This paper seeks to expand communication studies by analyzing Tyler Perry’s (2009) film Madea Goes to Jail. The study looked for theoretical themes and patterns that might suggest a compelling social framework for the film’s acceptance and commercial success. The purpose of this study is to examine the dichotomy between critical scholar’s assessment of Tyler Perry’s film work and the public’s general acceptance and resulting commercial success of Perry’s 2009 film Madea Goes to Jail. It was hypothesized that Perry used counter-hegemonic themes to appeal to audiences under the uses and gratification (U&G) perspective of entertainment.

**ABSTRACT**

Tyler Perry’s Madea Goes to Jail: Counter-Hegemony or Stereotypes of Black Crime
Theodore Harrison, III

**RESULTS**

- The research hypothesis was rejected, using Clark’s stages of minority representation as the null hypotheses.
- Minorities appear in the role of regulator for the dominant group’s norms.
- Black crime is presented under the uses and gratification (U&G) perspective of entertainment.
- No use of counter-hegemony to challenge the dominant group’s norms or mass incarceration.
- Examples of System Justification and False Consciousness.
- The film presents the myth of “Black Crime” as entertainment.

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**CONCLUSION**

- The film presents the myth of “Black Crime” as entertainment.