effort to force a change to the tax regime (Reynolds, 1999, p.16).

The archetypal narratives described in *Star Wars* made a Hermetic shift from “a long time ago in a galaxy far, far away” (Alfonsi, 1999, p. 3) to a galaxy far, far closer to New Zealand on 17th December 1992. On that day Richard Long for the *News* read, “It’s been decided, the Country’s biggest fishing company

Sealord will be sold to the Maori-Brierley partnership. The successful bid concludes the Governments historic deal with Maori to settle all commercial fishing claims” (TVNZ BFN P111755, *Network News*, 17.12.92 Tu, 18.03.17). Long is here referring to the Sealord fishing deal.

In the Sealord fishing deal the New Zealand Government “brokered” (TVNZ BFN P121149, *Network News*, 28.05.93 Fr, 18.00.55) a “deal” (TVNZ BFN P107655, *Network News*, 28.08.92 Fr, 18.38.37) with Maori negotiators to finance half of the total purchase price to buy New Zealand’s largest fishing company, Sealords Ltd. The other half share in Sealords Ltd. was purchased by a New Zealand investment company called Brierleys Ltd. The deal was referred to as “the deal to end all Maori commercial fishing claims” (TVNZ BFN P111755, *Network News*, 17.12.92 Tu, 18.03.17). Sealords cost a total NZ\$350M to buy. The Maori half share that was financed by the Government was to be offset against the NZ\$1B fiscal envelope.

8.1.1 Jim Bolger and Doug Graham: images of the consummate Ruler?

Figure 53. Jim Bolger (left) and Doug Graham (right), TVNZ BFN P151400, *Marae*, 11.12.94 Su, 11.02.33.



The two Government Ministers who supported the Sealords deal were the Prime Minister Jim Bolger and the Minister of Treaty Settlements Doug Graham who are together shown in Figure 53. As was noted in Section 5.3 in Chapter 5, the Ruler is the archetype of

material prosperity, as well as the archetype of peace, unity, and harmony. The responsibility for material prosperity is derived from the Ruler’s symbolic union with the land. Land symbolically represents the resource that produces material prosperity. The Sealord deal as part of the Government’s Treaty settlement plans symbolized material prosperity that the Government was using to project peace, unity, and harmony in Aotearoa/New Zealand between it and Maori. A fearful looking, if not sad looking Bolger shown in Figure 54 imploringly, and whimperishly asked television viewers to hear his plea for patience, understanding, and tolerance on the matter of Treaty settlements:

I say, take heart. Take heart because while the grievance may feel very heavy in the hearts of some because of its length and the intensity, there is a genuine and real commitment on behalf of the Government to resolve these issues as quickly and as honourably as we can. That's what I set out to do with the Sealords deal was get a fair and honourable settlement. I said that to the Maori negotiators and we all agreed, so I would say to the Maori viewers take heart. progress is being made and it's real and it's genuine (TVNZ BFN P114654, *Miscellaneous*, 05.02.93Fr).

Figure 54. Jim Bolger, TVNZ BFN P153653, *Holmes*, 07.02.95 Tu, 18.49.32.



Assisting Bolger to emit the image of a Ruler are his own, and his colleague Doug Graham's non-verbal qualities. Like King Arthur played by Sean Connery shown in Figure 4, Bolger and Graham shown in Figure 53, emit expressions of fear and sadness.

They do so through a fixed gaze. Like Amidala and Arthur, neither look happy, surprised or disgusted. This is the way of the Ruler.

The conservative modes of King Arthur have been captured by Bolger and Graham. The black suit, white dress shirt and matching coloured tie that was shown to radiate an Apollonine ambience in the newsroom is worn by both Graham and Bolger in Figure 53. Without the balancing yellow and gold coloured drapes in the background, the heavy and menacing influences of the black colour would be overbearing. As was discussed in Section 6.3 in Chapter 6 the black suit (business attire) replaces the ornate black robes worn by Arthur shown in Figure 4.

Like King Arthur, Bolger and Graham are mature looking men. Their hair colouring, hair length, and hair-style significantly articulate an image of control, authority, maturity, and conservatism. Grey coloured hair projects maturity and wisdom. Hair of medium length shows care and control. Medium length grey hair with a well defined part down one side of the head shows the order, consistency and predictable nature of Apollo. Light medium length grey hair

with a well defined part styled like Bolger and Graham in Figure 53, and front-on like Bolger in Figure 54, shows not only a divine order, but a connection to a particular order of human beings that belong to the Ruler.

8.1.2 Investment companies: images of the consumer Ruler

Paul Collins, shown in Figure 55, representing Brierleys Ltd, stated on the *News* that:

We believe the bid would be very competitive and we believe the bid will be better than what they could realise if they actually go through to a public float (TVNZ BFN P109052, *Network News*, 24.09.92 Th, 18.00.38).

Figure 55. Paul Collins from Brierleys Ltd., TVNZ BFN P109052, Network News, 24.09.92 Th, 18.00.38.



These words of commercial optimism conceal something shadowy about Collins that connect him to the Shadow Ruler. Collins projects sinister and authoritarian characteristics. The sinister projections are shown in his: contemptuous gaze, Hitler-like moustache, tight lips that show anger, and

half raised eyebrows that attempt to show that he is both interested in and surprised at the subject matter of the interview. Collins' authority is projected in: his business suit that connects him to a divine order (like the suit worn by Richard Long, Jim Bolger and Doug Graham shows simplicity and control); his grey hair, hair length, and hair style that shows maturity and wisdom associated with the Ruler (very similar to Bolger and Graham in Figure 53); and the portion of art that is decoratively bordered in gold hanging on the wall behind Collins. The art piece projects an image of European high culture. The image of high culture is juxtaposed with the images of the rational entrepreneur, the images of the colonial Ruler in Graham and Bolger and the images of the divine order into which Maori are being inducted through the Sealord deal.

8.1.3 Maori negotiators: images of the ambiguous Ruler

Figure 56. Tipene O'Regan, TVNZ BFN P109052, Network News, 24.09.92 Th, 18.00.38.



Tipene O'Regan, shown in Figure 56, the Treaty settlements negotiator for the South Island tribe (Ngai Tahu) that stood to gain by far the most from both the capital and the revenue from the fishing deal said that, "this is the first call on our funds" (TVNZ BFN

P109944, *Marae* 27.09.92 Su, 11.42.52). In this comment O'Regan is suggesting that he was aware early on in the fisheries settlement negotiation process what the design of the Government's Treaty settlement policy would most likely be. The term the 'first call' is used in company accounting whereby the directors of the company can from time to time make calls upon the shareholders in respect of any money unpaid on their shares. The total amount of money that the company directors can call cannot exceed the total authorised capital that the company is permitted by law to issue (Robb et al., 1987, pp. 9-13). Through the discourse of company accounting O'Regan is indicating first that the parameters of the authorised Treaty Settlement capital had been established and that Maori organisations were in a position to make calls on this capital.

O'Regan is highly regarded by the Minister for Treaty Settlements Doug Graham, who admits that to him:

Tipene is an outstanding New Zealander. He is a man who carries an enormous load on his shoulders. He is a subject to a lot of personal abuse because he does. I admire the man tremendously and I have great respect for him (Doug Graham, TVNZ BFN 107992, *Frontline*, 06.09.92 Su, 18.53.14).

O'Regan uses his connections to his tribe, and thereafter the tribe's mythical connections to the land to demonstrate his role as a Ruler in the Treaty settlement process.

Essentially what we are looking for is the recognition of our traditional mana [what we are based on what we want to be] in this landscape because in many ways this landscape, the mountains and the coast, particularly Fiordland behind us, and the mountain chain, that's the cradle of our mythology. That's the cradle of our songs and our history. They are our source of recreation. They are places of huge cultural importance and we've sought to have a place in recognition in that context (TVNZ BFN P129826, *Frontline*, 28.11.93 Su, 18.35.52).

Here O'Regan is talking about the geographical territories that first locates his tribe, the tribe that he represents and negotiates on behalf of, and second provides inspiration for much of the tribes cultural artefacts. Here also O'Regan is through his words projecting the responsibilities that the Ruler archetype has for identity, and physical and spiritual wellbeing. For showing these qualities Doug Graham refers to O'Regan as an "outstanding New Zealander."

O'Regan's speech and his appearance on television belie his Maori ancestry. O'Regan speaks English with a very European accent. There is no suggestion in his voice that he speaks Maori fluently. Maori people who speak both English and Maori fluently find that their languages are compromised in some way. Maori language speech for example, typically orders a full sentence with the noun or pronoun last, the subject in the middle, and the verb right at the beginning. There is usually a hint of muddling of these components in the speech of bilingual people, even among the well educated. The non-detection of this muddling in O'Regan's speech would suggest that if he speaks the Maori language, then he does so very little. His deep voice and slow measured way of speaking English emphasises his total fluency in the English language.

The ambiguity in O'Regan's identity indicated by his speech is reinforced by his appearance. O'Regan has very little hair. A point that he makes clear to a group of Maori protestors who were harassing him for his actions in fully supporting the Treaty settlement process. O'Regan reacted to the protestors challenges by stating that what he would prefer to see from them is:

a level of Maori politics with a level of decent manners, which is consistent with the Treaty and not all that kind of crap that you lot

[Maori protestors] feed out. As far as I'm concerned, you just maintain the peace of the hui [meeting]. You go away and do your thing. Just keep out what's left of my hair (TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57).

What there is left of O'Regan's hair is grey that contributes to his image of maturity, self-control, confidence, intellectual ability and commitment to his work. O'Regan is also a tall man with quite a large frame. This makes him physically imposing. He has very fair facial features unlike the Maori protestors shown in the figures in Chapter 8 who have much darker features.

8.1.4 The nature of the harvest: satisfying the Neimoidian appetite for wealth and power

Leigh Pearson reporting for the *News* noted that, "Sealords single biggest asset is fishing quota, 26% of all quota [New Zealand fishing quota], worth 144 million dollars. The financial benefits associated with being a beneficiary of this mercantile order are high. The *News* provides the following information that indicates what some of the other high value assets are, and the income that the fisheries assets are likely to generate. The pride of the Sealord fleet is the *World Watch*. Sealord has a fleet of seven. It charts boats during the busy season. Fish is processed throughout the year in Nelson and Dunedin. Most is exported. The company's pre-taxed profit for the year to March was an estimated 42 million dollars. Sealord has a new owner" (TVNZ BFN P111755, *Network News*, 17.12.92 Tu, 18.03.17). The irony in this report is that Maori have never regarded themselves as anyone other than the rightful owners. In other words Maori were getting back 26% of the total of a resource that they had never given up. The significance of the arrangement however, was that Maori were getting a portion of the resource back at a cost, albeit in a lucrative state, and with a shrewd business partner in Brierleys Ltd.

The Sealord arrangement that was presented to the Government by Maori was innovative, extremely profitable, but immediately problematic. For one thing, not all tribes agreed that their fishing rights under the Treaty of Waitangi should have been dispensed with in this way. To the detractors, the Sealord arrangement in effect commodified the rights guaranteed to Maori under the

Treaty of Waitangi. Apirana Mahuika, a Treaty negotiator said that because of the Sealords deal, "Future generations will arise and haunt successive Governments" (TVNZ BFN P111755, *Network News*, 17.12.92 Tu, 18.03.17). Evelyn Tuuta speaking on behalf of her tribe said that, "They have taken away my rights, the rights of my family" (TVNZ BFN P111755, *Network News*, 17.12.92 Tu, 18.03.17). The legal, the cultural, and the commercial implications of the Sealords arrangement, and subsequent Treaty settlement arrangements that shadow Maori to this day is put best by Api Mahuika. In an interview on *Holmes*, he said:

Paul one of the difficulties that I will be conveying to Ngati Porou [Mahuika's tribe], is the fact that under the agreement there is a fiscal constraint on the Crown to provide funding for further claims under the Treaty of Waitangi, which Ngati Porou has. Secondly, I am also of the opinion that me, and others in my tribe cannot bind future generations to this deal or to any deals like it. Thirdly, in terms of this deal my understanding of Article Two of the Treaty, it states that we shall be guaranteed the undisturbed rights to our fisheries. Now what we have under this deal is suddenly a re-definition in my view of Article Two and that it now categorises fishing to mean a) economic or commercial fishing, and b) customary fishing. Now unless there is another document I am bound to remain with the Treaty of Waitangi, that is, the undisturbed protection and rights to Maori fishing (TVNZ BFN P109069, *Holmes* 24.09.92 Thursday, 18.34.36).

Whereas the "Neimoidian Inner Circle take drastic measures in pursuit of profit" (Reynolds, 1999, p. 16) by securing lucrative trade routes, the elite of Maoridom, seen as those Maori individuals and Maori tribes closest to Government, do so by securing lucrative Treaty settlements. And it seems, a few Maori individuals who represent their tribes are quite happy to do so at the expense of many other tribes. The Sealords fisheries settlement was one lucrative commercial deal that drove a deeper wedge into Maori inter-tribal relations. The fundamental question in relation to the fisheries settlement however, as to who in Maoridom should get what, and in what proportions, is still at the time of writing this thesis, undecided.

8.2 Television media rituals of Treaty settlements

Mahuika's comments above demonstrate the feelings that many Maori tribal representatives have that the Treaty settlements were more politically motivated than they were legally motivated. Doug Graham the Minister of Treaty Settlements seemed to agree with this view.

It's not going to be a legal settlement, it's going to be a political settlement, and if it has the mana of both sides behind it then it will be durable.....I've got to try in my dealings with Maori, delicately, because I don't want to impose anything (TVNZ BFN P114654, Miscellaneous, 05.02.93Fr).

The Minister in uttering these words with a Neimoidian "wheedling expression" and "underhanded insincere gesture of innocence" (Reynolds, 1999, pp. 16-17) seemed to have forgotten, or worse still, was willing to lay aside the Government imposed conditions in the fisheries settlement process that demanded that many tribes comply with deadlines that they could not possibly meet. As was shown in *Star Wars Episode 1 The Phantom Menace* the Trade Federation led by the Neimoidians "is a labyrinthine organisation of bureaucrats, of trade officials from many worlds that has insinuated itself through the galaxy" (Reynolds, 1999, p. 16). In other words, both on Naboo and in Maoridom the outcomes preferred by the powerful and the elite are introduced by devious, and bureaucratic means. Wheedling expressions and high levels of insincerity are also exercised by Prime Minister Jim Bolger in the following comments:

What we must have going forward is honesty. There's been a lot of dubious deals in the past, and we must be honest in looking at what's good and honest in looking at what's not so good and what we have to correct. It's a new honesty we want in New Zealand dealing with Treaty claims (TVNZ BFN P114654, Miscellaneous, 05.02.93 Fr).

While the Government put up honest money towards the Sealords settlement, Maori hardly considered it to be an honest settlement. Bolger's concept of a *new honesty* is a euphemism not only for the Government's stated intention to settle all (approximately 400 in 1993) Treaty of Waitangi claims by the year 2000, but also for the one billion dollar limit on the total value of the claims fund.

Archie Taiaroa speaking for the National Maori Congress on the matter said that, "Congress is totally opposed to a cap related particularly to the affordability at this stage, but yet compromising all future generations of Maori" (TVNZ BFN P151417, *Network News*, 04.12.94 Su, 18.10.40). Arana Taumata in a satellite *News* report from a meeting of Maori leaders in conveying the feelings of the participants at the meeting stated that:

There are fears some tribes may miss out. Some big claims like Tainui are close to settlement. Land confiscated after the land wars of the 1860s is estimated to be worth 9 billion in today's dollars. Tainui are unlikely to settle for anything less than 200 million dollars. Ngai Tahu's claims in the South Island are likely to be just as big. And the 170 million dollars spent on the Sealord deal to settle fisheries claims will also come from the fund. Over half the money gone but still hundreds of claims unresolved, including big ones in the Bay of Plenty, Taranaki and Northland (TVNZ BFN P151417, *Network News*, 04.12.94 Su, 18.10.40).

Taumata shows that there is absolutely no doubt that not just some, but most tribes will miss out. An appropriate metaphor for Bolger's euphemism for Treaty settlements would be lolly scramble. A brief description of the practice of lolly scramble is aimed at illustrating more closely how the Treaty settlement process appears to work, purely as a metaphor. In a lolly scramble some children, and some adults, usually the biggest or most agile get the most lollies. They acquire handfuls of lollies for the most part. This is especially the case for the scramblers who are situated closest to where the lollies fall to the ground. Most children get to secure some lollies and are happy with their lot. As parents we can only watch with despair as a few sorrowful children, and occasionally adults, lose out completely. Unable to predict in which direction the next shower of lollies will be tossed, or more despairing still, at whom the lollies will be tossed, the diminutive few who miss out are left to wonder why they are encouraged to participate in lolly scrambles in the first, the second, and subsequent place.

New honesty had a few obstacles to overcome in communicating order and fairness. Not the least of the obstacles were newly constituted tribes, a new

wave of Maori protestors, and new opposition to the settlements in the middle classes of New Zealand. The Maori groups knew the game of lolly scramble well. They had anticipated the despair that both the inherent and the created biases of lolly scramble can cause. As Maori they probably reasoned that if previous experiences were anything to go by, they might be lucky enough to be asked to join in the lolly scramble.

The archetypal analysis that follows shows how Hermes the god of communication, magic, illusion, lies, deceit, flattery, and seduction projected *new honesty* through television media. Like the analysis of *Star Wars* in Section 5.3 in Chapter 5, this analysis shows how grub like creatures such as Neimoidians are projected as Ruler archetypes despite their physical ugliness and wheedling gestures, their underhand and bureaucratic management practices, their insatiable appetite for material wealth and power, their passion for expensive clothing, and their strategic alliance with the Dark Side. The analysis aims to show how wheedling gestures, shadowy management practices, greedy behaviour, acquisitive tendencies, a reverence for the ostentatious, an irreverence for the damned in society, and the practices associated with a moral theology based on dishonesty, are articulated as a part of the rituals of the Ruler that are projected from television media. In short, how the kids who get the most lollies are celebrated for their efforts.

8.2.1 The Treaty of Waitangi Fisheries Settlement (fisheries settlement)

The fisheries settlement concluded on the evening of the 23rd September 1992. TVNZ televised the signing ceremony that evening. Matiu Rata the negotiator for a North Island tribe stated that in relation to allocating the fisheries asset to tribes fairly, and having “waited 150 years and 5 months we think that it would be unreasonable to delay” (TVNZ BFN P121099, *Network News*, 01.06.93 Tu). Tipene O'Regan the negotiator for the largest South Island tribe that collectively has as much as 70 percent to gain from the fisheries asset (TVNZ BFN P109069, *Holmes* 24.09.92 Thursday, 18.34.36), disclosed in a statement on *Holmes* that shows that the settlement of Maori fishing rights secured by the Treaty of Waitangi is more incredulous and more opportunistic than the rituals of *new honesty* would have viewers believe. When asked by Paul Holmes at a

pre-Christmas function, “what was the very first germ of that [Sealord] idea?” (TVNZ BFN P113529, *Holmes*, 23.12.92 We, 19.03.17) a slightly inebriated looking O'Regan answered by saying that the germ of an idea had come to him only a few months before the settlement upon:

reading on the commercial pages of the paper that International Paper [a large company] had bought Carter's [another large company] and that meant that Sealord would be on the market. And there was a germ very quickly there after during the reception for the Dutch Queen in Wellington. I was having a smoke at the back with the Minister of Fisheries, Doug Kidd and I put the proposition to him, it took a fair while for it to take hold (TVNZ BFN P113529, *Holmes*, 23.12.92 We, 19.03.17).

Whatever O'Regan had in mind for Maori fisheries settlements did eventually take hold. The Government was presented with an arrangement by Maori negotiators that would both retain New Zealand fishing quota in New Zealand ownership, and go some way towards settling the long standing issue of Maori fishing rights.

The Maori fisheries settlement between Maori representatives and Crown representatives was signed on the evening of 23rd September 1992, and not without a full display of Apollonine ritual. Section 6.3 in Chapter 6 showed through an exploration of the rituals of the TVNZ newsroom how Hermes the patron saint of all lies, and liars, had appropriated the Apollonine notion of truth as objective reality. The subjugation of Apollonine qualities is achieved through the Hermetic modes of television, that are: dramatic rather than narrative; episodic rather than sequential; mosaic rather than linear; concrete rather than abstract; and rhetorical as opposed to logical. The newsroom qualities of perfection were seen in the darker wintery colours, the elaborate furniture, the newsroom anchor's strong, upright body posture but relaxed position of their shoulders, arms and hands, their happy facial expressions that reflects a desire for gentleness in an environment of energy and expectation, and the ambience of authority, expectation, and control in the newsroom.

Figure 57. Fisheries Settlement signing (medium shot), TVNZ BFN P109052, Network News, 24.09.92 Th, 18.00.38.



Figure 57 and Figure 58 shows both Maori negotiators and Crown Ministers just moments before the Treaty of Waitangi fisheries settlement was signed. Located within this dramatic, episodic, and rhetorical display that is articulated through the

Hermetic modes of communication can be seen the linearity and rational logic that characterises Apollo. For example, in Figure 57 the signatories are comfortably seated together in an ordered arrangement at a long table. The signatories are all seated to one side of the table that fully discloses to television viewers not only who the signatories are, but that they present a full and collective body to the agreement that they are all about to sign.

Figure 58. Fisheries Settlement signing (close-up shot), TVNZ BFN P109052, Network News, 24.09.92 Th, 18.00.38.



The people that are about to sign the agreement are made up of both Maori negotiators and Crown representatives. However, a single and unified face of the collective body is projected in several ways. First, unity and linearity is projected through

the dark suits that all of the men are wearing. As was noted in Chapter 6 a man's suit in the context of the newsroom projects an image of simplicity and serenity. A comfortably fitting black coloured suit worn with a white shirt and a matching coloured tie projects a priest like image that connects the wearers to a divine order. The image of a divine order disguises the possibility that there are lies and deceptions involved in the settlement. The Neimoidian's highly decorative robes and gowns made from expensive materials that are presented in fine weave connect them to an acquisitive and powerful order. Their attire also disguises their acquisitive and greedy tendencies and grub like bad looks. The suit connects the male news anchor in the TVNZ newsroom to a divine order of truth, irrespective of the truthfulness of the news projections. The Maori

fisheries negotiators and Crown representatives through the uniformity of the suit are connected to an elite and divine order of reconciliation and peace, however amicable relations between Maori and Pakeha were at the time of the fisheries settlement, and will continue to be thereafter.

Second, uniformity and linearity in Figure 57 and in Figure 58 is projected through the back curtains draped behind the seated order of men. The black drapes connect with the black suits. The white tablecloth offsets the uniformity associated with the black. The black and white colours as Wright (1998) noted, “creates barriers...white is total reflection, and throws up a wall” ‘touch me not’: (p. 86). The two colours complement each other to repel and to absorb any knowledge that television viewers may have about the individuals shown in Figure 57 and Figure 58. The fisheries settlement is in this way seen to be devoid of individual personalities and individual motivations. The wintry bright orange coloured cloth that is draped around the sides of the table offsets the heaviness associated with the colour black. Wright (1999) notes that orange signifies “fiery passion” (p. 83) and several secondary survival instincts: “warmth, shelter, food, physical comfort, security” (p. 83). The use made of the colour orange in Figure 57 links all of the colours to the winter palette. Orange also offsets the large volume of black in the picture and the connection that black makes to the Shadow. Orange works favourably within the rituals of the Ruler to project physical well-being.

The glass water containers and drinking glasses on the white tablecloth bring to the Apollonine rituals of the fisheries settlement qualities associated with water. Jung (1959/1968) reminds us that water “is the dominant symbol for the unconscious” (p. 18). The clear glass tumblers and carafes resting on the white tablecloth show clearly that the liquid that is available for drinking is water. In analysing the dream of the theologian Jung (1959/1968) explains that the image of water shows the theologian that, “he could experience the working of the living spirit like a miracle of healing in the pool of Bethesda” (p. 19). The symbolism of the spirit and the healing and cleansing qualities that water signifies are brought to the negotiating table in Figure 57. The water motif reaches down to connect human beings to the collective unconscious, and

therein to the instincts and intuitions associated with freedom. Jung (1959/1968) says that, “‘Spirit’ always seems to come from above...spirit means highest freedom, a soaring over the depths, deliverance from the prison of the chthonic world...it is the fluid of the instinct-driven body, blood and the flowing of blood, the odour of the beast, carnality heavy with passion” (p. 19). The ideas about freedom, healing, instinct, passion, miracles, and soaring like a spirit complement the notions of peace and reconciliation, a desire for gentleness, the projection of Apollonine control and authority, and a sense of expectation that are collectively at work in Figure 57 and Figure 58.

8.2.1.1 *Saluting peace and reconciliation with bodily contact – the hongī and the handshake*

Figure 59. Tipene O'Regan and Doug Kidd hongī (close-up shot), TVNZ BFN P151400, *Marae*, 11.12.94 Su, 11.02.33.



Salutations were seen to contribute to the Apollonine rituals of peace and reconciliation in the fisheries settlement process. In the hours immediately leading up to the fisheries settlement signing on the 23rd September 1992 Maori negotiators and Crown Ministers had met to consider the details of the

agreement. Figure 59 shows Tipene O'Regan greeting Doug Kidd the Minister of Fisheries, and the man with whom O'Regan had a “smoke at the back with” during the reception for the Dutch Queen (TVNZ BFN P113529, *Holmes*, 23.12.92 We, 19.03.17).

Figure 60. Tipene O'Regan and Doug Graham hongi (medium shot), TVNZ BFN P151400, *Marae*, 11.12.94 Su, 11.02.33.



Figure 60 shows Tipene O'Regan greeting Doug Graham the Minister of Treaty Settlements and total believer in Bolger's policy of *new honesty*. O'Regan, Kidd, and Graham are greeting each other with both a handshake, and a *hongi*, that are simultaneously applied. Most European men, particularly in Western societies greet one another hand-to-hand, generally right-hand-to-right-hand. In some societies people greet one another cheek to cheek, twice usually, generally on one cheek first and then on the other cheek. Maori greet one another nose to nose. Just the one nose per human, generally, makes nose-to-nose contact an efficient form of bodily contact. This section of work focuses on the meaning of the *hongi* and the meaning that the *hongi* brings to the rituals involved in Treaty of Waitangi settlements.

Barlow (1991) explains that the *hongi*, a Maori ritual of encounter, is "the act of pressing noses" that "has two primary meanings, it is a sign of peace and also a sign of life and wellbeing" (p. 26). The *hongi*, the sign of peace and the sign of life and wellbeing connect strongly to and harmonise with the rituals that are associated with the fisheries settlement process that were identified in the foregoing analysis in this chapter. The *hongi* has archetypal roots. Barlow (1991) explains that in traditional Maori mythology, before they were separated:

Ranginui (Sky Father) and Papatuanuku (Earth Mother) lived in blissful harmony with each other; there was no anger or strife between them. Ranginui lay stretched out over Papatuanuku and they embraced each other fondly. In this state they shared the essence and quality of each other's being. Such an idyllic state or condition betokens peace and oneness of thought, purpose, desire, and hope (p. 26).

The *hongi* signifies the state of peace, oneness of thought, purpose, desire, and hope of Ranginui and Papatuanuku. Ranginui and Papatuanuku signify the

Father archetype and the Mother archetype respectively. In their unseparated and peaceful state Ranginui and Papatuanuku signify wholeness and unity.

“The second meaning of the *hongī*”, adds Barlow (1991):

is as sign of life and immortality and it symbolises the action of the gods in breathing into humans the breath of life. By this action, the life force is permanently established and the spiritual and physical bodies become a single living entity. The heart may provide life in the physical sense, but the mauri (binding power) ensures that the life-force is established (p. 26).

Barlow (1991) adds that the “*hongī* signifies that life comes from the gods. If the power of the gods is withdrawn the person or creature dies” (p. 27). In personifying the archetypes as gods in the way that the Greeks did [do], the Maori narrative of life and death, and the explanations for things in between the giving of life and the taking it away, Maori have levied the gods with these abilities. How this narrative for the explanation of things was formed, what meaning it provides in terms of human existence, and how this understanding contributes to the meaning of the *hongī* requires a brief explanation.

In the Maori grand narrative Ranginui and Papatuanuku were close together. Their children were contained by their embrace. The children consider how they might free themselves from their parents. Killing them was suggested, but rejected. Eventually they chose to separate them. The successful attempt at separating Ranginui and Papatuanuku was made by a son called Tane Mahuta. His particular technique was to lie with his back against his mother Papatuanuku, place his feet against his Father Ranginui, and push his father up away from his mother. Ranginui came to signify all natural things skyward. Papatuanuku came to signify the earth (Walker, 1978). Walker notes that this “separation let in light and hence knowledge into the world” (p. 20). On the one hand the separation providing light and knowledge can be seen as necessary conditions for human life. But on the other hand the separation provides an explanation for the spatial organisation of the earth and the sky that is experienced, and signified on an ongoing basis. Patterson (1992) denies that the Maori grand narrative needs to be interpreted only, and thereafter

discounted, as an explanation for the arrangement of the natural world. Barlow (1991) explains the fragmentation that followed the separation whereby Ranginui and Papatuanuku's children came to hold separate portfolios.

Tangaroa is the god of the sea, lakes, and rivers, with dominion over all creatures that live in them.

Tane [Mahuta] is the lord and master of the forests and the birds.

Tawhirimatea is the lord of the elements: winds, storms, and tempests.

Rongomatane is the god of the kumara and all cultivated foods.

Haumia is the god of the fernroot and nutritious wild herbs.

Ruamoko is the god of volcanoes and earthquakes.

Tumatauenga is the god of man, but he is more commonly known as the god of war (pp. 11-12).

The separation of Ranginui and Papatuanuku by Tane Mahuta allowed the children to take control and authority of different forms of energy in the space that lies in between their separated Mother and Father. This account of Maori beginnings provides an explanation of the second meaning of the *hongi* that allows Barlow (1991) to say that the "*hongi* signifies that life comes from the gods" (p. 27). The second meaning is very much an archetypal explanation for the natural world. The first meaning for the *hongi* as the idyllic state or condition that betokens peace and oneness of thought, purpose, desire, and hope, signified by Ranginui and Papatuanuku before the separation, is very much an archetypal explanation for the social world. For people who understand the significance of the *hongi*, and for Maori who understand that the *hongi* connects them to their primal ancestors, the *hongi* is a form of bodily contact, a greeting, or a salutation that in turn connects human beings to the collective unconscious. Between informed people all of this can be acknowledged within the few seconds of time that people are willing to *hongi* for.

What can be said about the *hongi* between Maori negotiators and Pakeha Ministers of the Crown shown in Figure 59 and in Figure 60? The *hongi* is a Maori greeting. When Maori people *hongi* each other they are their common heritage, their common experiences, their common ancestors, and their common beliefs. In short, in the *hongi* Maori are connecting to the first and second meaning explained above. Non-Maori in New Zealand do not *hongi* each other. Non-Maori men in New Zealand instead shake each other's hand. The women tend to kiss and cuddle each other. But *hongi* they do not. When non-Maori do *hongi* it is almost always with a Maori person. When a non-Maori person and a Maori person *hongi* they are not connecting to a common and shared heritage, to common experiences, to common ancestors, and to common beliefs. Why not? For the reasons that Maori are bringing legal proceedings against non-Maori individuals and organisations for breaches of the Treaty of Waitangi dating as far back as 1840 goes a long way towards explaining why not. Maori have been, and by all accounts continue to be victims of non-Maori. The conflicts between the two groups of people continue.

The problem with the pictures of the greetings shown in Figure 59 and Figure 60 that complement the rituals shown in Figure 57 and Figure 58 is that only the most naive television viewers could come to be persuaded that peace and reconciliation between Maori and Pakeha over the matter of the fisheries settlement is imminent. The people who are fully informed about these issues, that is people who hold a common heritage with Maori, who hold common experiences with Maori, who share in or who are familiar with Maori ancestry, and who share the beliefs common to Maori, will be less likely to be persuaded by what they see on television media. Unfortunately, the numbers of people who are well informed on these issues are very few. The naiveté by far outnumber the well informed. This situation has as much to do with television media as it does with straight out lack of interest and the biases inherent in the education curricula that lead to a truncated knowledge of Aotearoa/New Zealand history. For this state of affairs television media is partly to blame. The knowledge problem associated with the sheer dearth of informational content in television is best expressed by Postman (1988) who remarks that the:

whole problem with news on television comes down to this: all the words uttered in an hour of news coverage could be printed on one page of newspaper. And the world cannot be understood in one page (p. 72).

On television, pictures as the fundamental re-presentations of reality have replaced words. Pictures as Postman and Powers (1992) remind us:

...speak only in particularities. Their vocabulary is limited to concrete representation. Unlike words and sentences, a picture does not present to us an idea or concept about the world except as we use language itself to convert the image to idea (pp. 104-105).

The implications of this is that:

A picture cannot deal with the unseen, the remote, the internal, the abstract. It does not speak of "man," only of a man; not of "tree," only of a tree. You cannot produce an image of "nature," any more than an image of "the sea...And just as "nature" and "the sea" cannot be photographed, such larger abstractions as truth, honour, love, and falsehood cannot be talked about in the lexicon of individual pictures. For "showing of" and "talking about" are two very different kinds of processes (p. 105).

The trickery that is being performed with respect to the television media coverage of the fisheries settlement is that just as television cannot produce images of "nature" and "the sea," it cannot produce images of peace, of reconciliation, of honesty, of dishonesty, of remorse, and even, of the *hongji*. The pictures on television provide viewers with pictures of a moment of peace, of a moment of reconciliation, of a moment of honesty, of a moment of dishonesty, of a moment for remorse, and of a moment for a *hongji*. The "pictures give us the world as object; language, the world as idea...The picture documents and celebrates the particularities of the universe's infinite variety. Language makes them comprehensible" (Postman & Powers, 1992, p. 105). In other words the pictures do not, and cannot re-present the world beyond the pictures. Neither can pictures make the world more comprehensible. For that human beings require a conversation in words.

The words that immediately preceded the pictures in Figure 59 and Figure 60 were drawn from the lexicon of business, commerce, and negotiation that are three of the lexicons of Hermes the Patron Saint of lies and illusion. On 23rd September 1992 *News* anchor Richard Long read that:

Maori and the Government have **hammered out** a **deal** for a **joint bid** with Brierley's to **buy** Sealord. That **deal** is now being **put to** the tribes at a **hui** [meeting] in the Beehive Banquet Hall. They are **deciding** if the **deal** is acceptable and then possibly tonight the two parties will **attach their signatures** to the **deed**. Leigh Pearson has been following the talks today (TVNZ BFN P109059, *Network News* 23.09.92 Wednesday, 18.00.29).

The lexicons of business, commerce, and negotiation in bold above are immediately recognisable in Long's words. The idea that peace and reconciliation could be at stake in the fisheries settlement was hinted at in Long's opening remark:

Good evening. They have **waited 150 years**, now it could be just moments away from **settlement** (TVNZ BFN P109059, *Network News* 23.09.92 Wednesday, 18.00.29).

Long's co-anchor Judy Bailey explained exactly which settlement Long was referring to:

The **delicate fishing negotiations** are continuing at Parliament tonight (TVNZ BFN P109059, *Network News* 23.09.92 Wednesday, 18.00.29).

But even so this low level of language orientation is insufficient to convey with any seriousness the abstract ideas of peace, honesty, and reconciliation. Leigh Pearson's satellite report provided the viewer with more information, but through lexicons of business, commerce, and negotiation. To this point in the *News* item television viewers (the uninformed kind), have been presented with the idea that this *News* item is something about a business deal that Maori have waited 150 years for. At the precise moment that Tipene O'Regan is shown walking towards the Ministers shown in Figure 59 and Figure 60 Leigh

Pearson's says in voiceover, "The talks got underway smartly." During the time in which O'Regan and the Ministers *hongi*, nothing is said, or heard. There was only an interlude of silence as the cameras clinched this very delicate moment that began when two men, O'Regan and Kidd, shared a cigarette at a function for the Dutch Queen. After they *hongi* Leigh Pearson's voiceover continues, but not to convey any meaningful explanation about the abstract ideas related to the fisheries settlement process.

The above lengthy attempt at explaining the *hongi* as a non-verbal mode of communication in the context of the fisheries settlement process was to provide a basis to be able to make the following claims about television media projections of the Ruler archetype. First, the *hongi* is the primary gesture shared between Maori Rulers and Crown Rulers to show that the fisheries settlement sets the standard in New Zealand for settling outstanding Treaty of Waitangi claims. The important principle here being that without an adequate literary explanation in words, the pictures are left to tell the story. Second, the *hongi* shows that there is a sharing of common interests between Maori Rulers, and Pakeha Rulers. However, the sharing and meeting of minds is shown to have more to do with common entrepreneurial and business interests than to common interests in justice. Business it seems is easier to show than justice. Third, the *hongi* shows that a genuine effort is being made towards long-term peace and reconciliation between Maori Rulers and Crown Rulers in Aotearoa/New Zealand, and by implication between Maori and non-Maori in general. However, only naïve television viewers would believe this to be the reality that the pictures re-present. Television viewers, that is, who rely on television media to reinforce their by and large, television views.

8.2.2 The Tainui settlement

The second largest Treaty claim to be settled with the Crown following the Maori fisheries settlement in September 1992 was the Tainui claim in May 1995. As a televised spectacle the Tainui signing was more resplendent than the fisheries settlement. There are three factors all to do with the Ruler archetype that clearly discerns the Tainui settlement as a televised spectacle

from the fisheries settlement: kinship; Rulership; and one-up manship. The Ruler archetype will be considered in relation to these three areas.

8.2.2.1 *Kinship*

The Tainui confederation of tribes bears the responsibility for the Maori “King Movement” (Metge, 1976, p. 196) that has many kinship ties throughout Aotearoa/New Zealand. The membership for the King Movement consists of the tribes and their pre-European tribal territories that are connected to the Tainui canoe (Metge, 1976). Metge (1976) notes that the basic purpose for the King Movement is summed up as “the upholding of...the spiritual power, dignity and integrity of the Maori people in New Zealand society” (p. 196). The tribes not directly associated with Tainui “stand outside the Movement but accord Queen Te Ata-I-rangikaahu full honours as *ariki nui* (paramount chief) of one of the major sections of Maoridom” (Metge, 1976, p. 197). The King Movement is “centred on the person of Queen Te Ata-i-rangikaahu, its sixth head and direct descendent of the first King...and on the *marae* of Turangawaewae on the banks of the Waikato River” (Metge, 1976, p. 196).

8.2.2.2 *Rulership*

The formal signing ceremony for the Tainui settlement was located at Turangawaewae Marae on the 22nd May 1995. Queen Te Ata-I-rangikaahu (Te Ata) and her Court were in full and spectacular attendance. Literary accounts of Te Ata project her as an archetype of the Divine Child. Te Ata was “chosen to succeed her father by the Kingitanga [King Movement] tribes assembled at his tangihanga [funeral] and crowned at Turangawaewae the day after his burial” (Metge, 1976, p. 197) to be the Queen, and Ruler for the King Movement. Metge (1976) quotes a King Movement spokesperson as saying that:

‘Her leadership is not one of active participation but rather one of symbolism – a symbol of the past glories of the Maori people – that reminds them of their heritage and status in the modern world and that guarantees the conservation of such values for the country as a whole’ (p. 197).

The symbols of the Ruler archetype that is associated with the leadership qualities of Te Ata and the King Movement will be identified below in the analysis of the Tainui settlement ceremony.

8.2.2.3 *One-up manship*

Robert Mahuta the principal negotiator for Tainui in relation to the Tainui claim against the Crown had managed to place the Tainui claim next in line after the fisheries settlement. One up on all other tribal claims in other words. Achieved largely through his dexterous negotiating skills, natural charm, and the ruggedness of a coalminer, Mahuta emerges as an archetypal Warrior who is singularly driven in his quest for the Holy Grail. It is not clear in the transcripts of the corpus of data whether or not Mahuta intended that the contents of the Holy Grail that he seeks were to come from the contents of the Fiscal Envelope. In a *Frontline* interview, Mahuta speaks for his own efforts. When asked by Terence Taylor if he was ready to settle, Mahuta responds in a voice that echoes self-assurance:

O'h well, we've come a long way since I started thirty years ago on this (TVNZ BFN P143916, *Frontline*, 08.05.94 Su, 18.41.20).

Terence Taylor was able to report what the likely outcome of the settlement with the Crown would be for Tainui:

Tainui would probably end up with less than 200 million which may sound alright, but it's a tiny fraction of the roughly known billion dollars worth of land they lost (TVNZ BFN P143916, *Frontline*, 08.05.94 Su, 18.41.20).

A comment obviously intended to rescue television viewers (of the uninformed kind) from their worst fears that the Crown was enabling Maori to become the future rulers of New Zealand. Mahuta was equally placatory in his next remark:

Oh well, we've got to be realistic. The country couldn't afford that [billions of dollars], and our people take the view after having bank rolled the system, we're not likely to want to bankrupt it because we want it [200 million] delivered (TVNZ BFN P143916, *Frontline*, 08.05.94 Su, 18.41.20).

Mahuta was equally supportive of the Crowns offer. Terence Taylor asked Mahuta whether or not he felt that the Crown was more “enlightened” about Maori issues, and about Treaty settlements, presumably as a consequence of their involvement in the settlement process. Mahuta replied:

Well, they have gone further than any other government in the history of this country in my view (TVNZ BFN P143916, *Frontline*, 08.05.94 Su, 18.41.20).

Through the above quotations it is possible to see that Mahuta is supportive of the Crown’s offer. This is despite the offer falling ridiculously short of the estimated actual monetary value that was validated by the research undertaken for the claim. Part of the research shows clearly what Tainui had lost through colonisation, dating back to 1840. Mahuta’s support for the Crown shown on television media contributes greatly to putting the Tainui claim one up on other Tribal claims, and thereafter placing Tainui closer to the Government. Mahuta’s support for the Crown, and for the Crown’s offer, was reciprocated by Prime Minister Jim Bolger at the final signing ceremony in May 1995:

The generosity of the Tainui in coming to the settlement I think gives a marker, a steer for the rest of New Zealand. We’ve got many claims to settle and I think it’s a great day for New Zealand (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42).

The price in dollar terms of being one-up on other tribes and closer to the Crown had cost Tainui a great deal. Bolger was eager to acknowledge this cost and of course Mahuta’s commitment to *new honesty* in proclaiming “the generosity of Tainui in coming to the settlement.”

Evidence of Mahuta’s one-up manship towards Tribes and groups who objected to Bolger’s notion of *new honesty* is exercised in his observation that “they [the objecting groups] probably belong to another planet” (TVNZ BFN P153708, *Holmes*, 08.02.95 We, 18.47.52). Mahuta came to this remarkable proposition during the course of a *Holmes* interview on the 8th February 1995. The interview was conducted from Mahuta’s place of work. The location of the interview means that when compared to the rituals of inquisition in TVNZ studio

interviews, Mahuta's appears more relaxed and able to function with a great deal more freedom. In short that is, prone to be more honest. Examiner Liam Jeory, exploring Mahuta's response to Bolger's earlier comment wherein Bolger considered that, "there are some out there who do not want to resolve in Maoridom. They prefer the grievance", asks Mahuta, "Is there any truth in that view?" Alien tendencies aside, Mahuta further offers that the fundamental disorder infiltrating people on other planets is of the epistemological kind, quite simply the inhabitants "don't want to stare reality in the face and seek some benefits for their people" (TVNZ BFN P153708, *Holmes*, 08.02.95 We, 18.47.52).

The cost of a ticket to secure a place in Bolger's Court was high. Roughly calculated as the difference between billions of dollars and approximately NZ\$170M. "But," as *News* reporter Maramena Roderick reported by satellite from the Tainui signing ceremony, "Tainui says it was only ever concerned with the Tainui claim" (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42). To which Professor James Ritchie reminds us of the relative merit and the relative status of the place that Tainui hold in Bolger's Court in saying that, "Though some may say that, that was minimal resolution for a loss of a million and a quarter acres....of course, that's the case. That's all the Crown has to offer" (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42). And all it did offer. So there!

The purpose of the foregoing analysis of discourse in relation to the Tainui settlement is twofold. First, an analysis of the pictures projected in relation to the words follows below. While the pictures show something *of* the rituals of the Ruler archetype and the Tainui settlement, the words tell us something *about* what happened there, and then. Bolger's suggestion of their being a *new honesty* in Maori and Crown relations conditions the second purpose, namely, that Rulers lie, especially Shadow Rulers. And lies, and liars are not the easiest of things to show. Bolger's claims about the "generosity of Tainui" might be verifiable in many respects, but they perform poorly as propositions in print, and in sound. Bolger's words are a euphemism for the real cost to Tainui in accepting the Crown's offer. The point, and the problem of this is that Rulers lie

badly. The discourse associated with the Ruler is laced with contradictions and they are not difficult to find. For example, NZ\$170M worth of compensation instead of billions of dollars worth of compensation, is not generous. It is something else surely? Could it be: madness; desperation; unfortunate; ungracious; votes; interesting; a bad taste joke; a mistake even; a glitch in the calculator? More importantly however, and more to the point is that lies have the property of being undetectable in picture, especially when there is a lot of ritual going on in the pictures. The pictures below, as with all of the pictures before, indeed like all pictures, show juxtapositions *of* this and that, and not juxtapositions *about* this *because* of that. The *about*, and the *because* make sense of the *of*. What follows then is an analysis *about* pictures *of* kinship, *of* Rulership, and *of* one-up manship, good only as exhibits, or posters in public relations campaigns without the ability to verify the *of* with the *about* and the *because*.

8.2.2.4 *The Heads of Agreement between Tainui and the Crown*

The Crown's offer of approximately NZ\$170M worth of assets to Tainui to settle the Tribe's outstanding "grievances" (TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55) with the Crown was accepted by Tainui on 21st December 1994. News anchor Richard Long read that:

It's already been called the Treaty of Waikato. That's the historic document to settle the biggest Maori land claim under the Treaty of Waitangi. At a quarter past ten last night Waikato Tainui signed their acceptance of the Government's 170 million dollar offer as fair and final settlement. Philip Burton reports (TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55).

Figure 61. Robert Mahuta signing the Tainui Heads of Agreement, TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55.



"It's like the Treaty of Waikato.....Huh Huh Huh" proclaims Robert Mahuta at the precise moment that he is putting pen to paper in Figure 61. Mahuta was saying this to Treaty

Negotiations Minister Doug Graham, and following up with a chuckle. Graham was seated on Mahuta's left in Figure 61. Graham is shown in Figure 62. On moving pictures Mahuta appeared to be unable to sign each page of the document quickly enough. Philip Burton puts the moment best:

With a flourish of the pen principal negotiator Robert Mahuta and Treaty Minister Doug Graham began signing away 130 years of Tainui grievances. The Heads of Agreement document starts the process for the final 170 million dollar deal to be signed next May (TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55).

The pen, the white paper, the white tabletop, the formal suits, the dark walls in the background, the framed photograph of an elderly woman hanging on the wall just to Mahuta's left are some of the non-verbal rituals associated with the signing on 21st December 1994. The verbal silence as Mahuta and Doug Graham were shown signing the agreement was also a part of the rituals. The silence, with the exception of the sounds of camera shutters, encourages the viewer to focus on the actual non-verbal activities that were unfolding in the pictures. The sounds of camera shutters in concert with camera flashes create a sense of importance. A sense of importance was specifically directed at Mahuta and Graham as they signed the pages.

Figure 62. Doug Graham representing the Crown at the Tainui Heads of Agreement signing, TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55.



Figure 62 shows Doug Graham in a relaxed position with a happy face, leaning with his arms together on the table in front of him as he comments:

We now have an opportunity to build together, the Crown and Waikato-Tainui, with the blight on that relationship hopefully restored (TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55).

The Heads of Agreement signing ceremony was staged at Hopuhopu. Hopuhopu was once used as an army camp. The complex was returned to

Tainui in 1993 as a part of their settlement package. Between 1991 and 1994 parts of the facility had been outfitted by Tainui as a centre for their administration and their training. The signing took place in one of the newly outfitted rooms. This is significant because it shows that the Crown was beginning to be seen to move within Maori Courts, and looking more comfortable at being there. Hopuhopu is sited well within traditional Tainui territory. For Tainui people Hopuhopu is primal territory. An important feature of the links to archetypal ancestry is displayed in the photograph of the elderly woman hanging on the wall behind Robert Mahuta. She would have to be someone of considerable significance to Mahuta, and likely of considerable importance to the tribe to be shown in the pictures of the signing. The involvement of ancestral roots in the rituals of the Ruler forms an archetypal connection to the collective unconscious.

Figure 63. Robert Mahuta and Doug Graham hongi after signing the Tainui Settlement Heads of Agreement, TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55.



When the signing is completed Mahuta and Graham as shown in Figure 63, stand to *hongi* each other. As was noted above, in a Maori ontology the *hongi* signifies the state of peace, oneness of thought, purpose, desire, and hope of Ranginui and Papatuanuku.

Ranginui and Papatuanuku signify the Father archetype and the Mother archetype respectively. In their unseparated and peaceful state Ranginui and Papatuanuku signify wholeness and unity. Barlow (1991) adds that the "*hongi* signifies that life comes from the gods. If the power of the gods is withdrawn the person or creature dies" (p. 27). But these concepts of peace and life are too abstract to be shown on television. At best the *hongi* coming at the end of the signing shows finality. If the viewer takes the advice of the *News* reporter Philip Burton then the *hongi* shown in Figure 63 signifies relief from the rigours of negotiation. Burton had commented just before Mahuta and Graham *hongi* that, "it [the signing ceremony] was an emotional and historic moment that came only after a long day of negotiations" (TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55). Immediately thereafter Doug Graham was quoted, and shown

saying that, “We now have an opportunity to build together the Crown and Waikato-Tainui with the blight on that relationship hopefully restored” (TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55). The words in closest proximity to Figure 63 abstract a meaning for the *hongi* and the Heads of Agreement ceremony as emotion, reconciliation, and progress.

8.2.2.5 *The formal signing ceremony between Tainui and the Crown*

As was noted above the formal signing ceremony for the settlement agreement between Tainui and the Crown was staged on Monday 22nd May 1995 at Turangawaewae Marae. Maramena Roderick reporting for the *News*, noted that, “both tribal and political leaders were on hand to witness the historic event” (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42). Roderick was eager to establish that Tainui women were keen to “celebrate the deal,” and that “it was a day of celebration for Tainui [people] old and young” (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42).

The juxtaposition of the words of the reporter’s voiceover with the pictures is an important feature in establishing an image of the Ruler’s function of achieving peace, unity, harmony, and reconciliation. Roderick’s words that the signing ceremony was taking place from the “heart of Tainui country” work with the pictures of the Tainui Court, and the Tainui tribal rituals in full display to project the archetype of the center as previously shown for example in the newsroom, and in Arthur’s Court. The rituals and ritualistic performances of the center connect to the collective unconscious.

Figure 64. Prime Minister Jim Bolger kisses Dame Te Ata after signing the Tainui Settlement Agreement, TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42.



At the moment that Jim Bolger kisses Te Ata, shown in Figure 64, and then hugs her as shown in Figure 65, Roderick says, “the deal, putting to rest a hundred and fifty years of bitter land grievances” (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42), the abstract ideas of peace and reconciliation are

juxtaposed with images of the Crown Court and the Tainui Court.

8.2.2.6 *Maori archetypal motif in the rituals of the Ruler archetype*

The pictures in Figure 64 and Figure 65 carry archetypal motif besides that to do with reconciliation discussed above that connect the Crown Court and the Tainui Court to their respective divine orders. The black tailored dress suit that projects an image of simplicity, serenity, and order are worn by the men. The men are well groomed and conservative looking as shown by Bolger and Graham in Figure 53, and Robert Mahuta in Figure 61. Their hair is parted, and is neither too long nor too short. The maintenance of the image of order and control despite the circumstances of the occasion and the location of the occasion make an important contribution to the Ruler's projection of authority.

Figure 65. Prime Minister Jim Bolger hugs Dame Te Ata after signing the Tainui Settlement Agreement, TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42.



The signing ceremony is positioned in the forecourt (Marae Atea) of the main meeting house at Turangawaewae Marae. The location is not clearly shown in Figure 64 or Figure 65. However, four symbols that are clearly shown and connect the Tainui Court to their divine order are: the photographs of Tainui elders shown in the background, the feathered cloak worn by Dame Te Ata, Dame Te Ata herself, and the woman dressed in black in the foreground overlooking the signing ceremony and with her back to the camera. The Tainui symbolism in the ceremony connect the occasion and the Tainui settlement to their divine order. The symbolism shows that the settlement is as much about, and for, some might say by the Tainui divine order, as it is about, or for, and definitely by the Tainui people who are bringing the settlement to a conclusion.

The portrait photographs shown in Figure 64 and Figure 65, in the background either hanging on the wall, or standing on a flat surface, will be of people of considerable importance to Tainui. Based on the premise that more of us have gone on than have been left behind, the portraits shown will be a selection of

who are believed to be among the best. To be important enough to be among the selected few someone would have to have been a leader in a particular field, an ancestor, a chief or chieftainess, a King, a Queen, at the very least, a close relative.

Maori cloaks (kakahu) such as the one worn by Dame Te Ata are highly valued by tribes that possess one. As Pendergrast (1997) explains about the cloak:

The most prestigious were worn only by distinguished chiefs. They were presented and used in exchanges at the highest level. Some were so famous that they received personal names and were renowned throughout the land (p. 2).

The prestige associated with the cloak is matched by the prestige of the wearer. Pendergrast talks about the cloaks as though they are a currency of exchange amongst important Maori people. So much so that some cloaks are given names. Cloaks can even resonate with fame. Pendergrast further explains that the cloak of a chief can become imbued with the power and prestige of the owner (1997, p. 2).

A number of instances have been recorded of a chief saving the life of a prisoner by covering him with his cloak. In this way the tapu (sacredness) associated with the chief was transferred to his protégé and provided protection even when the chief was not present (p. 2).

Pendergrast (1997) is through his explanation to introduction of his book *Kakahu: Maori Cloaks*, referring for the most part to Rulers and their cloaks. Not all Maori wear cloaks. Not all Maori possess or have access to a cloak, not even many important Maori. Cloaks are difficult to acquire. They are not available for sale down town. Furthermore, the people with the requisite skills and personality to make a cloak number only a few. Cloaks are made from all natural materials: flax; skins; bird feathers, for example. The dyes used to colour parts of the cloak are extracted from the earth (Pendergrast 1997). Cloaks are not only made from natural materials, but in the Maori ontology they are also related to Maori people through the materials. Tane Mahuta, God of

the forests, and the birds and animals therein, is a full brother to Tu Matauenga, God of human beings.

What is the significance of wearing a Maori cloak? A great deal if Dame Te Ata wears it. The cloak is strongly connected to the Maori archetypes as signified by the Maori pantheon. For this reason and the reasons noted above, the cloak is a prominent motif in the rituals of the Tainui signing ceremony: intriguing, and scarce. Dame Te Ata signifies the Ruler archetype: peaceful, reconciliatory; happy; relaxed; strong; and gracious. The cloak and Te Ata are complementary.

Equally complementary to the signing ceremony is the very shadowy figure of the woman dressed in black in the foreground in Figure 64 and Figure 65 facing the signing ceremony and with her back to the camera. She is wearing what appears to be a crocheted full length robe and a scarf that drapes over her shoulders. The identity of this woman is not immediately clear. She could be one of Dame Te Ata's handmaidens who forms a part of the Maori Queen's entourage.

Figure 66. Prime Minister Jim Bolger and Dame Te Ata signing the Tainui Settlement Agreement, TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42.



However, during the signing ceremony shown in Figure 66, and in the film footage immediately thereafter can be heard a woman performing a welcoming call (karanga). The performing the welcoming call that is focused on the signing ceremony could

well be the woman shown in Figure 64 and Figure 65. Barlow (1991) explains that:

The woman's karanga arouses the spirits of those who have passed on to the spirit world. Similarly, when she gives birth her cry in labour indicates that a sacred new life is about to come forth. The high-pitched cry penetrates beyond the confines of the physical world and into the spirit realm (p. 39).

The woman's welcoming call contributes to the rituals of the signing ceremony. The meaning of the call is complementary to the photographs, to the cloak, and to the Maori Divine and to Te Ata's place in it. The call as Barlow indicates "arouses the spirits of those who have passed on". Some of the people who have passed on are shown in the photographs. However, the attention of all who have passed on, it has been determined by the living, must be drawn by the welcoming call to the events over which the call is directed, and to the location that they once occupied.

The legalistic, ordered and Apollonine influences of the Ruler are unavoidable. Figure 66 shows shows Prime Minister Jim Bolger and Dame Te Ata "signing the dotted line" (Maramena Roderick, TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42) on an elegant and Victorian looking table. The table is seen more clearly in Figure 64. The style of the table is important to the rituals of the table. A garden table wouldn't do it seems. The table upon which signatures are gathered, and that orders significantly the spatial behaviour and movements of the people involved in the ceremony, like the desk in the TVNZ newsroom, projects an austere quality. The table is a central piece of symbolic and ritualistic merchandise. The quality of the table is projected in the timber, in the dark rich shiny mahogany colour, in the wood turned legs, and in the writing desk size. The table projects fine and expensive taste, and good choice that reminds viewers that New Zealand culture is furnished to a large extent by European culture.

Figure 67. Minister for Treaty Settlements Doug Graham kissing Dame Te Ata at the signing for the Tainui Settlement Agreement, TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42.



The body contact between the Crown representatives and the Tainui representatives that follows the signing ceremony looks decidedly full on. Whether brought on by relief, by genuine emotion, by opportunity, by the occasion, or by straight

out trickery Doug Graham in Figure 67, and Prime Minister Jim Bolger in Figure

64 and in Figure 65, appear to be exercising a licence in getting up close and personal with Dame Te Ata. The kisses and cuddles frame gestures that are unique to the Rulers rituals of reconciliation in so far as the Tainui settlement is concerned. A moment when the Gods can pause from eternity to mull over how it is that Hermes the deal-maker, the negotiator, the entrepreneur, the opportunist, continues to have Apollo in his thrall.

Figure 68. Prime Minister Jim Bolger and Robert Mahuta hongi following the Tainui Settlement Agreement signing, TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42.



In Figure 68 when Bolger and Mahuta, the Chiefs from their respective Courts *hongi*, two ominous signs are captured by the moving camera: a ritual of *new honesty*, and a paparazzi taking pictures with a stills camera. Where moving pictures are destined for television media, still pictures, or photographs are bound for newspapers and magazines. The difference between the two mediums, television and print, is summarised by Postman and Powers (1992) when they point out that:

Newspapers and magazines sell space...Television sells time (p. 24).

The total time that the *News* item covering the Tainui Settlement signing (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42) was on air for was three (3.0) minutes. The pictures of the *hongi*, or for that matter of the signing ceremony lasted for only a fraction of that three minutes. Placing a picture of Bolger and Mahuta engaged in a *hongi* and projecting *new honesty* in a newspaper or magazine is ominous. It is ominous because whereas time moves on, and quickly, space does not move on. The serious reader of newspapers and magazines can read back over, put down and come back to later, search out in archives and undertake further research into news issues. Readers of newspapers and magazines can also consider at greater length the

meaning of the words for the language in relation to the pictures. Sufficient time is not made available to television media viewers for them to have an idea about a picture. Readers of newspapers and magazines do have the time, and the technology to have ideas. The implications of this is that the ideas invested in discourse last much longer than impressions flashed in pictures, which means that the lies about *new honesty* endure for greater lengths of time.

Summary

The foregoing analysis has shown that the ritualistic display involved in the fisheries settlement is under the influence of Apollo, who is under the influence of Hermes. The notions of logic, reason, honesty, and order that inhere in the television media projections are an illusion of Hermes. The illusionary patterns in the words and in the pictures of the Rulers are projected from the rituals of peace, reconciliation, and harmony that Jung claims to characterise the Ruler archetype and Foucault claims are the operative mechanisms of discourse. The analysis focused on the rituals of peace and reconciliation in the televised portions of Treaty of Waitangi Fisheries Settlement and the Tainui Settlement signing ceremonies between 1992 and 1995. Therein representatives of the Crown and Maori tribal negotiators were shown to fully participate not only in each other's rituals. Both Crown representatives and Maori representatives were also comfortably seen to participate in the rituals of the divine order of business, of law, of entrepreneurship, of lies, of deceit that so characterise Hermes, the patron saint of illusion and lies.

Chapter 10: Projecting the Warrior

Introduction

Every regime of truth needs its Warriors to be seen, to be heard, to be understood and to be experienced by the people who are attached to a particular discourse. Not only this however. The Warrior performs an important function for a regime of truth and for the regime Court in projecting the Hero. The Hero function in a regime works to maintain the regime intact. They also deflect the threats from other regimes. While a regime of truth may have warriors (people who project the Warrior but were not Divine children), not all regimes of truth have the opportunity to project their Warrior (people who project the Warrior but who were not Divine children). The difference between the warrior and the Warrior is important. The Divine Child, the Warrior, and the Ruler constitute an archetypal progression. This progression was of significant interest to Jung, and it is of significant interest to this thesis. Archetypal narratives have shown that the warrior does not constitute the progression from Divine Child to Ruler. The warrior was of less interest to Jung, and is consequently of less interest to this thesis. As a reminder to the reader, this thesis is exploring the archetypes of the King's Court: the upper cases, not the lower cases.

This chapter explores the manner and the extent to which the Woman Warrior, not the woman warrior, is projected in television media coverage of the Treaty settlement process. The analysis focuses on the projection of a young Female Warrior. As was noted in Section 5.3 in Chapter 5 the Ruler is at the top end of the Warrior scale. The on-screen Ruler it was shown, started out on their journey as a young Hero Warrior. The Court relative to a particular regime of truth identifies and singles out gifted young Warriors initiates who show signs of having the requisite skills and abilities that a quest demands of them. The *Star Wars* myths show viewers that not everybody has been called to be a Jedi Knight. Not everybody has within them the powers to fulfil the call of a Jedi Knight, to be able to engage with the dark forces and to free our planet, or our Marae from a foreign threat. As Pearson (1991) reminds us:

Warrioring is about claiming our power in the world, and making the world a better place. In practice this means that as Warriors, we identify the aspects of our individual or collective lives that displease or dissatisfy us, and we seek to change them by force or persuasion (p. 95).

Warriors need to be courageous, disciplined, and well trained. These conditions require that the Warrior lives by and fights for principles and values that are consistent with those of the regime of truth to which they claim to represent (Pearson, 1991, p. 95).

The Warrior archetype reminds us that we are constantly in danger of being overrun by a regime of truth that is in opposition to our own. Pearson points out that any regime of truth based on competition, from sports to politics to business, is based on the Warrior archetype. In these circumstances the Warrior archetype needs to move to the level where the “weapons include skill, wit, and the ability to defend themselves legally and verbally or to organize support for their cause – to keep predatory primitive warriors in place” (Pearson, 1991, p. 95).

The Warrior is a mythical archetype. Traditionally the Warrior is shown to have stood up to the dragon, the wicked tyrant, to unfair authority, and evil. In the face of these archetypal foes, the Warrior is the one who rescues first themselves, and then those people who are weaker. The Warrior protects other people from harm (Pearson, 1991, pp. 95-96).

Lane and Wurtz (1998, p. 15) have identified the Warrior as: one who toils or fights; one who is embroiled in confusion; one who guards or defends; one who chooses or wills; one who speaks out; one who becomes; one who accomplishes through effort; and, one who is aware.

The Arthurian narratives through the character of Lancelot, and the *Star Wars* narratives through the characters of Luke Skywalker and Darth Vader are examples of Warrior archetypes that are projected onto television and film viewers. Lancelot, Luke, and Darth display many of the characteristics, both verbal and non-verbal of the legendary Warrior. For example, all three had an

upbringing typical of a Divine Child. Lancelot was raised and trained for knighthood in an underwater castle by the Lady of the Lake. This is the same Lady who gave Arthur his sword Excalibur. The people of Camelot did not know Lancelot until entering in a joust quickly where he proved by winning the tournament that he was the best knight in the district. Lancelot not only possessed a fighting prowess, but was also charming and familiar in the ways of the Court. Lancelot was almost immediately taken in by Arthur as Arthur's confidant and friend (Lane & Wurtz, 1998). Darth Vader as a boy was known as Anakin Skywalker. As a young boy Anakin was identified by Ben-Obi Wan Kenobi to display the skills and the personality required to become a Jedi Knight. Ben immediately took Anakin away and located him within the regime of the Jedi truth whereupon Anakin began his training to become a protector of peace.

9.1 The relationship between the Warrior and the Divine Child

Mythological narratives clearly show the Warrior archetype to be juxtaposed with the image of the Divine Child. The notion of divineness clearly distinguishes the Warrior archetype, and to some extent the Ruler archetype, from the other archetypes that constitute the King's Court. Another more expedient way of putting this observation is to say that to have been, to be, or even to be considered as a Divine Child is not just a necessary condition to be a Warrior for a regime of truth, but emerges more as a sufficient condition. Woodhouse (1980) explains the difference between necessary and sufficient conditions.

Something is a necessary condition if it must be the case in order for something else to be the case. Something is a sufficient condition if, given that condition, something else necessarily follows or must become the case (p. 120).

Given this definition toiling, fighting, confusion, guarding, defending, choosing, willing, speaking out, becoming, accomplishing, exerting, and trying are examples of necessary conditions to be a Warrior. But divineness, that is to say to have been recognized as a Divine Child is a sufficient condition to be a Warrior. According to the mythological narratives that unfold according to the

collective unconscious the former conditions can be present in a community but they alone do not imply the presence of the Warrior archetype. The latter condition alone however draws the former conditions unto it to project the Warrior archetype.

The emphasis being placed here upon the notion of divineness, and the contribution that the idea of being treated as special, or treating somebody else as special, as holy, as god like, as God even, can make to understanding the television media Warrior is twofold. First, in searching for the Warrior from among the people who are undertaking Warrior-like actions in the archetypal sense, divineness helps to limit the search. Brandishing a sword or a lightsaber is warrior like, but not necessarily *Warring per se*. In the analysis that has been undertaken thus far in this thesis, television media of all things has shown across a range of genre to be heavily invested with warrior motif. Second, the analysis undertaken thus far and presented in previous chapters has shown traces of the Warrior archetype in the Destroyer archetype, in the Ruler archetype, and even in the TVNZ newsroom. This observation is consistent with Jung's almost despairing observation that the number of archetypes is incalculable. Jung found delineating one from another to be like pairing off rays of light to identify the colour in the different rays. Jung's (1956/1967, para. 660) account of trying to individually name several archetypes suggests that archetypes shimmer, glimmer, tease, wax and wane, and perform exotic dances like quantum particles under the watchful eye of a physicist.

The difficulty that Jung had in delineating archetypes also suggests that the Warrior may still be further glimpsed in the Sage archetype, the Magician archetype, and the Fool archetype.

The television viewer without the knowledge that anyone claiming Warrior status was from a young age singled out by their peers, by their families, or by their elders, communities, companies etc. as having shown signs of eligibility to an order of the Divine, is unequipped to discern a warrior from a Warrior. Television viewers are at risk of confusing one with the other because, like peace, love, and hope, divine is difficult to show convincingly on television. A three hour *Star Wars* barely does it. Showing abstract ideas on television takes

a great deal of time, imagination, some clever juxtapositions and technological slight of hand to do it accurately. While technological trickery is fully available to the *News*, sufficient time is not. In short, actions alone do not the archetypal Warrior make, except on television. The appropriate images, the appropriate rituals, exclusivity, discourse, and television time count for a great deal in projecting the Warrior.

The very compelling idea about being set aside and carefully prepared, about being *The One* so to speak, to undertake a journey for the good of the tribe, or the planet (whatever the ambition), was amply evident in the descriptions of the Ruler archetype. As was discussed in Chapter 2 the notion of the Divine was an important consideration for Jung. As a concept that is at the forefront of his theorising about perfection, Jung observed traces of the Divine in all societies and in their respective cultural artefacts. The notion of the Divine is not only autochthonous, for Jung it is a central component of the collective unconscious. Written accounts of Dame Te Ata, which position her as having been a Divine Child were shown to harmonize with her monarchist performance on television media, and therein the rituals that condition the images of her as Maori Queen. Robert Mahuta who was included in the rituals of the Maori Queen, might well be disappointed if he wasn't considered to have been a Divine Child however impish he comes over on the television. Certainly Mahuta's confessions about his life's work being for the well being of the Tainui tribe suggests that he sees himself that way, as Divine and not impish. Similarly Tipene O'Regan hints that he is on a journey, for the good of the tribe of course, that is typical for a person who was once a Divine Child.

Tame Iti, Hone Harawira, Ken Mair, and Mike Smith as leaders among the Maori protest movement were projected as the Destroyer archetype, as indeed was the Maori protest movement *nemine contradicente*. And yet each of these men in submitting themselves to television media inquisitions justify their views, their words, and their actions on the basis of what can only be considered as a higher, Warrior calling. Traditionally the Warrior is shown to have stood up to the dragon, the wicked tyrant, to unfair authority, and evil. This is precisely as Iti et al. take cognisance of, speak of, and act towards the Pakeha regime of truth.

They show a fearless contempt for it. In the face of their archetypal foes Iti et al. are the people who rescue first themselves, and then those people who they see as weaker and more defenceless than themselves. They unabashedly employ the strategies and the tactics of the Warrior to pursue their desired outcomes. While their actions might necessarily contribute towards their being projected as Warrior, without the recognition from their own people that they each have actually obediently succumbed to a higher calling, they are not sufficiently Warrior, and at best, excellent warrior.

The images of Luke Skywalker, Lancelot, and Queen Amidala of Naboo gyrate from the screen to the archetypal tunes of redemption, rescue, deliverance, and freedom. Television viewers are invited to gyrate along with them. Human beings will do so says Jung because through the archetypes we are plugged in to the same collective unconscious that guides our souls and our psyche in a primal adventure.

9.2 The quest for freedom: the Divine Female Warrior

The important and missing factors that differentiate the warrior from the Warrior were evident in Annette Sykes' discourse. This section explores the verbal modes of communication and the non-verbal modes of communication that project Annette Sykes as Woman Warrior during the Treaty settlement process between 1992 and 1996. Annette Sykes has already been shown in Chapter 6 in Figure 29 where she was being interviewed on *Marae* by Hone Edwards. This section extends the analysis undertaken in Chapter 6 into the Maori rituals that are incorporated into the practices of examination and confession in TVNZ studio interviews that contribute to the projection of the Warrior archetype.

9.2.1 Analysis of speech

In a *Marae* interview on the 7th May 1995 Sykes makes the connection between herself and the Ruler in saying that:

We will be rulers in this land in the next century and we will not forget those that have betrayed us (TVNZ BFN P156679, *Marae*, 07.05.95 Su, 11.01.06).

This comment was first broadcast on the *News* (TVNZ BFN P156670, *Network News*, 03.05.95 We, 18.04.41), just four days before the item was broadcast on *Marae*. *Marae* used the item intertextually in their orientation. On the 3rd May 1995 Maori protestors, including Sykes, were publicly objecting to not having been invited by the Government to attend the Asian Development Bank (ADB) conference that was held in Auckland. Maori had concerns that the ADB could adversely affect Maori Treaty settlement initiatives. The “We” that Sykes refers to are either the Maori protest movement in which she is shown in television media to actively participate, or, Maori people in general through their various organisational groupings. She is bold in asserting that the outcome of Maori protest will be the installation of the Maori regime of truth in Aotearoa/New Zealand as Ruler. However, Sykes provokes a shadowy image of the Maori Ruler in the clause where she states that, “and we will not forget those that have betrayed us.” In this clause she is suggesting that there is a vengeful element to the Maori regime of truth. She is also suggesting that the new Maori Court will not forget, and by implication forgive, the people and organisations that have betrayed Maori.

Sykes expresses the Warrior passionately through her words. Through her words and mode of expression she demonstrates a great deal of courage, discipline, strength, and integrity. Sykes is extremely articulate. She makes very few speech errors and her voice is easy to listen to and she speaks with a great deal of energy and determination. Her speech is one of her most potent weapons. As Pearson (1991, p. 95) reminded her readers, the warrior shows through when the weapons being used include, “skill, wit, and the ability to defend themselves legally, and verbally, or to organise support for their cause.” Clearly Sykes wants to make Aotearoa/New Zealand a better place for Maori people to live in.

In the *Marae* interview Hone Edwards’ challenges Sykes about her involvement in protest activity given a number of other factors.

Now, are people, are our people going to look at you, and they're going to think, now, she's a lawyer she's educated and she's also a

mother and it's rather unusual behaviour for a lawyer don't you think?
(TVNZ BFN P156679, *Marae*, 07.05.95 Su, 11.01.06).

In response to this rather narrow and condemning view of who should and who should not be a protestor, Sykes justifies her participation in the Maori protest movement by furnishing a description of herself that complies with that provided above for the Divine Child.

Well, when my people look at me they see a Ngati Pikiao mokopuna [a grandchild of her tribe that carries the name Ngati Pikiao]. And it's heartening for me that people like Sir Charles Bennett who I see as at the height of leadership, of role models that I'd like to copy, supporting us whole heartedly in initiatives that we're taking. Um, you need to understand me that that is the paragon that I live with. I'm Ngati Pikiao mokopuna. I have a deep love for my people who have allowed me to achieve some of the status within the Pakeha communities with scholarships, in family support. My babysitters are my aunties and my mother and I would never be able to accomplish the things that I do without that whanau [family]. I had very rarely achieved the status that I have without, with support of Pakehas in the same way. Although perhaps Pakehas have acknowledged that, that the intelligence that we have does not just derive from their cultures but actually has itself sourced in the tikanga [what is done, and the way things are done] and kaupapa [why things are done, and why they are done in the way that they are] of our tupuna [ancestors] (TVNZ BFN P156679, *Marae*, 07.05.95 Su, 11.01.06).

In the above statement Annette Sykes is explaining to Hone Edwards how her family and her tribe for special treatment have set her aside by allowing her to achieve a special "status," presumably at the expense of other family and tribal candidates. She is also explaining aspects of her preparation in both the Maori world and in the Pakeha world with for example support from her family for childcare, and financial support through scholarships. She explains the nature of the journey that she has been set aside for in finding herself looking to Sir Charles Bennett as a leadership "role model." Sir Charles is a "paragon" that she would "like to copy." Annette is careful to point out that her journey is

inspired by a “deep love” relationship between herself and “my [her] people.” This love runs deep. It runs all the way back to her ancestors and it is articulated to her and for her in present time through her family and through her mentors. There is nothing new about this love. It is primal. Furthermore the love is “sourced” in the Maori way of justifying why Maori do what they do, think what they think, and say what they say. Here Annette Sykes is forthrightly, confidently and wholeheartedly projecting the Warrior. That she chooses the Maori protest movement through which to exercise her calling is a function of how she uncompromisingly interprets the Treaty of Waitangi as the model of freedom that Maori have rights to and by which Maori needs and interests would best be served, and the course of actions that are required to see justice served.

9.2.2 Non-verbal modes of communication

Following on from an analysis of Annette Sykes’ words in the previous section, this section explores the manner in which non-verbal modes of communication contribute to the projection of the young Woman Warrior. The pictures in this analysis are taken from a *Marae* interview and a protest march that was organised by Maori protestors. This is an important point when exploring the non-verbal modes of communication for the Warrior because traditionally the Warrior achieved their outcomes physically. The TVNZ studio on the other hand, as was noted in Chapter 6 projects the Warrior archetype with different and more subtle modes of communication. For example, in a television media interrogation bodily movements and physical are kept to a minimum not only because extreme physical activity in the studio would be deemed highly inappropriate, but because the style of the interrogation, the demands that the technology places on the participants, and the way that space is used, does not allow for it.

9.2.2.1 Facial expression

Figure 69. Annette Sykes being examined on *Marae*, TVNZ BFN P167495, *Marae*, 10.03.96 Sunday, 11.08.26.



Annette Sykes is shown in close-up in Figure 69. A long shot of Sykes from the same *Marae* interview with Hone Edwards is shown in Figure 28. Sykes is young and attractive looking. She has light brown skin, long jet

black wavy hair, and a smooth complexion. Her facial expressions are filled with sadness, anger and fear more than with happiness, surprise, or disgust. She maintains this expression throughout the duration of the interview. Like Queen Amidala, the young Warrior Queen from *Star Wars Episode 1 The Phantom Menace*, Sykes is serious and totally focused. She is never seen smiling or laughing on television.

Sykes presents full and bright eyes to the camera. Her eyebrows are normal that shows that she is not attempting to make any extra comment.

9.2.2.2 Gaze

Sykes' gaze is directed at Hone Edwards most of the time in the interview. She does look down only occasionally when she is listening to Edwards speak. Her facial expressions and her gaze work together to project that she is very serious about the subject matter of the interview.

9.2.2.3 Voice

Sykes has a mature and clear sounding voice that is neither discordant nor pure in tone. As has been indicated above Annette Sykes is a lawyer. This means that she is experienced at using her voice in argument, in interrogation, in narrative, and in exposition. However, her speech can at times quicken that

shows signs of anxiety as she searches for the words to express her ideas. Sykes's fast paced speech and clarity of expression shows that she is a highly intelligent and serious person.

9.2.2.4 *Bodily posture*

Sykes has a very good body posture that projects an image of stamina, agility, and strength. These outward physical signs contribute to the image as someone who is in control of her psychological, intellectual, and emotional states, and of her environment.

9.2.2.5 *Clothes, colour, and appearance*

Clothes and appearance play a significant part in projecting the Warrior archetype. In Figure 28 and in Figure 69 Annette Sykes is shown wearing a red jacket (over a white top). In Section 6.3 in Chapter 6 in a section of analysis entitled "Female rulers in the newsroom," the significance of a red suit worn by News anchor Judy Bailey shown in Figure 20 was explored. Like the red jacket (over a white top) worn by Susan Wood in Figure 26 and in Figure 32, red psychologically projects defiance and aggression. As Wright (1998) points out, women wear a red dress to be assertive and "even be literally be prepared to go into battle" (p. 79). A similar show of aggression was seen and discussed in the archetypal image of the young Naboo Ruler, Queen Amidala. In Figure 6 Amidala can be seen wearing her red Throne Room gown. Amidala continues the archetypal theme of the Divine Child. She was shown in the film *Star Wars Episode 1 The Phantom Menace* to take very seriously the Ruler's obligation to provide order, peace, prosperity, and abundance. In Chapter 5 Amidala was described as peaceful, decorative, elegant, graceful, wise, courageous, proud, bold, and when she needed to be, extremely hard and defiant. Her red and decorative clothing are a prominent feature in the projection of the Woman Warrior.

Figure 70. Areta Kopu and Tipene O'Regan being interviewed on *Marae*, TVNZ BFN P160625, *Marae*, 06.08.95 Su, 11.01.06.



A further illustration that the red jacket (over a white top) makes in projecting the Woman Warrior is shown clearly in Figure 70. Areta Kopu, President of the Maori Women's Welfare League, a much older woman than Annette

Sykes, but no less warrior like, is shown appearing on *Marae* on 6th August 1995 with Ruler "Sir Tipene O'Regan". Both were being interrogated by Hone Edwards about the rights of urban Maori in the Treaty settlement process. O'Regan was of the view that urban Maori had no rights to the fiscal envelope. Areta Kopu was of the view that urban Maori do have rights to the fiscal envelope. This issue is still unresolved at the time that this thesis was being written. However, despite the impasse, Areta Kopu comes over the television as a gracious fighter. But without knowing anything about her childhood she comes across as extremely warrior like, rather than Woman Warrior.

9.2.2.6 *The Warrior and the cloak*

Figure 71. Annette Sykes participating in Maori protest, TVNZ BFN P154050, *Network News*, 15.02.95 We, 18.02.43.



In Figure 71 from a *News* item on the 15th February 1995 Annette Sykes is shown wearing a Maori cloak (kakahu). On this occasion Sykes had joined some of the people in her tribe in

their home town Rotorua to protest against the fiscal envelope and the Government's Treaty settlement policy. Protest action involved marching through the city to the gates of their Marae. Inside the Marae Government officials were presenting the policy to Marae elders. But outside the Marae the protestors sung protest songs, chanted protest chants, courted the media, waved banners, and solicited support from the public.

The cloak is significant because it connects Annette Sykes to the Ruler, and in particular to Dame Te Ata, Maori Queen, and Divine Child. As was explained in Chapter 9 the prestige associated with the cloak is matched by the prestige of the wearer. The prestige of the cloak and the connection of the cloak to the history and genealogy of the person wearing it is illustrated in the practice of naming cloaks. Cloaks can even resonate with fame. Pendergrast explains that the cloak of a chief can become imbued with the power and prestige of the owner (1997, p. 2).

What is the significance of wearing a Maori cloak? A great deal if it is worn by Annette Sykes. The cloak is strongly connected to the Maori archetypes as signified by the Maori pantheon. For this reason and the reasons noted above, the cloak is not only a prominent motif in the rituals of the Tainui signing ceremony, but also of Maori protest. Dame Te Ata signifies the Ruler archetype, Annette Sykes the Warrior archetype. Both are connected by time.

9.2.2.7 *Sounds, music, and motif*

In the *Marae* interview, as was shown and explained in Section 6.3 in Chapter 6, the *Marae* studio rituals contribute not only to Annette Sykes' Warriorness, but to her Maoriness as well. The *Marae* studio rituals that were considered were: the introductory sequence that uses pictures and music; the colour; the style and meaning of the design work and patterns; the style of the examination; the ornamentation in the studio; the style of the desk; the positioning of the people in relation to the various objects in the pictures; foregrounding and backgrounding, and the style of the interviewer Hone Edwards.

The rituals of *Marae* were shown to invite the archetypes of the collective unconscious relative to the way that Maori re-present the archetypes. The Maori re-presentation of the archetypes (motif) as it was explained in Chapter 6, in Chapter 8, and in Chapter 9 are articulated according to how the present generation of Maori, and the technicians that re-present them, interpret and re-present Maori mythology with integrity, with sincerity, with humility, with reverence, with passion and style.

Summary

This chapter has shown that the young Woman Warrior contributes to the discourse of the Treaty settlement process in Aotearoa/New Zealand between 1992 and 1996. The analysis has shown that Annette Sykes who is projected by the Pakeha regime of truth as a Maori protestor projects herself as Woman Warrior both from within the TVNZ studios and from a remote location while engaged in protest activity.

This chapter has made it clear that the difference between warrior and Warrior archetype is the archetypal symbolism of the Divine Child. The analysis in this chapter and in previous chapters has identified the projection of the warrior archetype in a number of television media genre. Without the necessary and sufficient link to the Divine Child, on the advice of Jung, these projections are warrior like rather than Warrior.

Annette Sykes is Warrior Woman. In a statement on *Marae* she projects her Divine journey through her work as an activist who objects to the Pakeha regime of truth and their treatment of Maori. The ritualised discourse of Annette Sykes harmonises in a number of ways with that of Amidala from *Star Wars Episode 1 The Phantom Menace*, with TVNZ television media female anchors, and with the President of the Maori Women's Welfare League, Areta Kopu.

Chapter 11: Projecting the Sage

Introduction

In Section 5.3 in Chapter 5 it was noted that the Sage is the part of the psyche that is the objective Self. Jung was mindful that the Sage watches our thoughts and our feelings and is beyond either. In Jung's typology of the psyche the Sage is the image of the wise old man or the wise old woman in dreams who provides people with trustworthy counsel (Pearson, 1991, p. 59). Age is an important consideration here because television media is replete with young adults undertaking Sage activities: investigation; interrogation; and research. However, in adhering to Jung's image of the Sage of the King's Court, the aim with the analysis in this chapter is to identify and explore the older and wiser people who investigate, interrogate, and undertake research about issues. The Sage shows that through attempting to gain greater understanding they can make the best possible contribution to the regime of truth to which they submit their life and their work. Pearson (1991) is helpful here in sharpening the image of the Sage with the following comment:

Sages have little or no need to control or change the world; they just want to understand it. The Sage's path is the journey to find out the truth - about themselves, our world, and the universe. At its highest level, it is not simply about finding knowledge, but about becoming wise (Pearson, 1991, p. 194).

These are important points because the interests and activities of the Sage are in the analysis to be clearly discerned from the activities of the members of the King's Court that do have an interest in controlling and changing the world. Sages are sleuths who search for the reality behind appearances. Scholars and researchers are classic Sages in that their lives are devoted to furthering the search for knowledge (Pearson, 1991, p. 210). The analysis in this chapter explores the projections of three university professors in Aotearoa/New Zealand: Ranginui Walker, Pat Hohepa, and James Ritchie, as examples of the Sage archetype in television media coverage of Treaty settlements.

In Table 5.1 in Chapter 5 it was shown that the Ruler archetype and the Sage archetype together occupy the thinking domain. The discourse and the rituals of the Sage which outlined below, are applied for the benefit of the Ruler. In the analysis that follows it will be shown that the Sages identified for analysis in the data each in their own way project support for the Ruler.

The Sage archetype: watches our thoughts and our feelings; helps us to face the truth in our lives; transcends our smaller self to be one with the universe; gives wise and trustworthy counsel (Pearson, 1991, p. 59); search for the reality behind appearances; and, seek to solve the underlying riddle of existence (Pearson, 1991, p. 210). The Sage Archetype looks to achieve a state of wisdom (Pearson, 1991, p. 194).

From the *Star Wars* trilogy the actions of the Sage are evident in the image of the tutelary figures of Joda and Ben Obi-wan Kenobi. Both of these characters are mythological in relation to the Ruler, the Hero, and the Warrior. Rushing and Frenz (1995) state that the archetypes of the tutelary figures guide the young Hero initiate from boyhood (or girlhood) in the spiritual disciplines that are necessary to become a Warrior. In the *Star Wars* movies the script makes specific reference to the Jedi Knighthood as defining the pathway from Divine Child, to Warrior, to Ruler.

Both Joda and Ben Obi-wan Kenobi are retired Jedi Knights who were particularly adept at using the “force” and encouraging young Luke Skywalker to use the same “force” to accomplish heroic outcomes aimed at advancing the regime of truth to which he belongs. The “force” represents a harmonising and transcendental discourse that connects the people that have within them the ability to use it. The people that have been called to use the “force” number only a few which means that the tuition in the meaning and use of the “force” falls to the Sage. In life, or in death, the *Star Wars* films show the Sage archetype to be: experts in recalling their own historical narratives; experts at articulating the meaning of the historical narratives for the benefit of their regime of truth; expert at seeing the bigger picture and at looking beyond the immediate circumstances that position the regime of truth; and, able to record and

articulate the circumstances of a regime of truth with modesty and with patience.

As Joda becomes to Luke what Poseidon was to Theseus, Socrates to Plato, Merlin to Arthur, and the Zen master to his Zen initiate (Rushing & Frentz, 1995, p. 2), the Sage archetype in the Treaty settlement process becomes to the Maori regime of truth. Rushing and Frentz remind us that the image of such “wise elders are scarce in these contemporary times, when we hide most of them away in institutions and few have prominent roles in the stories we tell” (Rushing & Frentz, 1995, p. 2). In explaining not only the universality of the Sage archetype, but also the particularity of this archetype as well, Rushing and Frentz liken Joda, who is unlike any Sage in contemporary American history, to the Native American Shaman – the holy man or medicine man or woman. The Shamanite work evident with respect to Joda is as Luke’s guide for the initiation rituals of war or the hunt. Despite his subtle Gothic charm, extremely small stature, and indifference to personal wealth, Joda displays many of the process and participant types of the mythological holy man: patience, discipline, the willingness to suffer introspection, and a pre-occupation to achieve to a higher level of consciousness and understanding. Joda assumes the Sage discourse.

10.1 Analysis of verbal and non-verbal modes of communication

The analysis of the discourse of the Sage in television media projections of the Treaty settlement process will be undertaken through an analysis of verbal and non-verbal modes of communication in relation to specific Treaty settlement issues. Some of these issues have been considered already in the analysis in previous chapters. The discourse of the Sage will be explored in relation to for example, the One Tree Hill incident that involved Maori activist Mike Smith, to the Tainui Settlement, to Maori leadership, and to Maori sovereignty. One observation that makes the analysis of the Sage in relation to particular issues an appropriate approach is that the Sage is frequently seen and heard in television media providing expert opinion as an outside observer, that is to say as someone who is not directly involved in the issue. Another observation that makes the analysis of the Sage in relation to particular issues an appropriate

approach are the frequent references that the Sage makes to history as they employ a higher level of consciousness and a higher level of understanding to explain certain statements, actions, and events. The Magician on the other hand prefers to project an illusion of the future, none of which has yet happened. Like Ben Obi Wan, like Joda, and like Foucault, the Sage explains the present with reference to the past and in particular to the infringements that have been made against the order of their particular regime of truth.

However, depending on the particular point of view that the Sage advances about the past in order to explain the present, the Sage archetype could be juxtaposed with the discourse of the other archetypes such as the Destroyer or the Ruler for example.

10.1.1 Maori Sage, historian and educator

This section aims to show that Ranginui Walker projects both a Maori and a Pakeha discourse that enables him to move freely between the Maori discourse and the Pakeha discourse.

10.1.1.1 *Expert commentary about the One Tree Hill incident*

Figure 72. Ranginui Walker, TVNZ BFN P150114, *Network News*, 28.10.94 Fr, 18.00.37.



Figure 72 shows Ranginui Walker, “Maori Studies Professor,” who on 28th October 1994 was on the *News* to comment about Mike Smith’s attempts to fell the Pine Tree on One Tree Hill with a chainsaw. Ranginui Walker does not bear the facial features of a Maori person. For example, he is not dark like Tame Iti or Hone Harawira.

Figure 73. Wira Gardiner, TVNZ BFN P154391, *Network News*, 21.02.95 Tu, 18.33.25.



Walker does not have thick dark hair, a full and rounded face, and the wide, flat, and rounded nose of Wira Gardiner Chief Executive Officer for the Ministry of Maori Development shown in figure 73, or of Robert

Mahuta shown in Figure 61. Walker has much sharper facial features similar to Tipene O'Regan shown in Figure 56 that characterise a male person of European heritage. Walker's connections to Maori are made available to the viewer in the sub-titles through his first name "Ranginui", through his occupation as "Maori Studies Professor", and through his location in front of a meeting house that is shown clearly in the background in Figure 72.

As was noted above age is an important factor in identifying the Sage. Walker is senior looking. For one he is almost completely bald with the exception of some white hair above his ears. He has a very thin, and a lined face characteristic of an older person. As shown in Figure 72 Walker could well be in advance of sixty years old.

Like Ben Obi-Wan and Joda, Walker's facial expression is happy, contemplative, and sad. He does not show anger disgust or contempt. His eyebrows are in a normal position that shows that he is not attempting to make any extra comment. His dark glasses prevent the viewer from seeing whether his eyes are full and round, normal, or thin. People with thin eyes show very little eye movement thereby making it difficult to read their emotions. Walker's gaze however is very direct that shows that he is focusing on the interviewer's question(s) to him.

News reporter Simon Shepherd in explaining why Mike Smith had attempted to fell the tree on One Tree Hill noted that, "He [Mike Smith] says it's a symbol of Pakeha [European coloniser] oppression." Walker responded to this by saying that:

It's a reversal of history that someone in our time as a mark of protest has attacked the Pine [introduced] tree which has replaced the Totara [Native] tree (TVNZ BFN P150114, *Network News*, 28.10.94 Fr, 18.00.37).

Immediately in Walker's response can be read the reference to history that so much characterises the epistemological position of the Sage as a method for explaining the present. Walker warns the television viewer that we cannot take history for granted. The course of a people's history can provoke a response

from them that is seen by the extant regime of truth as negative, as a sign of aggression. Walker is in this comment being projected as someone knowledgeable in the area of Maori and Pakeha history in Aotearoa/New Zealand. Not all television viewers, even New Zealanders, would see the connection between the Pine tree and the Totara tree as a signifier of the colonising history of Aotearoa/New Zealand.

10.1.1.2 *Expert commentary about Maori aristocracies*

On 20th March 1995 Ranginui Walker appeared on the *News* to provide expert commentary about Sir Hepi Te Heuheu (Sir Hepi), Paramount Chief for Ngati Tuwharetoa. Walker's research interests as shown in Walker (1990), take in the areas of Maori leadership and Maori organisation from the pre-European period through to the extant. Through his scholarly writing Walker shows a passion for pre-European and pre-colonised Maori leadership and Maori organisation. Walker shows that he values the extent to which these two areas of scholarship can be informed by Maori mythology. In his work Walker is highly critical of the infringements made to these connections that have arisen as a consequence of the effects of genocide suffered by Maori through European colonisation in the nineteenth century, and the effects of ethnocide suffered by Maori in the twentieth century.

In the orientation to the *News* on 20th March 1995 Richard Long noted that, "Sir Hepi...a man with enormous mana [prestige, charisma, awe] in Maoridom, but relatively unknown to Pakeha...couldn't be interviewed. So who is this man Sir Hepi and what is expected of him?" What the Government was looking for was a Maori leader who could, and would persuade Maori tribes and protest groups who were not supportive of their Treaty settlement policy, to support it. Sir Hepi was recognised as the leader who could well negotiate a way out of the impasse between Maori organisations who absolutely opposed the settlement, and tribes like Tainui who absolutely supported it. In making available to Pakeha information about the "relatively unknown" Sir Hepi Walker reported that:

He's an aristocrat in the true sense of the word...He's a complete gentleman and a rangatira [leader and chief] in the proper sense of

the word...He behaves for the good of others. If there is to be a coming together, Sir Hepi is the one who can do it (TVNZ BFN P155155, *Network News Close Up*, 20.03.95 Mo, 18.32.48).

Figure 74. Ranginui Walker, TVNZ BFN P155155, *Network News Close Up*, 20.03.95 Mo, 18.32.48.

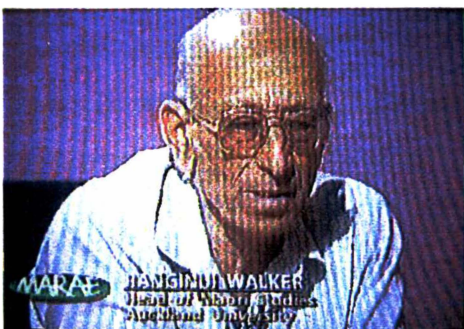


In making these comments Walker was in Figure 74 juxtaposed with images of Maori carvings in the background that reminds the viewer that his expertise lies in Maori knowledge. As was noted above Walker does not bare the facial features that typify Maori people and therefore the Maori images in addition to Walker's words provide an important educative and Sage role for television viewers.

Walker is bilingual, speaking fluently both the English language and the Maori language. He speaks with very pure tones in both of these languages. He makes very few speech errors. He does appear at times to struggle to get his words out, but not enough to be off-putting. Walker has a soft voice. He does not race his speech, which means that he is in control of his emotions.

10.1.1.3 *Expert commentary about the Tainui deal*

Figure 75. Ranginui Walker, TVNZ BFN P155472, *Marae*, 30.04.95 Su, 11.01.45.



Walker, shown in Figure 75 continued to project his emotional stability in the *Marae* studio on the 30th April 1995 where he was subject to an examination about the Tainui Settlement. Examiner Hone Edwards asked Walker what he thought the implications of the Treaty settlement proposal would be for Maori. Walker replied:

I think we should have fought for a much larger settlement, but it looks like the terms of settlement have been really set by Tainui now (TVNZ BFN P155472, *Marae*, 30.04.95 Su, 11.01.45).

In this response the Sage is taking on the role of social, cultural, and economic critic. As Pearson (1991) points out the role of the Sage is to find out through investigation, and through introspection the underlying riddles of life and to reveal what is happening. Walker is not critical of the Treaty settlement process but is taking a much wider view of the process. What he sees and what he understands makes it difficult for him to accept the Government's position that the settlements are full and final. Walker notes that:

we can never say that these are full and final settlements. We've got a whole wave of new educated young people who are coming through. They are entering most of the professions (TVNZ BFN P155472, *Marae*, 30.04.95 Su, 11.01.45).

Walker who understands a great deal from his position as a Professor of Maori Studies at Auckland University about the relationship between tertiary education, employment in the professions, power, and sovereignty is informing television viewers why Bolger's policy of *new honesty* is if anything, an illusion. How for example is the Government proposing to deal with the large numbers of tertiary educated Maori professionals who come from tribes who miss out in the lolly scramble? How does the Government plan to hold the laws and the Maori lawyers who work with, though not necessarily within the laws, in abeyance to be able to continue to project an image of peace and reconciliation that formulates the discourse of the Ruler?

Ranginui Walker has astutely recognised the negative effects of Treaty settlement process in the Government's preferred mechanism of treating with tribes on an individual basis. He articulates his recognition and his recommendation for an alternative, and in his view preferred model, in the following statement.

There's no doubt that all Maori social, suffer social, economic and educational depression and, you take the Sealords deal as an example. Ah, we've witnessed the unseemly fight over the way in which, ah, the money should be divided up on the basis of mana moana [a tribe's coastline as a proportion of total coastline], or on the basis of tribal numbers. And I think that was an unseemly fight. I think

it should have been put into a pan-tribal way of settling it. By making available scholarships for education to overcome the education disparity between Maori and Pakeha and by putting it into a better health system for Maori. That way all people can benefit (TVNZ BFN P155472, *Marae*, 30.04.95 Su, 11.01.45).

Walker is here proposing that the contents of the fiscal envelope should be centralised (pan-tribal) rather than being devolved to tribes on a best prepared first in basis of allocation. Walker is illustrating his preference for a Treaty settlement process based on meritocracy that encourages the establishment of social, cultural, and economic mechanisms such as scholarships that will allow individual people to make progress based on their individual ability, and their desire to be successful. Walker is suggesting the centralised management of the fiscal envelope will close the social, the cultural, and the economics indicators that measure the disparity between the well being of the Pakeha regime of truth and the competing Maori discourse. Walker is in favour of a process whereby “all people can benefit,” rather than one that favours some people.

For these reasons Walker is critical of the Tainui negotiators for accepting the Treaty settlement policy of Bolger’s Government. He reasons so because as Sage he is concerned about the bigger picture. He says so because as Sage he is concerned to provide trustworthy counsel. He is also concerned about what television viewers are thinking and feeling about the Treaty settlement process and the impact that their thoughts and their feelings have on the competing Maori discourse.

10.1.1.4 *Expert commentary about Maori leadership*

Figure 76. Ranginui Walker, TVNZ BFN P157074, *Assignment*, 18.05.95 Th, 19.30.00.

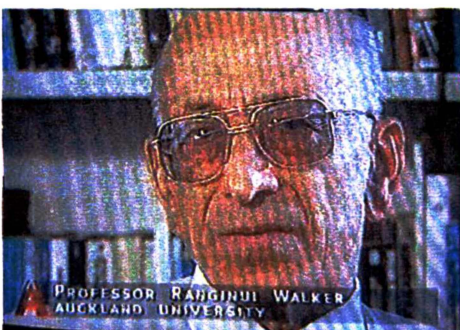


Figure 76 shows a picture of Ranginui Walker being interviewed in the *Assignment* item broadcast on 18th May 1995 entitled “The Power of the Chiefs”. The close-up shot shows Walker juxtaposed with books in the

background. The books appear as though they have been arranged on bookshelves. The books are in an upright position and the bookshelves appear full. The books and the way that the books are arranged projects an image of knowledge and order. This image projects the Sage because for the Sage knowledge reveals the truth that is hidden that can lead to greater understanding. Order projects an Apollonine influence on the Sage. As Sage, Walker does not just counsel the television viewer through historical narratives, with wisdom, with investigation and research, but with an Apollonine order as well. This Sage does not seek to identify and articulate the underlying riddles of life in Aotearoa/New Zealand in a haphazard way, but with an Apollonine logic.

The measured and thoughtful way that Walker speaks further projects Apollonine logic. Walker is predictable also, which is more Apollonine than Hermetic. Hermes hovers like a butterfly. Apollo places his feet carefully. For example, in Figure 72, in Figure 74, in Figure 75, and in Figure 77 (below) Walker is wearing a long sleeved white dress shirt with the top button undone. The dress shirt in the way that he wears it shows semi-order. It shows that on most occasions he does not seek to be associated with the order of the Maori negotiators for example. His preference for wearing white dress shirts shows a preference for a more casual but tidy order. The colour white shows total reflection and neutrality. On Walker it shows that truth is not hidden.

In Figure 76 Walker steps up from semi-order to order at a higher level. This happens because he can be seen wearing a white dress shirt with a tie. When this happens the order that is projected from Figure 76 aligns the Sage with the order of the elite, with the Ruler in the competing Maori discourse. However, as can be detected in the next passage Walker has not lost touch with the value of historical narratives. In responding to the issue presented by *Assignment* reporter Terence Taylor that many Maori would be alienated from the social, the cultural, and the economic benefits of the settlement process, Walker responded by saying that:

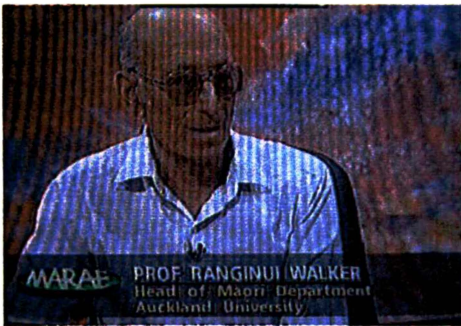
Most tribes lost their land and for a chief to be recognised as a chief he had to have a land base. Mana whenua it is known as, and for most Maori today who remain in their tribal areas all they have left to

them is their illustrious lineage, their knowledge of tradition and custom, but they haven't got the financial underpinning that goes with being a great chief (TVNZ BFN P157074, *Assignment*, 18.05.95 Th, 19.30.00).

Walker again draws on the narratives of Maori leadership and Maori mythology from a historical perspective to explain how Maori have become alienated from economic benefits. Drafting for the television viewer a much wider picture of the issue, Walker further explains how the denial of economic self-determination and well-being works to undermine traditional, and aristocratic forms of Maori leadership.

10.1.1.5 *Expert commentary about republicanism*

Figure 77. Ranginui Walker, TVNZ BFN P164070, *Marae*, 05.11.95 Su, 11.10.51.



In Figure 77 Ranginui Walker is shown back on *Marae* on the 5th November 1995 to feature in an item about the idea of Aotearoa/New Zealand adopting the principles of republicanism as a form of national governance. When asked by Hone

Edwards whether he thought Maori would mandate a call for republicanism, Walker responded:

I would think the young generation would because they don't have the same indoctrination as our generation had, because basically Maori people of the older generation have a respect for breeding for rangatiratanga [absolute self determination and control], for chieftainship, and so we have that in common in our Te Arikinui - Te Ata-l-rangikahu [Dame Te Ata], Sir Hepi Te Heuheu [Sir Hepi] who preserves the mana ariki of Tuwharetoa and so we have those two great houses who are in my view are equivalent to the House of Windsor and it is fitting that they meet and honour each other (TVNZ BFN P164070, *Marae*, 05.11.95 Su, 11.10.51).

Again in responding to issues about Maori organisation Walker is drawing on traditional historic narratives to be able to provide wise counsel. In showing his

preference for a monarchical structure of governance as opposed to a republican structure Walker is also showing his preference for a traditional Maori structure. Walker reasons that a potential more powerful Maori contribution to the infrastructure for a reformulated monarchical governance structure in Aotearoa/New Zealand already exists in the monarchy that is symbolised by Dame Te Ata, and the aristocracy that is symbolised by Sir Hepi. Walker is remorseful that the younger generation of Maori are unable to recognise the value of these two traditional Maori systems of organisation and leadership that he sees as “equivalent to the House of Windsor.”

Walker sees that irrespective of the changes that take place within Maoridom at the level of the tribes and at the level of the extended families, the traditional Maori system of organisation and of leadership can be empowered to operate at the “macro,” “pan-tribal,” or, national level for the benefit of Maori people as a whole. In other words he sees that within Aotearoa/New Zealand the competing Maori discourse (“nation”) at the political level could subject to a constitution, be made as sovereign as the Pakeha regime of truth.

The essence of tino rangatiratanga [absolute self determination and control] lies in the hapu [extended family] and iwi [tribal] level. But we're trying to organise it on the macro level now. Because societies don't stay still, they change and respond to new circumstances. And the new circumstance of course is the domination by the state. And the only way you can counter that is by organising rangatiratanga on the macro level. That is to say, a constitution whereby the possibility of a Maori nation would be recognised and incorporated into that constitution (TVNZ BFN P163900, *Marae*, 03.12.95 Su, 11.01.30).

Walker shows the tendency for the Sage to see time in much longer periods than years, decades, or centuries. For example, the “new circumstance” that he refers to in the above passage that is “the domination by the state” began to take full and adverse effect on Maori immediately following the signing of the Treaty of Waitangi in 1840.

The reality behind the appearance of the Treaty settlement process, a process in which the competing Maori discourse is subservient to the Pakeha regime of

truth is one in which Maori Rulers are co-opted by Pakeha Rulers. Walker puts the situation as follows:

Our modern day leadership always runs the danger of being co-opted by the State and become subalterns with the State...And so leaders have to be constantly vigilant against being seduced by the State into its service thereby maintaining the hegemony of the State (TVNZ BFN P163900, *Marae*, 03.12.95 Su, 11.01.30).

In this short and pithy expository Walker echoes a warning that Maori Rulers have a responsibility not to stray from the Maori ideal of absolute Maori self determination and control of Maori matters. Drawing on the lexicon of Marx, Gramsci, Polyani, Said, Althusser, Mouffe, Laclau, or in short the neo-Marxist tradition, Walker posits that the competing Maori discourse will remain subservient to the Pakeha regime of truth if Maori Rulers allow themselves to be seduced by the discourse of the Pakeha Rulers.

10.1.2 Maori Sage, Agitator and Destroyer

This section aims to show that a Maori Sage, in this case Pat Hohepa, projects the Destroyer archetype. Hohepa's discourse is Maori, but unlike Walker, Hohepa's words project opposition for the Pakeha discourse and the Ruler archetype. Walker's discourse invited assimilation between the advocates of the Treaty settlement process and the people who opposed it.

10.1.2.1 Expert commentary about Maori sovereignty

Figure 78. Pat Hohepa, TVNZ BFN P155782, *Marae*, 16.04.95 Su, 12.02.34.



Figure 78 shows Pat Hohepa "Professor, Auckland University." Hohepa appeared on *Marae* on 16th April 1995 to engage in an investigation about democracy in Aotearoa/New Zealand and the Treaty settlement process.

Hohepa is small in stature. In Figure 78 he is sitting low and in a relaxed position in the high backed chair in the *Marae* studio. Ranginui Walker on the

other hand shown in Figure 77 above appears to be a much taller person. Walker has more of an upright posture than Hohepa. The differences in stature and posture between these two men projects subtle differences in the image of the Sage archetype. While both men project a calmness and peacefulness through their facial expressions and their voices, Walker's upright posture and square shoulders make him appear keener and more alert than Hohepa. Hohepa on the other hand projects more of the Sage symbolism of the tutelary figure Joda from *Star Wars*. Hohepa, like the small framed Joda projects patience, discipline, and a willingness to suffer introspection.

Hohepa bears more Maori facial feature than Walker. His skin is darker and his hair is black. He has a broader nose like Wira Gardiner's shown in Figure 73. Hohepa has a happy facial expression. His eyes frequently close when he is speaking that shows him to be introspective, to be reflective, and to be considering carefully what it is that he wants to say. Joda can be seen behaving similarly in *Star Wars* which contributes to his Gothic charm and image as a Holy man.

Hohepa is dressed semi-formally. He is wearing a reefer jacket over the top of a white open-necked dress shirt. This shows that he is seeking to appear neat and tidy but not to appear to be in league with the Ruler archetype. Hohepa is wearing a greenstone pendant that is strung from a piece of cord hanging from his neck. The greenstone pendant is illuminated from his chest against his white dress shirt. The pendant further illustrates Hohepa's connections to Maoridom.

Contributing further to Hohepa's discourse as Maori Sage are his verbal modes of communication. He has a gentle voice. He speaks clearly and at an even pace. There is no discordance in his voice. He shows no signs of anxiety. His voice has an even pitch that makes him very easy to listen to. He does not stutter or murmur and he makes very few speech errors.

What Hohepa gives away in physical stature and is not obvious in the other aspects of his discourse as Sage, is the very uncompromising position that he takes about how the competing Maori discourse should be organised and

should be led. Hone Edwards asked Hohepa if he had “any suspicions about any Maori organisation to be set up to deal with the Crown”? Hohepa replied:

Yes, well I think we're heading down the wrong track. We should be looking at the principles of Maori controlling themselves under the principles of tino rangatiratanga. That should not be driven by Government. It has to be driven by hapu [sub-tribes] and iwi [tribes], it has to have the process arising from within hapu [sub-tribes] and iwi [tribes] which was the idea of Kotahitanga [a Maori organisation established by Maori to unify tribes] and it should look beyond Treaty settlements to settling the issues in this country of rangatiratanga, of sovereignty for Maori, of Maori running this country. And I think it is about time we looked down that track instead of fiddling around with minor issues right at this moment like fiscal envelopes. I think we must go through the process of constitutional conferences where Maori can discuss exactly what kind of settlement they want in terms of the Treaty. In terms of being indigenous to this country and in terms of running this country. And this is the pathway that I think we should be going (TVNZ BFN P155782, *Marae*, 16.04.95 Su, 12.02.34).

Hohepa is encouraging the television viewer not to see the Treaty settlement process as a solution, full and final settlement, of what is prescribed by the Treaty of Waitangi and Maori movements such as Kotahitangi. Hohepa is suggesting that Maori should be looking to constitutional reform and reform should begin with Maori families, Maori extended families, and the tribes. He sees Bolger's Treaty settlement process and the fiscal envelope as “fiddling around” and a “minor issue.” Hohepa is through his speech, and not through his physical stature, projecting a much bigger picture for Maori communities than the blueprint set by Bolger's Government.

Hohepa is projecting the Sage archetype powerfully. Through his projection of a bigger picture for Maori organisation and for Maori leadership Hohepa as does Ranginui Walker, is drawing on some very old and early nineteenth century Maori principles as the “track” down which Maori should be directing their attention. While Hohepa might not be providing the kind of counsel that the Government at that time would have preferred to hear, his counsel is none the

less wise counsel in that it is drawn from historical Maori narratives from a time when Maori were sovereign. Hohepa disdains the advice of the Crown that he in the next passage directs the viewer to see is directing Maori into a "reactive mode."

Yes, they're today things but we are going into a reactive mode. We should now be pushing faster for settlement according to the way that South Africa has been settled so that the Tangata Whenua [Maori, the first people] run their country the way that Ireland has been settled that their Tangata Whenua run their country, Vanuatu, Fiji. What about us? Now that's the pathway I'm saying we should now be tracking (TVNZ BFN P155782, *Marae*, 16.04.95 Su, 12.02.34).

While objectifying his views in the best interests of the competing Maori discourse the gentle, diminutive, charming, and patient visual discourse of Pat Hohepa is in contrast to his verbal response to the pattern of Treaty settlement that he sees unfolding. Hohepa in the above passage is suggesting strongly that in Aotearoa/New Zealand the competing Maori discourse should not be sub-altern to the hegemony of the Pakeha regime of truth. His preferred method for making the competing Maori discourse sovereign is to look at what is happening to sovereignty of the Black Africans in South Africa, the resistance of the Irish people in Ireland to England, and the separate and sovereign status being taken by the indigenous people in Vanuatu and Fiji. From the position of the Pakeha regime of truth Hohepa is projecting the Destroyer archetype. Hohepa through his speech is projecting himself with a similar language used by Maori protestors and Maori radicals. The Destroyer archetype in Pat Hohepa is projected even more strongly in the next statement when he says, "I'm saying to hell with you [Jim Bolger]." Jim Bolger had said that the issue of Maori sovereignty will not be discussed. The Rulers of the Pakeha regime of truth are not interested in Maori sovereignty in the way that the Maori protestors, and Pat Hohepa see that Maori sovereignty should be advanced.

Instead of constantly talking about the Crown and its obligations, now Jim Bolger has already put on line that sovereignty will not be discussed. Those are his words. I'm saying to hell with you, sovereignty will be discussed and Maori will decide what they're going

to discuss and it's about time we sat around the table to discuss with representatives of the Crown, one body with the Crown, not forty or fifty departments, one body that will talk sense about sovereignty matters (TVNZ BFN P155782, *Marae*, 16.04.95 Su, 12.02.34).

This outright objection to the Pakeha regime of truth and the determination to clearly delineate between the Pakeha regime of truth and the competing Maori discourse projects the Destroyer archetype that was explored in Chapter 8. However, Hohepa's preference for discussion "around the table" clearly sets him apart from the more physical, the disruptive, and at times the destructive methods of resistance and attention seeking employed by the Maori protestors.

Pat Hohepa shimmers from the television screen and the television speaker as the Sage and the Destroyer archetype. Ranginui Walker reverberated as the Sage and Maori Ruler archetype. In the next section the Sage and Pakeha Ruler archetype in relation to the Treaty settlement process will be explored.

10.1.3 Pakeha Sage, assimilator and apologist

This section aims to show and explain the discourse of a Pakeha Sage speaking on behalf of and in support of the Tainui Settlement. Analysis will also show that the Sage's discourse project the illusion of peace and reconciliation between the Pakeha regime of truth, and Maori.

10.1.3.1 Expert commentary about lolly scrambles

Figure 79. James Ritchie, TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42.

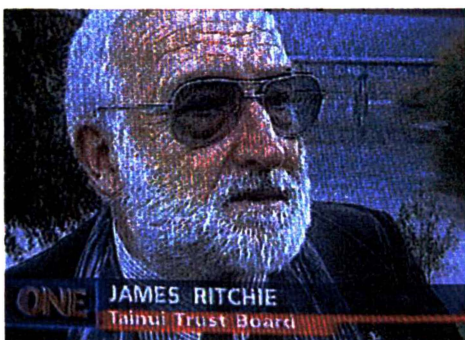


Figure 79 shows James Ritchie who in the sub-titles is noted as representing the "Tainui Trust Board." In the *1995 Calendar* for the University of Waikato Ritchie is listed as an Emeritus Professor. He was awarded the title in 1993.

Ritchie is in Figure 79 juxtaposed with the Waikato River shown in the background. The picture of Waikato River signifies one of the most primal resources to the Tainui people. As was noted in Chapter 9 that explored the

discourse of the Ruler water signifies the collective unconscious. The water motif immediately probes the contents of the collective unconscious placing the psychic mechanism on standby. Ritchie is a mature looking man. He looks a lot like Ben Obi-Wan Kenobi played by Alec Guinness from the *Star Wars* films. Ritchie's neatly groomed white hair and white beard frame his rounded face. Ritchie's face projects friendliness, happiness, and wisdom. His gaze is fixed on the reporter but the dark lenses in his eye glasses partially conceal his eyes that introduces a shadowy element into his image. His black jacket magnifies the shadowy element that is projected from his dark glasses. His eyes are in the normal position that shows that he is not attempting to make any extra comment.

Ritchie has a husky sounding and slightly high-pitched voice. He speaks clearly, at an even pace with an educated voice. There is no discordance or anxiety in his voice and he makes no speech errors. He projects a positive attitude towards the Tainui Settlement. Like Ranginui Walker and like Pat Hohepa, James Ritchie projects the Sage archetype.

Unlike Ranginui Walker and Pat Hohepa however, James Ritchie is a Pakeha person who has been called upon to speak on behalf of Tainui who have just undertaken a deal with the Pakeha regime of truth. The engagement with the Pakeha regime of truth is the subaltern pattern of oppression that Ranginui Walker on *Marae* was urging Maori to be careful not to be seduced by. It is also the pattern of behaviour that Pat Hohepa refers to as "fiddling around", and therefore something to be avoided. The Tainui negotiators' *hongi* with the Pakeha regime of truth is exacerbated in their allowing a Pakeha Sage to engage with television media and to offer an opinion about the meaning of the Tainui Settlement with the Crown. The manner of the boundary crossing shown to be occurring between the Pakeha regime of truth and the competing Maori discourse shows the extent to which Maori are being seduced by the Hermetic influence. The boundary crossing also shows the extent to which the Tainui negotiators are willing to forego the advice of the Maori Sage. This shows that the Magician and the Sage are in conflict and the Magician is winning out.

On 22nd May 1995 immediately following the Tainui signing at Turangawaewae Marae, Ritchie was examined by *News* reporter Maramena Roderick. Following Jim Bolger's magnanimous statement recording:

The generosity of the Tainui in coming to the settlement I think gives a marker, a steer for the rest of New Zealand. We've got many claims to settle and I think it's a great day for New Zealand (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42),

News reporter Maramena Roderick was uncompromising in advising television viewers that irrespective of what Bolger says:

Tainui says it was only ever concerned with the Tainui claim (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42).

Immediately after which James Ritchie as Sage is shown saying:

Though some may say that that was minimal resolution for a loss of a million and a quarter acres, of course, that's the case. That's all the Crown has to offer (TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42).

James Ritchie's comment on the Tainui negotiators' acceptance of the Crown's offer despite being woefully undervalued, places him in an ambiguous situation from the perspective of the television viewer. He accepts that the Tainui deal compromises the real loss incurred by Tainui in financial terms. Unlike Ranginui Walker and Pat Hohepa, Ritchie does not measure the loss in terms of sovereignty. He does not suggest for example how much sovereignty NZ\$170M can buy, if indeed sovereignty can be bought at all. And yet as was shown in Chapter 9 in exploring the discourse of the Ruler, the Tainui signing ceremony that was televised on the 25th May 1995 projected reconciliation through rituals of human contact. It is sovereignty, and not a compromising amount of money that Walker and Hohepa have affirmed is from the perspective of the competing Maori discourse to have been the preferred and most dignified outcome of reconciliation. How much less could the Crown have offered for Ritchie to still be able to apologetically say that "That's all the Crown has to offer"?

For Ritchie to say that “That’s all the Crown has to offer” rather than for example that “...of course, that’s the case and Tainui are still willing to accept it”, indicates that on the matter of the compromise inherent in the Tainui deal that Ritchie is speaking for Bolger and the Pakeha regime of truth. The ambiguity in Ritchie’s appearance on television media arises through the sub-title that indicates that he is representing the “Tainui Trust Board.” However, through Ritchie’s discourse he is as a Sage more powerful projecting the Pakeha regime of truth than in projecting the competing Maori discourse, in spite of the sub-titles. The Sage is emotively inviting television viewers to take pity on the Government for not having more in the coffers with which to treat with the Maori.

Summary

The Sage has something important to offer the King’s Court: wisdom and understanding. The Sage as an archetypal image is the wise old man or wise old woman who in real life, and in dreams provides people with wisdom and understanding.

The analysis in this chapter has considered the contributions that three Sages made through their respective discourses and rituals to the function of the King’s Court in the television media projections of the Treaty settlement process. Ranginui Walker as Maori Sage also visually projected the Maori Ruler. In his speech he drew (intertextually) on historical and mythological Maori narratives about Maori organisation and Maori leadership. Walker indicates that there are other options to the Bolger Government’s policy on Treaty settlements. Walker is critical of the proposal for undervaluing the real cost incurred by Maori and for not recognising the notion of Maori sovereignty as Maori see it. Walker’s discourse is juxtaposed with the competing Maori discourse. His discourse does not threaten the Ruler. Walker’s discourse is without signs of anger and unhappiness.

Pat Hohepa as Maori Sage projects many of the qualities of the physically diminutive but psycho-kinetically powerful Joda from *Star Wars*. Hohepa virulently opposes the Government’s policy for Treaty settlements. He

advocates that the constitutional, the organisational, and the leadership issues relating to Maori sovereignty should proceed first and not be conflated with, substituted by, or overwhelmed by the fiscal envelope allocation process. Hohepa projects Destroyer as well as Sage. His discourse can be seen as a threat to the Ruler. But that he is examined on *Marae* on a Sunday morning suggests that his audience is limited to Maori viewers.

James Ritchie as Sage in relation to the projections of the Treaty settlements issues in television media was ambiguous. While he projects some of the rituals of the competing Maori discourse, on closer inspection he was shown more to be a Pakeha Sage representing the Pakeha regime of truth. His discourse supports the Tainui Settlement and he apologises for the Government's inability to offer a greater and more realistic level of compensation.

The analysis has shown that the Sage is complex but none the less present in the data.

Chapter 12: Projecting the Fool

Introduction

The analysis in this chapter explores the role of the Fool in the projection of the archetypes of the King's Court in the television media coverage of the Treaty settlements process. The chapter begins by reminding the reader what was said about the Fool seven chapters earlier in Chapter 5. Thereafter the chapter proceeds with an analysis of the discourse of the *Holmes* show principal anchor, Paul Holmes as the Fool.

How therefore is the Fool recognised? What is it that is said and done by the Fool? As an important, and powerful archetypal symbol in the King's Court, what is the Fool responsible for? In Pearson's (1991) view the Fool offsets the unity that the Ruler seeks, noting that the:

Fool is the element of the psyche that represents multiplicity of consciousness. Like the Court Fools who make fun of the King or Queen, the internal Fool (or Trickster) continually undercuts our sense of a unified Self (pp. 59-60).

As Willeford (1969) notes the purpose of these tricksterish antics are to remind us of how complex we can actually be.

The Fool "as jester provides an institutionalized link" with the excluded forces and energies, and in so doing, embodies "the principle of wholeness." (Willeford, 1969, p. 155 [cited in Pearson, 1991, p. 221]).

The Fool is never far away from being activated within us. Because the Fool is the archetype that precedes the Divine Child, the Fool is the aspect of the inner child that knows how to play, to be sensual. The Fool is at the root of our basic sense of vitality and aliveness, which expresses itself as primitive, childlike, spontaneous, playful creativity (Pearson, 1991, p. 221).

When the Fool is active in our lives, we are motivated by curiosity and want to explore and experiment with life. It is a time when we have little or no interest in being responsible - at least not for others - for we want most of all to be free. This means free from duties,

responsibilities, deadlines, even relationships that might demand things from us that are not fun, and from possessions (Pearson, 1991, p. 222).

Fools approach life from an entirely unconventional worldview. Foolery is a time of being comfortable to appear ridiculous and the Fool provides us with a means to violate social norms through humour. The Fool helps us to see unconventional ways of solving problems. Examples of unconventional ways would be to try a completely different hairstyle or manner of dressing, or to develop a relationship with someone others would see as totally inappropriate. The Fool is the archetype of bizarre adolescent attire. The Fool has a zest for life, for sensual pleasures, ideas, experiences, and even spiritual bliss. The Fool: saves us from boredom. The Fool is inventive, entertaining; and joyful (Pearson, 1991, pp. 221-222).

Fools are the kinds of people who have little thought for tomorrow and little or no concern for convention or traditional moralities. Fools want to explore and they want most of all to be free. They delight in breaking rules (Pearson, 1991, pp. 221-222).

Within the King's Court the function of the Court Fool or the Jester was to express joy even when there was none. To not do so was at times fatal for the Jester. However, the Court Fool also had a license to say things that other people were killed for. His role was to direct attention to the King's ego to avoid pride or arrogance getting in the way of good governance.

The Fool's contribution to the functioning of a nation or community was crucial to the wellbeing of many people, not just the wellbeing of the King or the Queen. As a therapist the Fool's function was to open the King or Queen up to thoughts, feelings, and discussions that to anyone else would have been considered forbidden (Pearson, 1991, p. 220). In the modern political economy it is easy to see that this function could be taken up by the political satirist, through political debate, and through the activities of the opposition party.

12.1 Analysis of verbal and non-verbal modes of communication

In reading through the introductory comments that explain how the Fool archetype can be distinguished from the other King's Court archetypes, and how also the Fool can be recognised, one further important point needs to be made. The Fool archetype of the King's Court is to be clearly distinguished from the common or garden fool. The *Collins Concise Dictionary and Thesaurus* (1995) defines the fool as "1. a person who lacks sense or judgement. 2. a person who is made to appear ridiculous. 3. (formerly) a professional jester living in a royal or noble household." Additional to this, "foolery" is defined in the dictionary as, "behaving foolishly." These definitions clearly indicate that the definition of a fool has changed through the ages, and along with it what is regarded as foolish behaviour. What the dictionary notes as the third meaning of a fool is clearly closer to what is meant in this chapter as the Fool. The third meaning however has two major epistemological omissions. First, the Fool requires an excellent sense of judgement. In the ancient courts their job description invited a great deal of risk. Second, to ridicule a King or Queen into making him or her realise the error, even stupidity in their ideas and actions demanded stealth and good judgement, and not stupidity for the sake of it.

In choosing to explore the Fool, and not the fool through the discourse of Paul Holmes is to explore important issues in relation to the King's Court, in relation to the Pakeha regime of truth and the competing Maori discourse, and in relation to the minds of the viewers. The viewers, who either disdaining or delighting in the *Holmes* programme projections, reverberate to the programmes archetypal rhythms that help to condition their individual psychological state. It is the viewer's collective psychological states that are in turn at work in facilitating the demise of the regime of truth that they do not support, or the development of the one that they do.

Any analysis of the Fool is therefore important work in understanding the organization and leadership dynamics in a regime of truth. Paul Holmes, TVNZ, and the *Holmes* programme production crew should be delighted to not only be considered fit for a King or a Queen, but to also be seen archetypally connected to Mab, to Merlin, and to Frik. Paul Holmes himself makes these connections

on the page before the prologue to his autobiography called "Holmes." Paul Holmes quotes a verse from the Fool in Shakespeare's *King Lear*.

They'll have me whipped for speaking true: thou'lt have me whipp'd for lying; and sometimes I am whipp'd for holding my peace. I had rather be any kind o'thing than a fool; yet I would not be thee (the Fool in Shakespeare's *King Lear* [cited in Holmes, 1999, p. 7]).

In taking the Fool's words Holmes is presenting himself as the Fool. The Fool's dilemma to not want to be the Fool, and yet to not want to take any other role is indicative of the multiplicity of consciousness that the Fool represents in the quatermio.

12.1.1 The Fool's unconventional projection

Figure 80. Paul Holmes, TVNZ BFN P153881, *Holmes*, 15.02.95 We, 19.00.00.



The *Holmes* show principal host Paul Holmes is shown in Figure 80. As anchor for TVNZ's highest rating magazine programme Paul Holmes is not what Postman (1985) had in mind when he suggested that for a media programme to be seductive, credible, and

entertaining, an anchor must appear like the very best of gods, or goddesses sculptured on Mount Arbitron (pp. 32-33). Postman (1985) had in mind the signs of serenity, perfection, and control that signify the Apollonine influences in the newsroom as shown by Richard Long and Judy Bailey in Figure 20 in Chapter 6. While the coiffing experts may have been at work on Paul Holmes it is not being suggested here that they did not achieve a good outcome, but that they achieved a different outcome, one that illuminates the Fool, not Apollo.

Holmes' unconventional appearance is made more apparent when he is compared to the Ruler archetype for example. The Ruler's discourse emphasized cool control, a concerned but happy expression, lowered eyebrows, and fine grey hair that show order and maturity. These features were seen in Arthur, Bolger, Graham, and Ben Obi-Wan Kenobi. They are not however seen in Paul Holmes. Holmes has thick black wavy hair. He wears

heavy dark rimmed eye-glasses that are not seen worn by the Ruler. Holmes has narrow beady eyes even when his eyebrows appear to be in a normal position. Holmes has a long gaunt and chiselled face like that of Frik shown in Figure 17. His lips are narrow and his mouth is smallish and slightly pouts when in the normal position. Holmes' face is also very lined. He has deep furrows on his forehead and deep vertical lines that frame his cheeks and his mouth.

Paul Holmes is an experienced radio show host (Holmes, 1999). This experience sounds through in his resonant voice that he can use effectively through pitch to project warmth and friendliness, or extreme discomfort with the content or direction of an interviewee's speech. Holmes varies the pitch in his voice to control an interview. He uses a higher pitch for example to interrupt an interviewee's speech. He uses a higher pitch again when he wants to be directive in an interview. He uses lower pitch to show empathy towards an interviewee whose position he has sympathy with. The sound of Holmes voice is a powerful weapon in his rituals of communication.

Paul Holmes is fully involved in an interview. For example, the orientation that he provides to an item can be long, and on word count alone, dominant. The interview (TVNZ BFN P153879, *Holmes*, 15.02.95 We, 19.00.00, TVNZ BFN P153881, *Holmes*, 15.02.95 We, 19.00.00) conducted in the *Holmes* studio with Prime Minister Jim Bolger on the 15th February 1995 illustrates this dominance. The total word count for the item was 1, 502 words of which 820 (54%) were orientation, and 682 (46%) were actual interview. In the interview Bolger managed to speak 66% of the words. Paul Holmes spoke the balance of the words. This high level of involvement is normal for Holmes.

Further to the extent of Holmes' involvement in an investigation is his unconventional manner that contributes to his unconventional discourse. While Holmes has a good voice, his diction is bad. His pronunciation of words is distorted by his stutter and stammer on the occasions that his intention in an interview is to interrupt the interviewee's speech in order to make space for his own. If an interviewee is unwilling to give his or her space away in a struggle over the space with Holmes, Holmes begins to repeat himself aggressively in order to force his way in. Verbal stutter and stammer, and repetition of speech

feature highly in a *Holmes* interview because of Holmes' high level of participation in the interview.

Contributing further to Paul Holmes discourse as a television media examiner is the use that he makes of colloquial grammar. Arbitronians do not appropriate colloquial grammar as a part of their normal speech. Paul Holmes does, but selectively. There is for example colloquialism in Holmes speech in his examination of the damage done to the Pine Tree on One Tree Hill (TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42). In his orientation Holmes said:

Well, our cameras are live up at One Tree Hill on this lovely Friday evening. Standing by there is Clive Manly as the Auckland City Manager. Well, you've had all day to look at it Clive. I guess, what's the...I mean, how bad is it really?

The informality in Holmes speech comes through his use of the word "Well" to begin a sentence. Grammatically the first sentence, "Well, our cameras are live up at One Tree Hill on this lovely Friday evening," works just as effectively without the use of "Well" as it does with it. Holmes' uses the word to express anticipation in waiting for an answer or a response. Holmes through his examination is projecting tension onto the television viewers. Holmes' use of the word "Well" also acts like a conjunction to connect this item with the previous item, and to connect this programme to previous *Holmes* programmes. The seamlessness brought about by the conjunction projects the illusion of continuing drama.

There is also evidence of stutter and stammer in the last clause where Holmes asks, "I guess, what's the...I mean, how bad is it really?" This show of being unprepared at the moment of engaging live from the remote site on One Tree Hill invites the television viewer to participate verbatim with the drama that is about to unfold.

There is evidence of repetition in Holmes speech when he turns from his live connection with the remote location to examine Mike Smith the man accused of attempting to fell the Pine Tree. Smith is seated opposite Paul Holmes in the *Holmes* studio. Holmes begins the inquisition by saying:

So that's the tree live up at One Tree Hill at the moment. Well, Mike Smith, Mr Michael Smith. Mike Smith, a Maori activist was charged today with wilful damage and he is with us in our studio (TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42).

Paul Holmes is in this speech repeating Mike Smith's name. He is announcing Smith's presence in the studio, at one point condescendingly referring to Smith as "Mr Mike Smith", and then juxtaposing Smith's name with "Maori activist" and "charged with wilful damage." Holmes in these few words is showing that he is engaging with the Destroyer. He is confidently taunting, teasing, and playing with the Destroyer through the rituals of the Fool. Holmes' encounter with the Destroyer archetype will be considered more fully below.

12.1.2 The Fool's gaze

Figure 81. Paul Holmes gaze, TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42.



Paul Holmes shown in Figure 81 has a facial expression of happiness, surprise, and fear, but never of sadness or disgust. Queen Mab's Fool Frik shown in Figure 17 projected a facial expression of the same qualities. Holmes' eyebrows are lowered which projects puzzlement. Puzzlement shows Holmes to be an investigator and someone who is willing to ask the hard questions to find out what is behind or lies at the bottom of the issue that he is bringing to the television viewer.

Through his gaze Holmes maintains an open channel of communication with the television viewer. With his gaze he maintains contact with the television viewer. When interviewing he will often glance at the camera reminding viewers that he is still in the loop between them and the interviewee. In this way Holmes is an inquisitor extracting confessions from interviewees for public display.

In Figure 81 Holmes is both serious and funny. His facial expressions project seriousness associated with someone who is committed to their work and who is concentrating on and concerned about the matters that he is bringing to the viewer's attention. On the other hand taking into consideration his voice and his

speech he projects the rituals of a comedian. His heavy eye glasses and his chiselled facial features make him look like a puppet. Holmes is an unusual looking person. He is very unlike an Arbitronian. Holmes possesses an impish and unconventional style through which to engage in any serious political discussion and investigation.

12.1.3 Offsetting the unity that the Ruler seeks

Figure 82. Paul Holmes examining Jim Bolger, TVNZ BFN P153881, *Holmes*, 15.02.95 We, 19.00.00.



In Figure 82 Holmes can be seen engaging comfortably with Prime Minister and Ruler Jim Bolger. Both Holmes and Bolger are sitting upright at the *Holmes* desk and leaning slightly forward towards each other indicating that they are comfortable with each other.

Holmes has his left arm on the desk with his left hand open pointing towards Bolger at the moment that he says the word “you” in the following statement.

Yes...but you are not going to debate it [Waitangi Day] because you have laid down the territory immediately. We cannot go back to the way it is (TVNZ BFN P153881, *Holmes*, 15.02.95 We, 19.00.00).

Jim Bolger has his left arm comfortably positioned on the desk as well. Despite the harsh claims that Holmes is making in regard to Bolger’s unilateral decision on behalf of the Pakeha regime of truth, and on behalf of Maori also to disinvest the Government’s current level of involvement in Waitangi Day at Waitangi, the image of comfort between Holmes and Bolger is maintained. Holmes is undertaking the Fool’s responsibility to draw attention to the Ruler’s ego to avoid pride or arrogance getting in the way of good government. Holmes asks Bolger, “Did you consult with Maori before you made this announcement today,” to which Bolger replied, “No I didn’t.” Bolger is shown in Figure 82 to be able to respond in this way with a smile on his face. Only the Fool could encourage such a happy response from the Ruler so blatantly, so matter of fact and so callously.

Figure 83. Paul Holmes looking bored, TVNZ BFN P153881, *Holmes*, 15.02.95 We, 19.00.00.



In Figure 83 Holmes looks like a bored child. Bolger is undertaking an expository about the history of Waitangi Day celebrations in Aotearoa/New Zealand. Holmes allows Bolger to speak on at length free from interruption. But Holmes is still fully involved in the discourse. Shown to the television viewer over Bolger's shoulder it is Holmes non-verbal modes of communication that are being projected. Holmes is leaning lazily to his right hand side. The right hand side of his face is resting in his right hand. His right elbow is pivoting on the desk taking his weight. Holmes' left arm is outstretched to his left on the desk. Holmes however through his gaze that is directed at Bolger as Bolger is speaking, is keeping his channel of communication with Bolger open. He does not look down or look away that would normally suggest to an interviewee that they should stop speaking, that Paul has had enough. Instead Holmes allows Bolger to speak on, but in so doing he is inviting the viewers through his own bodily posture to be nonchalant towards Bolger's story. Holmes is lampooning Bolger by visually outperforming Bolger's words however serious, meaningful, and far-reaching Bolger's words are.

12.1.4 Playing with the Destroyer

Figure 84. Paul Holmes examining Mike Smith, TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42.



Figure 84 shows Holmes interviewing Mike Smith in the *Holmes* studio on the 28th October 1994. In Chapter 8 it was shown that Smith as a Maori protestor and a Maori activist projected the Destroyer archetype. Smith is a much bigger man than Paul

Holmes. Paul Holmes throughout the interview shows himself not to be intimidated at all by Smith. Likewise, Smith appears both comfortable and

confident in the interview. Smith is firm about what he and his colleagues consider to be appropriate organisation and leadership strategies for Maori.

In Figure 84 Holmes has assumed his nonchalant body posture. Holmes' rituals of examination do not differentiate between the Ruler or the Destroyer. Mike Smith is seated in a relaxed position. He shows no signs of aggression that are associated with the Destroyer archetype. His upper body is tilted slightly towards Holmes and his arms are resting on the desk and his hands are clasped lightly together. Smith also looks relaxed, but not nonchalant. Holmes is providing Smith with the opportunity to show and tell, and Smith is taking it. Holmes' outstretched left arm looks close to making contact with Smith. This closing of space between the Fool and the Destroyer makes the examination appear as though Holmes is coaxing, nursing, and encouraging Smith through the examination, providing Smith with the opportunity to confess. For example, Smith had been reminding Holmes that the Treaty settlement process under the Bolger Government is for him an infringement of the rights that were guaranteed to Maori under the Treaty of Waitangi. The problem for the competing Maori discourse as Smith considers in his colloquial language and colloquial style is that the Crown

picks off 43 Maori leaders, chucks them on a plane, gives them a free ride on the aeroplane, a night in a flash hotel, and gets them to sign away the rights and protection that were negotiated on our behalf (TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42).

Smith is unafraid to suggest that Maori leaders have sold away the rights of ordinary Maori. Smith is intent on holding his line on the matter of Maori sovereignty. Holmes on the other hand seems inattentive to issues of Maori sovereignty. In this exchange between Holmes and Mike Smith, Holmes has ten speaking turns. In all but one of those speaking turns he is demanding from Smith an explanation as to why he deliberately set out to take a chainsaw to a "National monument, to a tree that people love" (TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42). In one of the speaking turns where Holmes makes no reference at all to the Pine Tree on One Tree Hill Holmes begins to provoke Smith, to tease him in claiming that:

do you think anyone is going to. I mean, all this is going to do is put people's backs up isn't it. People are going to feel outraged. Yes. But they will feel outraged and telling you to go to hell (TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42).

Holmes is unwilling to show any understanding at all as to why Maori people feel so aggrieved about their situation, and especially at this point in time about the fiscal envelope. Holmes is belittling Smith and the substantial issues that Smith raises about: sovereignty, equality, human rights, justice and fairness, and economic and cultural well being that have been substantially denied to Maori as a consequence of the breaches to the Treaty of Waitangi in the last one hundred and fifty four years. Holmes is also belittling the plight of Maori people through his line of argument. Holmes is suggesting that the life of a Pakeha Pine Tree has a higher value to the Pakeha regime of truth than the pain and suffering inflicted by the Pakeha regime of truth upon the Maori order. Smith is uncompromising in his response to Holmes relentlessly projecting the values of the Destroyer, and the extent to which Destroyers are willing to go in order to influence their empirical reality.

I'm prepared to pay the price. I'll die for the principles that I believe in. No problem at all. And, that's a sacrifice I'm prepared to pay. That sacrifice, providing that it shocks public opinion to take these issues seriously (TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42).

Figure 85. Paul Holmes nonchalant, TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42.



Paul Holmes' response to Smith as he speaks these words is shown clearly in Figure 85 in a display of childlike inattention. Holmes maintains a channel of communication with Smith through his gaze. When Smith is finished speaking, the

seriousness of what he has just spoken is desensitized by Holmes. Holmes turns his attention not to issues of personal commitment and to personal sacrifice, but to the wounded tree. Holmes refers Smith to a facsimile forwarded to the Holmes studio by a *Holmes* viewer. The facsimile was intended to remind

Holmes and other viewers that the Pine Tree on One Tree Hill had been used as a New Zealand icon in a famous song by the very popular Irish rock band U2. The song called “One Tree Hill” commemorates the death of Greg Carol who was U2 road crew member. Holmes makes specific reference to Carol as young male person with Maori ancestry. Holmes is here using emotion to discount the emotion in Smith’s account of his actions. Holmes is juxtaposing U2 who are a popular musical icon, the title of one of U2’s songs, and Greg Carol’s death and Carol’s Maori ancestry to rival the emotion and moral content in Smith’s account of why his attack on the tree is justifiable.

Holmes in his examination of Mike Smith has behaved irresponsibly towards Maori. Irresponsible behaviour is shown in Holmes’ bias towards the Pakeha regime of truth and resistance towards Maori as expressed by the Destroyer archetype. A tendency towards irresponsibility is one of the behavioural patterns of the Fool. However immoral, irrational, and irritating the fiscal envelope is to Maori, Holmes actively encouraged support for the symbols of Pakeha domination and rule.

Figure 86. Paul Holmes at play, TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42.



In Figure 86 Holmes can be seen at play in a medium long shot that includes Mike Smith. Mike Smith in the interview had said to Holmes in response to his own sense that Holmes was showing outrage that, “if you feel a sense of outrage, I think that you are starting to come to terms with the sense of outrage that I feel” (TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42). Holmes had not used the word “outrage” in any part of his speech until immediately after Smith had used the word. Holmes responded quickly to Smith’s observation saying that:

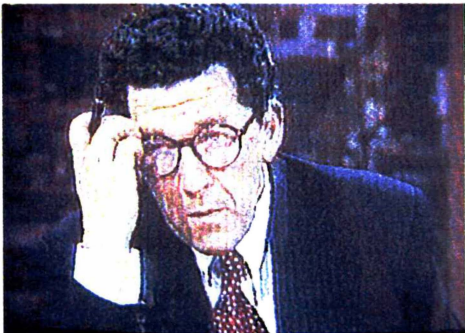
I feel a sense of outrage. I think that a tree held in great affection by many people throughout New Zealand has been taken to with a chainsaw. I mean, we have a way of doing things here, of making a point in New Zealand though, don't we? When we talk to each other,

we make compromise, we listen (TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42).

At the point in the above verbal response that Holmes says “taken to with a chainsaw,” Holmes shown in Figure 86 makes the arm and hand actions as if he was holding an axe or a heavy two-handed tool used for chopping trees. Holmes recoils from his nonchalant body posture shown in close-up in Figure 86 to act out a message to reinforce his words. Holmes is ridiculing Smith. He is making a mockery of the actions that Smith claims are necessary to draw public attention to the issues of Maori sovereignty. Smith is undergoing a public dressing down, Fool’s style.

12.1.5 Showing curiosity

Figure 87. Paul Holmes showing curiosity, TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42.

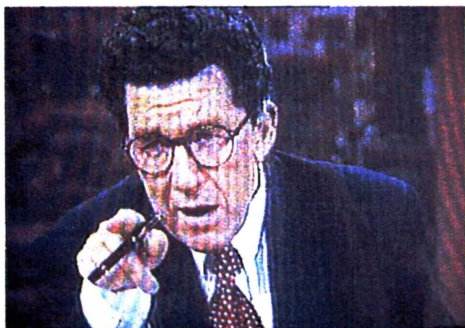


In Figure 87 Holmes brings about a change in consciousness by simply appearing as though he is scratching his forehead with his right hand. Holmes has to make few facial adjustments to his expression shown in Figure 81 to show: concern, curiosity, and

doubt. He brings about the changes in consciousness from happiness, boredom, concentration, patience, and anger to show a willingness to explore and to be creative.

12.1.6 Showing spontaneity

Figure 88. Paul Holmes showing assertiveness, TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42.



In Figure 88 Holmes is showing a further change in consciousness from curiosity and a desire to explore, to a serious, an angry, and an assertive consciousness. He achieves this change by pointing with his forefinger at an object or a person and asking a question of

what he is observing at the same time.

Through the different nuances in Holmes' discourse Holmes achieves an important responsibility of the Fool: to save the regime of truth to which he or she works on behalf of from boredom. The Fool achieves this by being inventive, entertaining, and comical in encounters with primarily the archetypes of the King's Court. On the *Holmes* programme Paul Holmes is able to project the Fool while wearing a black suit, a white dress shirt, and a conservatively styled and coloured necktie. In other words although Holmes is linked through his clothing to the Ruler his clothing is shown not to contribute to his Foolery as was for example the case with the mythical Jester of the King's Court.

Summary

The Holmes show principal anchor Paul Holmes in television media coverage of Treaty settlements projects the discourse of the Fool. The Fool was shown projected through unconventional verbal and non-verbal modes of communication, through the Fool's gaze, through playful activity, in showing curiosity, and in showing spontaneous behaviour.

In his examinations of Prime Minister Jim Bolger a Ruler, and Mike Smith a Destroyer, Paul Holmes the Fool undermined the competing Maori discourse. In his interview with Bolger, Holmes was able to make Bolger appear happy and fully relaxed in the studio as they discussed the activities of Maori protestors and the future of Waitangi Day at Waitangi. To Maori, these issues are serious issues that demand more serious consideration and consultation. In his interview with Mike Smith, Holmes mocked Smith through his speech and through his gaze, his spontaneity, his body actions, and through his nonchalant body posture. The seriousness of the content of Smith's speech was undermined by Holmes' discourse.

Chapter 13: Conclusion

13.1 What is the problem that the thesis has explored?

This thesis has explored the problem that the unthought presents for knowledge. The problem of the unthought is identified and expressed by Foucault (1970). Foucault (1970) is unconvinced that modern philosophy has helped men and women to “think what he [sic] does not think” (p. 323). Hoy (1991) explains this to be a matter of concern for Foucault because Foucault considers that, “power is the unthought that is linked to every mode of knowledge” (p. 26). Foucault views the unthought as an immense region of possibility that can be approached only through an analysis of power. Hoy (1993) is convinced that for Foucault (1970), the unthought “is not single, unique,” and that, “there is no single, privileged or uniquely paradigmatic way to think the unthought” (p. 236).

13.2 How has the thesis been developed?

This thesis has analysed the television media projections of issues of conflict between Crown representatives and Maori representatives in Aotearoa/New Zealand as an unthought. The thesis is concerned with the archetypal meaning of these issues of conflict from the television viewers’ side of the television screen as opposed to the producer’s side of the television screen. This study has considered how these issues of conflict are re-presented on television media and not how they are enabled and confronted at an organisational level.

In developing the theory for the thesis, denying the privileged status of thought as a vehicle for approaching the ‘stubborn exteriority’ that contains the unthought was straight-forward. Television viewers are not required to think while watching television *per se*. It is argued in the thesis that television viewers are not required to regard as serious what they see and hear on television because they are not invited to do so. The media-metaphors of imagery, entertainment and immediacy instead invite television viewers to imagine, to be entertained and to do so without the opportunity to dwell at length on a television media topic.

In theorising about the unthought of television media, the thesis draws on the work of Michel Foucault and Carl Gustav Jung. In the theory chapters a juxtaposition for their respective work is established with the intention of describing how the unthought of television media can be understood and how the unthought can best be analysed.

What unfolds is that for Jung, image is power. For Foucault, the unthought is power. Seemingly unwilling to speculate about what the power of the unthought *is*, Foucault uses metaphor to describe what for him the power of the unthought *is like*. Jung is convinced that the power of image is archetypal and therefore projected from the collective unconscious. Human beings can never know the archetypes, according to Jung. As projected images, human beings can only ever know what the archetypes are *like*. The property in communication that an image, which is a picture of something, and the unthought, which herein is also a picture of something share in common, is metaphor. Archetypal metaphors are not *like* power: archetypal metaphors *are* power. Following on from Hoy (1991), the thesis proceeds on the basis that: archetypal power is the unthought that is linked to every mode of knowledge.

The thesis invites an analysis of the television media coverage of Treaty of Waitangi settlements through the archetypal symbolism of the King's Court. Power is identified as the discourse that is projected from television media. Foucault (1970) had recognized that power works on and through human beings' "rituals of truth" (Foucault, 1977, p. 194), and power "defines the gestures, behaviour, circumstances, and the whole set of signs which must accompany discourse" (Foucault, 1984, p. 121).

Foucault also recognises that power works as an "immense region of shadow" (1970, p. 331). In relation to the King's Court, the thesis explores the suggestion that power as an unthought not only projects the King's Court, but that power also "'excludes,' 'represses,' 'censors,' 'abstracts,' 'masks,' and 'conceals'" (Megill, 1987, p. 241) the forces that are in opposition to the King's Court.

It is argued that the archetypal power of television media projections is configured as disciplinary power. For Foucault disciplinary power manifests its potency in an examination. The most potent image in the functioning of disciplinary power is the confessional. Chapter 6 invites a consideration of television media as a discipline of bio-power through which the techniques of the confessional, subject human beings to interrogation. During the interrogation human subjects are encouraged to objectify their discourse through their confession. For Foucault (1991), the “examination is at it were, the ceremony of the objectification” (p. 187). In the ceremony of the objectification archetypal power as the unthought “must be analysed as something which circulates” (Foucault, 1980, p. 98). Disciplinary power shows how archetypal power circulates in an examination. Disciplinary power also shows how archetypal power is invested in the total discourse of the projected television media spectacle.

Jung’s (1959/1968) theory of the collective unconscious denies that thought, and by implication thinking, are the only valuable activities of the mind. Archetypal power is shown in Jung’s illustration of the quaternio, which are the four functions of the psyche: thinking; sensing; intuition; and feeling. Archetypal power when represented as projected roles in society can be considered in term of the relationships between the dominant archetypes: the Chief, the Warrior, the Shaman, and the Fool. The Ancient Greeks are shown to have represented the dominant archetypes and the relationships between each as Apollo, Dionysus, Hermes, and Ares respectively.

13.3 What contributions does this thesis make?

Chapter 3 considers how Apollo and Hermes, and the conflict between them, are images, and metaphors for the conflict between thinking, and intuition, respectively. Chapter 3 explores this image of conflict and seeks to explain the rationale of the Moderns based on Apollonine logic, and the rationale of the Postmoderns based on Hermetic logic. It is shown that mythology as a repository for archetypal narratives is replete with accounts of the conflict between these two gods and the archetypal motif that demonstrate the conflict. This shows that through the ages this conflict has been experienced as a

dominant conflict. The conflict seemed to affect the people deeply so much so that the relationship took on mythical dimensions.

The questions that are raised in Chapter 4 and the answers that are provided, are arrived at by asking: How might Hermes and Apollo be implicated in the archetypal power of television media projections? The response to this question proceeded by further asking, what kind of medium is television? Postman (1985) provided excellent advice. In short, Postman (1985) proposes television epistemology, which is to say that television provides a conversation in pictures more so than words. Chapter 4 argues strongly that television projections are Hermetic.

The structure of Chapter 4, and the discussion in there recalls Hermes' personality, and his behaviour. The discussion pays careful attention to Hermes' many roles, and to his many faces in Greek mythology. More attention still is given to how Hermes engineered his achievements at the expense of his much older brother Apollo, and with the approval of their father, Zeus. In spite of his wit, his charm and his deceit, Hermes managed to remain the best of friends with Apollo. This is an important conclusion to Chapter 4 because it shows that the partnership between Hermes and Apollo is a more compelling metaphor of television epistemology. The image shows how archetypal power circulates.

Chapter 5 presents an epistemology and a method for analysing the archetypes of the King's Court in television media. In short, what is to count as truth, and how is truth to be identified and understood.

When configured as an order of discourse, all of the individual programmes in the corpus of data such as the *News* and *Holmes*, are shown to be constituted by a discourse and a style that clearly delineates each as a genre.

The definition of discourse for this study encompasses both verbal modes of communication, and non-verbal modes of communication. In addition, it is explained in Chapter 5 that the primary symbolism to be studied in relation to the images of the King's Court archetypes on television media involves people, their environments, their rituals and the background conditions. Also in the

definition of discourse are process and participant types. Process and participant types are differentiated as actions, events, states, mental processes, and verbal processes. What process and participant types contribute to in identifying and understanding the discourse of the King's Court archetypes are the kinds of things that the members of the King's Court are involved in, what they do, what they say, and what they might be thinking. These matters make a significant contribution to analysing the symbolism and ritual in human action, and to the meaning of television media projections.

Following on from Pearson's (1991) typology of archetypes the table adds in the Shadow/Destroyer archetype as the dark side to each of the quarternio archetypes. The qualities of the Shadow archetype were considered fully in Chapter 3. Second, again following the advice of Pearson (1991) the Sage archetype is added in to join the Ruler archetype in the thinking domain. The King's Court archetypes that are explored in this study through an analysis of discourse are: the Destroyer; the Ruler; the Sage; the Warrior; the Magician; and the Fool.

Several contemporary movies identified in Chapter 5, and in particular the latest production from George Lucas Productions Ltd. *Star Wars Episode One: The Phantom Menace*, were shown to be heavy laden with archetypal symbolism of the King's Court. The movies offer stunning and detailed pictures of the symbolism of the King's Court archetypes some of whom are displayed as figures in Chapter 5. The pictures and the written descriptions provide a powerful image of each of the characters in the King's Court for use in the analysis of the television media projections for the study.

Two categories of metaphor are at work simultaneously in television media projections. The first are the archetypal metaphors of power. In the course of television media examinations particular people involved in Treaty settlements are projected with a King's Court identity. The second category of metaphor is the media-metaphors of imagery, entertainment and immediacy. These two categories of metaphor work together in television media to show what the people involved in the Treaty settlement process are *like*.

Metaphors that show what a signified is *like* become the true discourse. A regime of truth is constituted by the discursive activities associated with the production, distribution and consumption of discourse. Discourse has certain qualifications associated with it. Discourse defines who may speak and where they may speak. Discourse defines what may be said and when it may be said. As noted earlier, discourse as power defines 'rituals of truth' and 'the gestures, behaviour, circumstances, and the whole set of signs which must accompany discourse.' This thesis has argued that the archetypal projections of the King's Court on television media constitute the true discourse.

In the television media projections of the Treaty settlements the Magician is both unthought and unseen. The archetypal metaphors of the King's Court are contained within the media-metaphors. In other words television is the Magician. The discursive activities of television: the production, the distribution and the consumption of television projections are heavily invested with Hermes the Magician. Television is symbolic imagery *par excellence*.

As an order of discourse, television media projections of the Treaty settlements process are shown to be heavily invested with archetypal symbolism. Archetypal power shows through strongly in Apollonine symbolism that projects an image of perfection, control and real time in the TVNZ studios. The Apollonine symbolism of logic, rationality, order and objective reality is shown to contribute significantly to the image of the TVNZ studio as an environment in which the hidden truths are revealed. The metaphors, through the illusion and trickery of Hermes change from showing what the real world is *like*, to showing what the real *is*. However, Foucault's notion of disciplinary power allows the studio to be seen as a site of inquisition. Through the rituals of the studio and the rituals of the examiner, the interviewees are subjected to examination. In the course of examination, interviewees are provided with the space to respond. An interviewee's response is seen as his or her confession through objectification.

Under examination the Maori protestors and the Maori activists who object to the Treaty settlements process are projected as the Destroyer. The Destroyer's discourse is constructed as a competing discourse to the Ruler. The Maori

protestors and the Maori activists images are juxtaposed with images of terrorism, violence, weapons of war and street gangs. However, through their discourse of confession the protestors and the activists, as Foucault warns, participate in their projection as archetypal foe to the King's Court. Like the archetypal Shadow, the Destroyer is located outside of the King's Court and in opposition to the Ruler.

The Prime Minister Jim Bolger and the Cabinet Ministers who were closely associated with the Treaty settlements process are projected as the Ruler archetype. The Ruler's discourse is constituted in a Pakeha regime of truth. The Ruler projects Apollonine symbolism of rationality and control through their non-verbal modes of communication. In overcoming the conflict between the King's Court and the competing discourse as represented by the Destroyer, the Ruler projects the image of peace and reconciliation. Maori leaders who support the Treaty settlement process are invited through examination to participate in peace and reconciliation, which they do happily through their confession.

Mythically the Sage archetype is positioned close to the Ruler. Three Sage images were analysed. All three project the mythical Sage image as someone who wants to understand the world but does not seek to control it. All three are university professors. Ranginui Walker's discourse is educative. Through his non-verbal modes of communication he projects control and understanding that is typical of Apollonine discourse. He raises issues relating to the competing Maori discourse and historical narratives to explain to television viewers why some Maori object to the Treaty settlement process. Ranginui Walker is shown to be on the inside of the King's Court. Pat Hohepa as a diminutive figure projects the Sage image powerfully. He enunciates the competing Maori discourse aggressively that projects elements of the Destroyer. Hohepa through his discourse is located outside of the King's Court. James Ritchie as Sage speaks apologetically for the Ruler following the Tainui Settlement signing. His discourse assimilates a Pakeha television audience to the Tainui Settlement, and to the peace and reconciliation between the Tainui people and the Crown.

Mythically the Warrior is admired by the King's Court but ostracised from it. Like Lancelot and Queen Amidala, Annette Sykes through her confession projects

the image of the Divine Child. Under examination on *Marae* Annette Sykes is shown to project the Warrior qualities of Hero and spiritual and charismatic leader. She is projected as intelligent, quick witted, attractive, articulate, determined and caring. She speaks passionately from a competing Maori discourse. However, like her mythical colleagues Sykes is located outside of the King's Court.

Paul Holmes projects the Fool. Mythically the Fool's rituals involve revelry, foolery and play in order to trick and to undermine the King or Queen's ego. During an interview with the Ruler the Fool entertains the Ruler. The Ruler was seen smiling and appearing happy. The Fool makes the Ruler look relaxed in the studio. The Ruler is speaking freely and openly about the Court's policy for Treaty settlements, and the Court's actions in persevering with the policy in spite of opposition and conflict from the Destroyer. In an interview with the Destroyer, the Fool makes fun of the Destroyer. In the confessional the Fool mimics some of the Destroyer's destructive actions. In objectifying his discourse the Destroyer projects the Dark Side through the competing Maori discourse, but any sense of seriousness that the Destroyer attempts to project is undercut by the Fool. The Fool is shown to be located within the King's Court and close to the Ruler.

The archetypal metaphors of the King's Court that are projected through the television media-metaphors are 'in the true'. To be 'in the true' does not mean to speak the truth. As Foucault (1984) states, "one is 'in the true' only by obeying the rules of a 'discursive policing' which one has to reactivate in each of one's discourses" (p. 120). In observing power 'circulating' through the discourse of the television media order of discourse and the archetypal symbolism, the analysis has shown who in Aotearoa/New Zealand constitutes the King's Court. The analysis has shown what the rules of a 'discursive policing' are in the television media projections of Treaty settlements in the period under study. The analysis has shown who has obeyed the rules of discourse.

The King's Court projects the 'regime of truth'. The Ruler is at the centre of the Court even though he may tell lies. The people close to the Ruler upon whom

the archetypal metaphors are projected are shown to be near the centre of the King's Court. True to a mythical format, the King's Court, in this case Bolger's Court, has its courtiers and its rivals.

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TVNZ BFN P123747, *Marae*, 11.07.93 Su, 11.00.00.

TVNZ BFN P121099, *Network News*, 01.06.93 Tu, 18.00.00.

TVNZ BFN P121149, *Network News*, 28.05.93 Fr, 18.00.55.

TVNZ BFN P129826, *Frontline*, 28.11.93 Su, 18.35.52.

TVNZ BFN P141746, *Network News*, 05.02.94 Sa, 18.07.14.

TVNZ BFN P143916, *Frontline*, 08.05.94 Su, 18.41.20.

TVNZ BFN P150114, *Network News*, 28.10.94 Fr, 18.00.37.

TVNZ BFN P150130, *Holmes*, 28.10.94 Fr, 18.36.42.

TVNZ BFN P151186, *Network News*, 25.11.94 Fr, 18.06.32.

TVNZ BFN P151417, *Network News*, 04.12.94 Su, 18.10.40.

TVNZ BFN P151695, *Network News*, 08.12.94 Th, 18.00.38.

TVNZ BFN P151694, *Network News*, 08.12.94 Th, 18.03.10.

TVNZ BFN P151512, *Holmes*, 08.12.94 Th, 18.37.16.

TVNZ BFN P151560, *Network News*, 09.12.94 Fr, 18.06.37.

TVNZ BFN P151400, *Marae*, 11.12.94 Su, 11.02.33.

TVNZ BFN P152098, *Network News*, 21.12.94 We, 18.04.33.

TVNZ BFN P152080, *Network News*, 22.12.94 Th, 18.03.55.

TVNZ BFN P152683, *Network News*, 18.01.95 We, 18.09.27.

TVNZ BFN P153000, *Network News*, 18.01.95 We, 18.00.23.

TVNZ BFN P153122, *Network News*, 30.01.95 Mo, 18.00.49.

TVNZ BFN P153237, *60 Minutes*, 05.02.95 Su, 20.01.57.

TVNZ BFN P153492, *Network News*, 06.02.95 Mo, 18.00.42.

TVNZ BFN P153631, *Holmes*, 06.02.95 Mo, 18.44.47.

TVNZ BFN P153641, *Network News*, 07.02.95 Tu, 18.00.49.

TVNZ BFN P153669, *Holmes*, 07.02.95 Tu, 18.34.53.

TVNZ BFN P153665, *Holmes*, 07.02.95 Tu, 18.38.28.

TVNZ BFN P153653, *Holmes*, 07.02.95 Tu, 18.49.32.

TVNZ BFN P153751, *Network News*, 08.02.95 We, 18.03.00.

TVNZ BFN P153708, *Holmes*, 08.02.95 We, 18.47.52.

TVNZ BFN P153589, *Network News*, 10.02.95 Fr, 18.04.09.

TVNZ BFN P153914, *Network News*, 13.02.95 Mo, 18.04.07.

TVNZ BFN P154004, *Network News*, 14.02.95 Tu, 18.06.16.

TVNZ BFN P153879, *Holmes*, 15.02.95 We, 19.00.00.

TVNZ BFN P153881, *Holmes*, 15.02.95 We, 19.00.00.

TVNZ BFN P154050, *Network News*, 15.02.95 We, 18.02.43.

TVNZ BFN P154119, *Network News*, 17.02.95 Fr, 18.10.50.

TVNZ BFN P154081, *Network News*, 18.02.95 Sa, 18.06.31.

TVNZ BFN P154117, *Network News*, 21.02.95 Tu, 18.02.20.

TVNZ BFN P154391, *Network News*, 21.02.95 Tu, 18.33.25.

TVNZ BFN P154317, *Network News*, 22.02.95 We, 18.27.04.

TVNZ BFN P154353, *Network News*, 25.02.95 Sa, 18.05.18.

TVNZ BFN P154264, *Fraser*, 27.02.95 Mo, 23.00.26.

TVNZ BFN P154584, *Network News*, 01.03.95 We, 18.09.43.

TVNZ BFN P154642, *Network News*, 03.03.95 Fr, 18.02.25.

TVNZ BFN P154715, *Network News*, 08.03.95 We, 18.07.36.

TVNZ BFN P154921, *Network News*, 14.03.95 Tu, 18.02.29.

TVNZ BFN P154992, *60 Minutes*, 19.03.95 Su, 01.02.38.

TVNZ BFN P155218, *Network News*, 17.03.95 Fr, 18.07.23.

TVNZ BFN P155155, *Network News Close Up*, 20.03.95 Mo, 18.32.48.

TVNZ BFN P155472, *Marae*, 30.04.95 Su, 11.01.45.

TVNZ BFN P155485, *Network News*, 25.03.95 Sa, 17.59.51.

TVNZ BFN P155582, *Marae*, 09.04.95 Su, 12.03.18.

TVNZ BFN P155783, *Fraser*, 10.04.95 Mo, 23.00.44.

TVNZ BFN P155782, *Marae*, 16.04.95 Su, 12.02.34.

TVNZ BFN P156670, *Network News*, 03.05.95 We, 18.04.41.

TVNZ BFN P156679, *Marae*, 07.05.95 Su, 11.01.16.

TVNZ BFN P157030, *Network News*, 12.05.95 Fr, 18.09.36.

TVNZ BFN P157285, *Network News Special*, 18.05.95 Th, 18.08.28.

TVNZ BFN P157074, *Assignment*, 18.05.95 Th, 19.30.00.

TVNZ BFN P157378, *Network News*, 22.05.95 Mo, 18.00.42.

TVNZ BFN P157410, *Fraser*, 22.05.95 Mo, 23.01.03.

TVNZ BFN P157740, *Network News Special*, 01.06.95 Th, 19.28.39.

TVNZ BFN P160625, *Marae*, 06.08.95 Su, 11.01.06.

TVNZ BFN P161411, *Marae*, 17.09.95 Su, 11.33.19.

TVNZ BFN P162324, *60 Minutes*, 15.10.95 Su, 19.30.00.

TVNZ BFN P163900, *Marae*, 03.12.95 Su, 11.01.30.

TVNZ BFN P164070, *Marae*, 05.11.95 Su, 11.10.51.

TVNZ BFN P164640, *Network News*, 07.12.95 Th, 18.28.48.

TVNZ BFN P165681, *Holmes*, 25.01.96 Th, 19.12.17.

TVNZ BFN P165946, *Network News*, 05.02.96 Mo, 18.33.16.

TVNZ BFN P165973, *Network News*, 07.02.96 We, 18.02.19.

TVNZ BFN P167495, *Marae*, 10.03.96 Su, 11.08.26.

TVNZ BFN P170888, *Network News*, 14.06.96 Fr, 18.00.47.