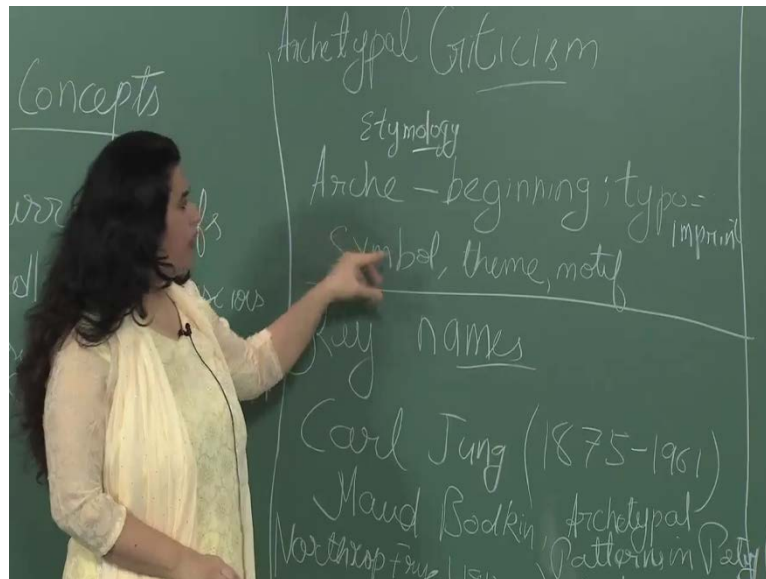


Literary Theory and Literary Criticism
Prof. Aysha Iqbal
Department of Humanities and Social Sciences
Indian Institute of Technology, Madras

Lecture - 13
Archetypal Criticism

Good morning, so today we are going to look at Archetypal Criticism. What is the etymology of this word and what does it mean? So, let me begin by explaining the root of this word.

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So, the etymological root of this word is Arche and typos, Arche is the beginning and typos means imprint, we will discuss these things later. In other words, archetypal or archetype rather is a constantly recurring motifs, symbol and theme. In literature, a kind of pattern form which other similar things can develop. Now, archetypes often appear in various cultural traditions and myths and we are going to look at that.

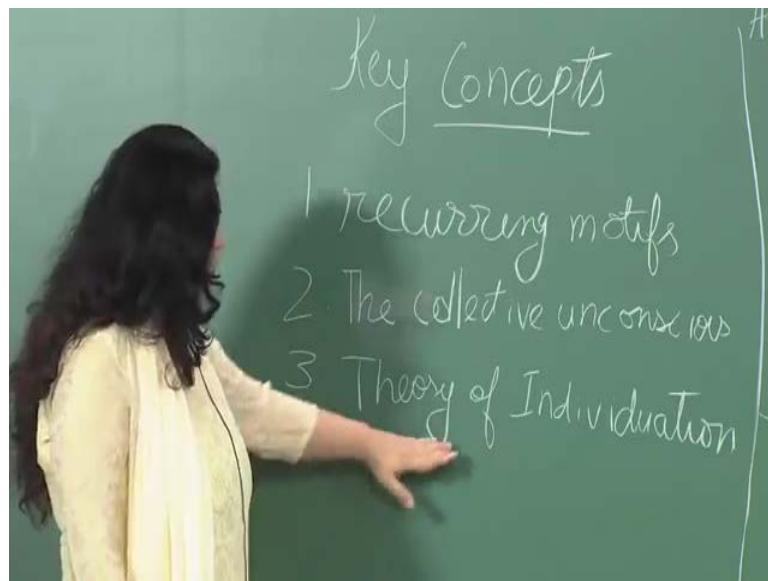
The first let us get introduced to the key names and some key figures and books, related to archetypal criticism. So, Carl Jung 1875 to 1961, Maud Bodkin, who wrote Archetypal Patterns in Poetry in 1934 and Northrop Frye 1912th to 1901, who wrote Anatomy of Criticism in 1957. So, these are the key names and key books in archetypal

criticism. As already mentioned, those archetypes often appear in various cultural traditions and myths.

Archetypal critics account for a universality in literature by pointing to recurring patterns and images that appears so deeply embedded in the human mind and culture that they strike a responsive called in everyone. Like structuralist criticism archetypal criticism proceeds from the initial assumption that every work of literature can be categorized and fitted into a large framework that encompasses all literature. So, these are the key terms that you should know.

What are you talking about? Categories in literature that every text, every work of literature and we can even extended to films. Every text can be categorized and fitted into a larger framework that encompasses all works of literature of cinema, in other words all text.

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So, therefore, key concepts here would be recurring motifs, the collective unconscious which is related to Carl Jung theory, we will talk about it and also the theory of individuation. So, archetypal criticism has its roots in anthropological and psychological studies, it was much as I already told you at the beginning, it was much to the works of Carl Jung. And it emerged the key discussion or the seminal discussion of this criticism started in the 30's and focuses on those patterns in a literary work that commonly occur in other literary works.

In other words, what are you talking about, discussion of motifs and recurring motifs especially. This is another term; that is mythic criticism. Now, some important mythic archetypal criticism was done in the early 20th century; however the great flowering of mythic criticism was in the 50's and the 60's. So, it all begin in the earlier past, let say that 30's and the 40's, but it reached it is speak during the 50's and the 60's.

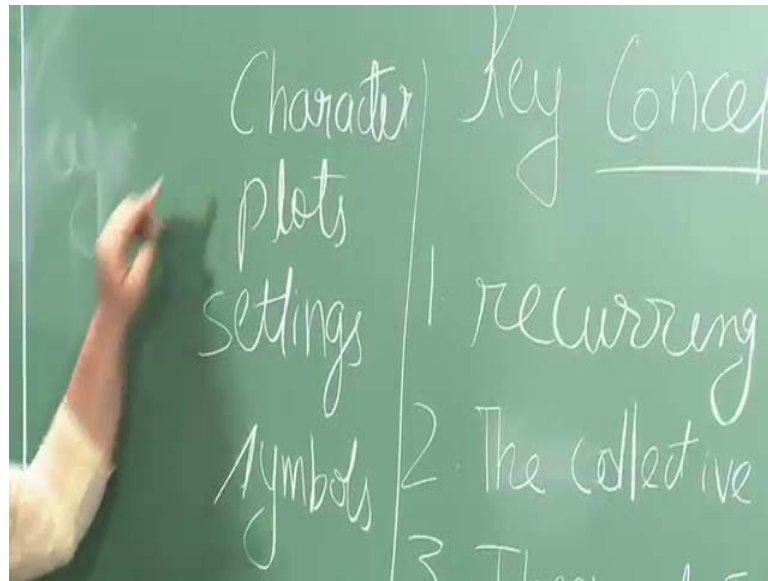
Since, then the prestige of mythic and archetypal approaches, still have a great popular appeal and continue to exercise fascination over each new generation of students exposed to them. This is something very popular and very common in literary criticism; well the explanation is quite simple, because this is something that occurs in every culture. Irrespective of any nation or any culture, there are certain archetypes which can be figured out and can be categorized easily.

So, perhaps that accounts for the popularity of archetypal criticism. Now, Carl Jung ((Refer Time: 05:22)) 1875 to 1961, according to him, these patterns are embedded deep in the collective unconscious. So, this is the term, we are talking about now. The collective unconscious and involve racial memories of situations, events and relationship from time immemorial. Jung suggest that the archetypal patterns will have clarify the individual text, by connecting it to more universal patterns than that often transcend beyond literature itself.

So, what is the keyword now, the universality? So, you can look at another free terms universality or universal patterns that can be extended beyond literature across cultures and nations. Jung positive that humanity has a collective unconscious that manifests itself in dreams, myths and literature through archetypes, persistent images figures in story patterns shared by people across diverse cultures.

So, there are a set of patterns and images and themes and myths that are shared among people, irrespective of the culture is irrespective of the countries. And therefore, the popularity and therefore, the enormous interest that still persist in this theory, in this kind of literary theory. Now, archetypal critics search for archetypal patterns and literary works. So, what are those are archetypal patterns? Let me give it to you.

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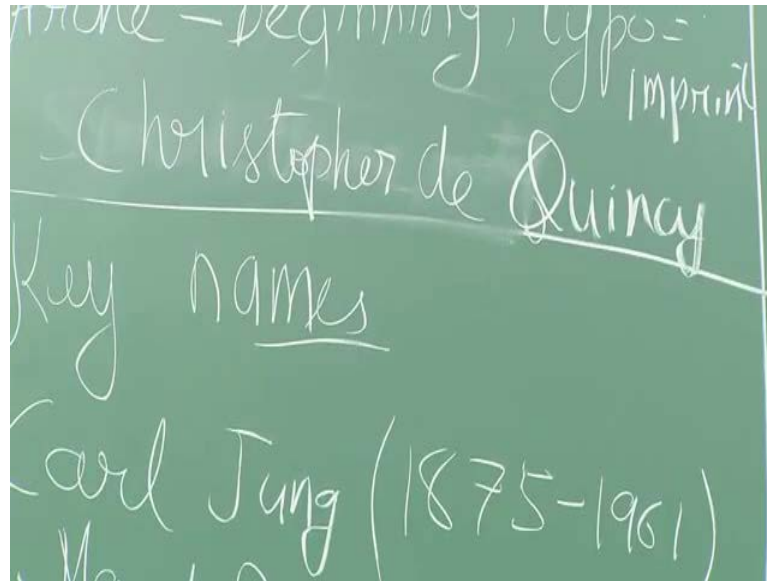


These are character types, these are plot devices on plot types, settings and symbols, character types, plots, settings and symbols. So, this is what the archetypal critics look for. Moud Badkin, I have already mentioned who wrote Archetypal Patterns in Poetry, made a major contribution to the study of archetypal images in literature.

Another key name is Northrop Frye Anatomy of Criticism and he use literature as an autonomous language and words of science that contribute to the organizing structural pattern or conceptualize myth of which the work is won. Example, Frye was influenced by Fried and Freidan theory of the conscious. Archetypes are the clues to finding wholeness in order to understand something as a whole, it is important to understand the clues and these are the clues that character, plots, settings, symbols, etcetera; that give us clues to find a kind of pattern, a whole pattern.

If an image, character trait, color or symbol appears seem familiar and can be connected to other literature, probably it is an archetype. An archetype is not an archetype, unless we have approved that it records through our literary history. So, that has to be constant recurring pattern and not just a kind of one of occurrence. In any story, the reader recognizes the protagonist and the antagonist and follows them thoroughly or throughout the story, contributing their characteristics with other throughout the book.

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Christopher de Quincy, a philosopher, a theorist and he states archetypes are ancestral psychic patterns shared across cultures as countless forms buried deep in our collective unconscious. The Quincy refers to Jung's collective unconscious and explains the patterns in seven parts and what are these seven parts. He talks about warrior, poet, artist, scientist, philosophers, Sherman and mystic criticism of meaning, so these are the seven parts.

Archetypal criticism assumes that, there is a collection of symbols, images, characters and motifs that suggest basically the same response in all people. Take for example, the color red or even the color green, now what are the associations. Generally in most culture in more societies, red signifies violin fashion, disorder, blood and scarifies. In one of our earlier courses, we talked about the color theory in Introduction to Film Studies course and where we talked about the saturated color scheme in American beauty and taxi driver.

So, perhaps that should help you understand that, the associations of the color red, so sacrifice, passions, the deep emotions and sometimes even disorder. On the other hand, green signifies growth certain kinds of sensation, hopes, fertility and as we have seen in the movie Natural Born Killers, he is also associated with Poison Death and Decay. So, this is something which is very common in all societies.

We also have conversations of blue, the color blue, the color is generally assumed or understood as a highly positive associated with truth, religious feelings, security and even spiritual authority. A color like black in most cultures is stand for Chaos mystery, the unknown even death funeral, sometimes Evil and Malenkali as well. On the other hand, white in most cultures, signifies purity, spirituality, innocence, timelessness. In certain cultures in it is negative aspect, it can also means Death Terror, The Supernatural, etcetera.

Talking about the various motifs, now and the character motif, so we have character figure of the father, the father figure, the father in most cultures stands for, the father figure stands for authority discipline and power. Think of a movies, such as how to trained your dragon. The mother figure on the other hand is nurturing and comforting, the child between the father and the mother, you have a child and the motif figure is the child stands for innocence salvation.

There may be a certain literary text, for example, the book Mormon and subsequently they were film based on it, where this is challenged. But, do not, you know that is the pleasure of watching a film like that, where the motifs are challenged and interrogated, something goes against the type. You have the character motifs of the hero who is generally regarded in all culture as a champion not defined a think the terminator series or die hard series.

So, here as defend as a rescuer, he has an independent identity of his own, we also have the motif for the wise old man and think of the lord of the rings, the hobbit figure. So, he is old man, who give guidance and he the font of knowledge and wisdom. We also have the trickster, who is a receiver and trouble maker and this is a character that is very popular and very common in most works of literature.

Let us talk about Jung now, so Carl Gustavo Jung was a student of Sigmund Freud, he addresses the relevance of archetypal theory in literature and the arts. Most clearly in the spirit in man, art and literature in 1966, which contains two significant essays on literature and poetry, it was the first published in 1922 and then 1930. The basic tenants of Jungs writings are that he first gave prominence to the term archetype.

He becomes convince that all humans share a collective unconscious and unconscious which does not derived from personal experience and is not a personal acquisition, but is

inborn. In Jung archetypal theory the unconscious mind place a profound role and it has a purpose, which is to assist individuals in maintaining a balance psychological state. So, archetypes of the contents of the collective unconscious, defined as primordial or universal images that have existed, since we remove this times.

These are formed during the earliest stages of human development. Although, theory may seem almost mistake Jung found no other way to account for the appearance of nearly identical images and patterns in the minds of individuals from wholly different set of cultures and backgrounds. So, this the notion of consistency across cultures; that is what fascinated Jung and that is how he conceptualize his theories.

Jung notes instances the suggest that water is a symbol of the unconscious and the action of descending to the water is symbol of the frightening experience of confronting the depths of once unconscious. Jungs account of a patient, who in a 1960's related visions containing all symbolic configuration, later he encounter the similar symbols in a Greek pep persist first Decipher in 1910.

Theory of individuation now is a psychological growing up is a process of learning of one's own individuality is a process of self recognition, which is essential to becoming a well-balanced person. For Jung, neurosis are result of persons failure to confront and accept archetypal components of the unconscious and the inherited components of the psyche.

The some of the principles are archetypes, anima and shadows, animus stands for the physical man, repesence physical brutish strength of man and his animal instincts. It can be the masculine designation of the female psyche. Anima is the soul image is a spiritual life force, the living thing in man that which leaves of it is self and causes life, the leaving thing in man of itself and causes life we archetypes of life itself.

Feminine designation, it is the feminine designation in the male psyche and it is associated with feelings passions instinctive unconscious aspect of the psyche. So, these are the major differences between animals and enema and let us talk about shadows now. If the shadow stand for darker side of are unconscious sell that needs to be suppressed, it is inferior, let us pleasing aspect of the personality and represent the dangerous aspect of the unrecognized dark half of the personality.

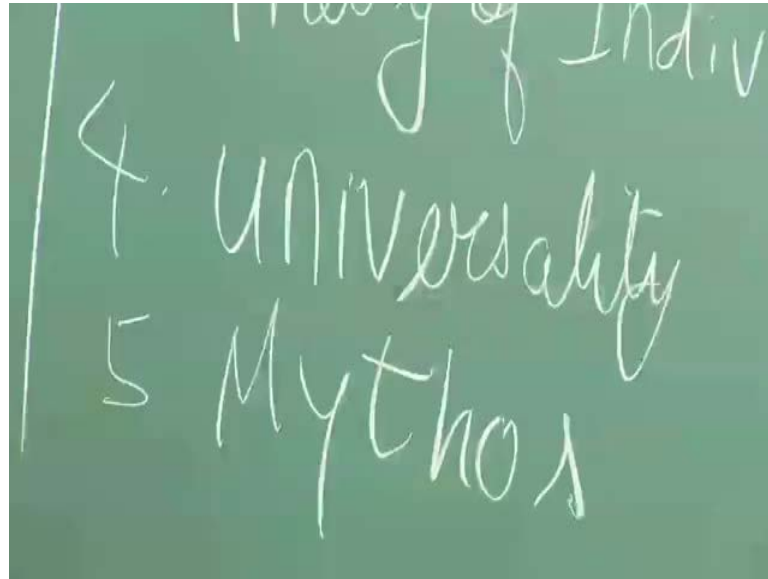
So, when projected shadow becomes the villain in the devil, the theory of archetypes would explain not only such instances as this, but also the similarity of myth and rituals found by people, such as James Frazer, for archetypes universal patterns from which myths derive. From Jung, let us move to Northrop Frye 1912 and 1991, he was Canadian literary critic best known as a major exponent of archetypal criticism.

His seminal book is *Anatomy of Criticism* for essays in 1957, where he realizably up on literature to draw the archetypal patterns. In *Anatomy of Criticism* for Northrop Frye introduce archetypal criticism identifying and discussing basic archetypal patterns in myths, literary John and the reader's imagination. Archetype for him is a symbol, usually an image, which requires often enough in literature to be recognized as an element of one's literary experience as a whole.

In literature characters, images and themes that symbolically embody universal meanings and basic human experiences regardless of when were they live are consider archetypes. Common literary archetypes include stories of quest, I am sure some of you are familiar with about by Joseph Campbell, hero with the 1000 faces. So, there are certain stages certain archetypes that Campbell explores and he talks majorly about the theme of exploration and journey and quest.

So, there is a quest, there is imitation, and then distance to the underworld and assence to heaven. So, that is the best the journey of a hero and that something that Northrop Frye also interested in. So, this is a symbol which recourse often enough in literature to be a recognizable as an element of one's experience, which experience devices and elaborated classification of modes, symbol, myths and Johns. Archetype establishes a comprehensive, correspondence between the basic Johns that John says we all know that comedy, tragedy, romance, etcetera.

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So, there is another concept called mythos, which is like a unifying myth. So, myths and archetype patterns are associated with seasonal cycle of spring, summer, fall and winter. So, for cycle of seasons and miss an architectural patterns and associated with them. Now, myths which means a unifying myth is analogous to seasons of year to the story of a Birth Death and rebirth of the mythic hero.

For instance myths of summer it is analogous to the birth and youthful adventures of the mythic hero and suggests innocence entrance narrative of wish fulfillment with good characters trying thing over battle. The conflict between the good and evil and the ultimate rime of the good over evil, for example, the legend of robin hood and even old fashioned cowboy movies. So, they derived from these myths.

Myths of autumn, autumn is a season, which symbolizes tragedy, major movement towards the death or defeat of the hero, for example, as shown in Oedipus and Shakespeare's kingliar. Myths of winter, so this is irony or satire, where the hero becomes absent, society is now left with or without any effective leadership or sense of values. For example, Jonathan Swift a modest proposal, where social norms and turned upside down for artistic purposes and also think of Joseph Conrad's, A Heart of Darkness, where which is a permitted with a sense of hopeless and bonded.

Myths of spring, so from summer, winter and autumn, we come to spring and spring suggest comedy rebirth of hero in other words happy ending. Renewal of life in which

those elements of society, who would block the heroes are overcome, the hero and heroine take the rightful place. An order is restored particularly thing of all the great Shakespearean comedies.

So, every work of literature has its place within the scheme of myth. Every piece of literature adds to the scheme of myth. Coming to trends of archetypal criticism, now this allows us to see the larger patterns of literature, it invokes studies of anthropology, psychology and cultural history. And all these have broadened through the usage; these studies have been broadened through the usage of archetypal criticism.

So, it has had a far reaching influence on other domains and other fields of academics as well. The weakness is as could be that it tends to ignore the individual contribution of the author and the specific cultural and societal influences. Some are even skeptical of this approach, since it appears to lean towards the occlude, but when that is a different area all together.

This also much confusion over the definition of the objects in the actual myths and the facts that people could be sometime they are actually more interested in concrete ideas and not on motifs, patterns and their and symbols. So, basic premises of archetypal theory, the critical at the centre of inter protective activity and the critic functions as a teacher or profit or CA.

Criticism is a structure of thought and knowledge in its own right. The critic works inductively by reading individual works and letting critical principles shape themselves out of the literature that the critic examines the individual work to ascertain the archetypes underlying the work. One thing that we must remember is in archetypal criticism, literary taste is not relevant to literary criticism.

Ethical criticism is important that the critic must be aware of art as a form of communication from the past to the present. All literary works are considered part of tradition in this approach and like mathematics; literature is a language that can provide the means for expressing the truths. Verbal constructs that are the works of literature represent mythical outlines of universal truths.

To conclude the aim of archetypal approach is to find out, how we can look in our works of kind of structures and these universal symbols with flowers to describe by work as

classic universal. Because, they can produce a similar human response not only at the same time, but also at different times and different places of the history. Archetypal criticism has several points in common with psychological criticism.

But, while psychological criticism, researches personality of each individual and consider the literary work as a product of neurosis, this is not the case in archetypal criticism. ((Refer Time: 29:42)) And here are a few links to some important websites and references.

Thank you very much, and we will continue with other approaches and other theory in our next session.