

Archetypes

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What Are Archetypes?

- A statement, pattern of behavior, prototype, "first" form, or a main model that other statements, patterns of behavior, and objects copy, emulate, or "merge" into. Informal synonyms frequently used for this definition include "standard example," "basic example," and the longer-form "archetypal example"; mathematical archetypes often appear as "canonical examples."
- The Platonic concept of pure form, believed to embody the fundamental characteristics of a thing.
- The Jungian psychology concept of an inherited unconscious predisposition, behavioral trait or tendency ("instinct") shared among the members of the species; as any behavioral trait the tendency comes into being by way of patterns of thought, images or affects; unlike personality traits it is collective, not personal; and the tendency represents the evolutionary adaptation to specific cues from the environment: survival and thriving in the physical environment, the relating function, acquiring knowledge, etc. It is communicated graphically as archetypal "figures."
- A constantly recurring symbol or motif in literature, painting, or mythology. This definition refers to the recurrence of characters or ideas sharing similar traits throughout various, seemingly unrelated cases in classic storytelling, media, etc. This usage of the term draws from both comparative anthropology and from Jungian archetypal theory.



What Are Archetypes?

- The word archetype, "original pattern from which copies are made," first entered into English usage in the 1540s. It derives from the Latin noun *archetypum*, latinisation of the Greek noun ἀρχέτυπον (*archétypon*), whose adjective form is ἀρχέτυπος (*archétypos*), which means "first-molded," which is a compound of ἀρχή *arché*, "beginning, origin", and τύπος *týpos*, which can mean, amongst other things, "pattern," "model," or "type." Thus, it refers to the beginning or origin of the pattern, model or type.
- Archetypes are also very close analogies to instincts, in that, long before any consciousness develops, it is the impersonal and inherited traits of human beings that present and motivate human behavior. They also continue to influence feelings and behavior even after some degree of consciousness develops later on.

Story Archetypes

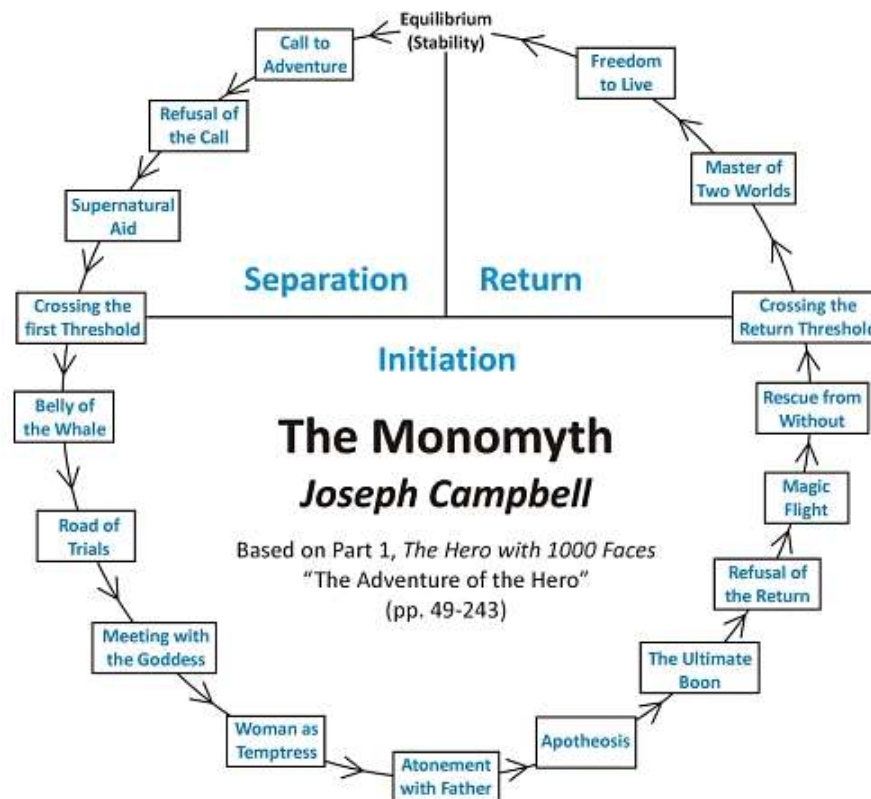
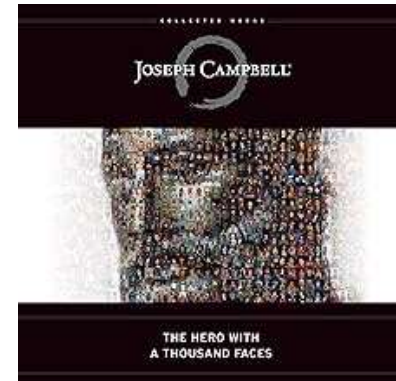


Christopher Booker, author of **The Seven Basic Plots: Why We Tell Stories**, argues that the following basic archetypes underlie all stories:

- Overcoming the Monster
- Rags to Riches
- The Quest
- Voyage and Return
- Comedy
- Tragedy
- Rebirth

These themes coincide with the characters of Jung's archetypes.

The Monomyth, by Joseph Campbell

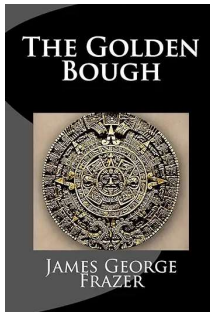


Literary Archetypes



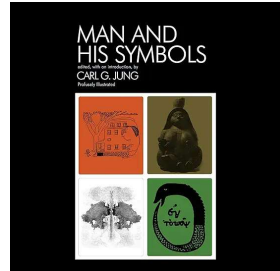
- Archetypal literary criticism argues that archetypes determine the form and function of literary works and that a text's meaning is shaped by cultural and psychological myths. Cultural archetypes are the unknowable basic forms personified or made concrete by recurring images, symbols, or patterns (which may include motifs such as the "quest" or the "heavenly ascent"; recognizable character types such as the "trickster," "saint," "martyr," or the "hero"; symbols such as the apple or the snake; and imagery) and that have all been laden with meaning prior to their inclusion in any particular work.
- The archetypes reveal shared roles universal among societies, such as the role of the mother in her natural relations with all members of the family. These archetypes create a shared imagery which is defined by many stereotypes that have not separated themselves from the traditional, biological, religious, and mythical framework.

Archetypal Literary Criticism



- The anthropological origin of archetypal criticism can pre-date its analytical psychology origins by over 30 years. The Golden Bough (1890–1915), written by the Scottish anthropologist Sir James George Frazer, was the first influential text dealing with cultural mythologies. Frazer was part of a group of comparative anthropologists working out of Cambridge University who worked extensively on the topic. The Golden Bough was widely accepted as the seminal text on myth that spawned numerous studies on the same subject. Eventually, the momentum of Frazer's work carried over into literary studies.
- In The Golden Bough Frazer identifies practices and mythological beliefs shared among primitive religions and modern religions. Frazer argues that the death-rebirth myth is present in almost all cultural mythologies, and is acted out in terms of growing seasons and vegetation. The myth is symbolized by the death (i.e., final harvest) and rebirth (i.e., spring) of the god of vegetation.
- As an example, Frazer cites the Greek myth of Persephone, who was taken to the Underworld by Hades. Her mother Demeter, the goddess of the harvest, was so sad that she struck the world with fall and winter. While in the underworld Persephone ate six of the twelve pomegranate seeds given to her by Hades; consequently, she was forced to spend half the year, from then on, in the Underworld, representative of autumn and winter, or the death in the death-rebirth myth. The other half of the year Persephone was permitted to be with Demeter in the mortal realm, which represents spring and summer, or the rebirth in the death-rebirth myth.

Jung and Archetypes



- While Frazer's work deals with mythology and archetypes in material terms, the work of Carl Gustav Jung, the Swiss-born founder of analytical psychology, is, in contrast, immaterial in its focus. Jung's work theorizes about myths and archetypes in relation to the unconscious, an inaccessible part of the mind. From a Jungian perspective, myths are the "culturally elaborated representations of the contents of the deepest recess of the human psyche: the world of the archetypes" (Walker 4).
- Jungian analytical psychology distinguishes between the personal and collective unconscious, the latter being particularly relevant to archetypal criticism. The collective unconscious, or the objective psyche as it is less frequently known, is a number of innate thoughts, feelings, instincts, and memories that reside in the unconsciousness of all people. Jung's definition of the term is inconsistent in his many writings. At one time he calls the collective unconscious the "a priori, inborn forms of intuition" (Leitch 998), while in another instance it is a series of "experience(s) that come upon us like fate" (998). Regardless of the many nuances between Jung's definitions, the collective unconsciousness is a shared part of the unconscious.
- To Jung, an archetype in the collective unconscious, as quoted from Leitch et al., is "irrepresentable, but has effects which make visualizations of it possible, namely, the archetypal images and ideas" (988), due to the fact they are at an inaccessible part of the mind. The archetypes to which Jung refers are represented through primordial images, a term he coined. Primordial images originate from the initial stages of humanity and have been part of the collective unconscious ever since. It is through primordial images that universal archetypes are experienced, and more importantly, that the unconscious is revealed.
- With the same death-rebirth myth that Frazer sees as being representative of the growing seasons and agriculture as a point of comparison, a Jungian analysis envisions the death-rebirth archetype as a "symbolic expression of a process taking place not in the world but in the mind. That process is the return of the ego to the unconscious—a kind of temporary death of the ego—and its re-emergence, or rebirth, from the unconscious" (Segal 4).
- By itself, Jung's theory of the collective unconscious accounts for a considerable share of writings in archetypal literary criticism; it also predates the height of archetypal literary criticism by over a decade. The Jungian archetypal approach treats literary texts as an avenue in which primordial images are represented. It would not be until the 1950s when the other branch of archetypal literary criticism developed.

Jungian Archetypes



- The concept of psychological archetypes was advanced by the Swiss psychiatrist Carl Jung, c. 1919. Jung has acknowledged that his conceptualization of archetype is influenced by Plato's *eidos*, which he described as "the formulated meaning of a primordial image by which it was represented symbolically." According to Jung, the term archetype is an explanatory paraphrase of the Platonic *eidos*, also believed to represent the word form. He maintained that Platonic archetypes are metaphysical ideas, paradigms, or models, and that real things are held to be only copies of these model ideas. However, archetypes are not easily recognizable in Plato's works in the way in which Jung meant them.
- In Jung's psychological framework, archetypes are innate, libidinally collective schemas, universal prototypes for idea-sensory impression images and may be used to interpret observations. A group of memories and interpretations associated with an archetype is a complex (e.g. a mother complex associated with the mother archetype). Jung treated the archetypes as psychological organs, analogous to physical ones in that both are morphological constructs that arose through evolution. At the same time, it has also been observed that evolution can itself be considered an archetypal construct.

Platonic Archetypes



- The origins of the archetypal hypothesis date as far back as Plato. Plato's eidos, or ideas, were pure mental forms that were imprinted in the soul before it was born into the world. Some philosophers also translate the archetype as "essence" in order to avoid confusion with respect to Plato's conceptualization of Forms.
- While it is tempting to think of Forms as mental entities (ideas) that exist only in our mind, the philosopher insisted that they are independent of any minds (real). Eidos were collective in the sense that they embodied the fundamental characteristics of a thing rather than its specific peculiarities. In the seventeenth century, Sir Thomas Browne and Francis Bacon both employ the word archetype in their writings; Browne in *The Garden of Cyrus* (1658) attempted to depict archetypes in his usage of symbolic proper-names.

Jung on Archetypes



Jung states in part one of **Man And His Symbols** that:

- My views about the 'archaic remnants', which I call 'archetypes' or 'primordial images,' have been constantly criticized by people who lack sufficient knowledge of the psychology of dreams and of mythology. The term 'archetype' is often misunderstood as meaning certain definite mythological images or motifs, but these are nothing more than conscious representations. Such variable representations cannot be inherited. The archetype is a tendency to form such representations of a motif—representations that can vary a great deal in detail without losing their basic pattern.
- While there are a variety of categorizations of archetypes, Jung's configuration is perhaps the most well known and serves as the foundation for many other models. The four major archetypes to emerge from his work, which Jung originally terms primordial images, include the anima/animus, the self, the shadow, and the persona. Additionally, Jung referred to images of the wise old man, the child, the mother, and the maiden. He believed that each human mind retains these basic unconscious understandings of the human condition and the collective knowledge of our species in the construct of the collective unconscious.

Taxonomy of Archetypes



Ego types:

- Innocent
- Orphan/regular guy or gal
- Hero
- Caregiver

Soul types:

- Explorer
- Rebel
- Lover
- Creator

Self types:

- Jester
- Sage
- Magician
- Ruler

Archetypes and Their Properties



Innocent Family:

- Innocent
- Child
- Dreamer
- Idealist
- Muse

Hero Family:

- Hero
- Athlete
- Liberator
- Rescuer
- Warrior

Citizen Family:

- Citizen
- Advocate
- Everyman
- Networker
- Servant

Caregiver family:

- Caregiver
- Angel
- Guardian
- Healer
- Samaritan

Archetypes and Their Properties



Explorer Family:

- Explorer
- Adventurer
- Pioneer
- Generalist
- Seeker

Rebel Family:

- Rebel
- Activist
- Gambler
- Maverick
- Reformer

Lover Family:

- Lover
- Companion
- Hedonist
- Matchmaker
- Romantic

Creator Family:

- Creator
- Artist
- Entrepreneur
- Storyteller
- Visionary

Archetypes and Their Properties



Jester Family:

- Jester
- Clown
- Entertainer
- Provocateur
- Shapeshifter

Sage Family

- Sage
- Detective
- Mentor
- Shaman
- Translator

Magician Family:

- Magician
- Alchemist
- Engineer
- Innovator
- Scientist

Sovereign Family:

- Sovereign
- Ambassador
- Judge
- Patriarch
- Ruler

Carl G Jung Natal Chart

