

Social Archetypes: A study on fact and fiction

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Abstract: This paper aims to shed light on the social archetypes around us within and out among others and compare these archetypes available in the literature, since a fiction is the reflection of the individuals and the society. An archetype is an original model after which other similar things are patterned. They are characters or personality types universally recognized by all. Psychologists see archetypes as being part of our consciousness. They have been with us in the dawn of time. We see them reflected in dreams, mythology, fairy tales, literature, art, movies, people we know/hear about, and religion. Because the archetypes are part of our consciousness, they can come into our lives and personality at any time. Each archetype brings with it a task, lesson, and a gift. How we view the world is defined by which archetype currently dominates our thinking and acting. This study will explore the individual archetypes among random samples through a questioner and will find out the extraordinary and ordinary archetypes and will analyze how it reflects in the popular literature with special reference to fiction as such.

Keywords: archetypes, mythology, consciousness, psychologists, fairytales.

1. INTRODUCTION

Human psyche is inherited from the prototypes, not only physical attributes but also the psychological traits are consciously or unconsciously have been sent down. The desire to achieve and get social recognition may not be novice but from a known source humans would have rather unconsciously recorded into their psyche the prototypes. Carl Jung calls it collective conscious. Human emotions are archetypes, when they take the form of a story it becomes literature, when analyzed it becomes criticism. Archetypal literary criticism's origins are rooted in two other academic disciplines, social anthropology and psychoanalysis. While Frazer's book "the golden bough" was an influential text in anthropological perspective, Jung's work theorizes about myths and archetypes in relation to the unconscious, an inaccessible part of the mind. This paper will analyse the socially available archetypes in factual and fictional existence in both perspectives.

2. ARCHETYPES

Archetypes are universal symbols. According to Jung it is "primordial image", it is the residue of innumerable experiences of same type undergone by mind, and he believed that evolutionary pressures have individual predestinations manifested in archetypes. For Jung, "the archetype is the introspectively recognizable form of a priori psychic orderedness". Some experiences when repeated over centuries across leave a trace or mark on the humankind. The archetypes form a dynamic substratum common to all humanity, upon the foundation of which each individual builds his own experience of life, colouring them with his unique culture, personality and life events. Thus, while archetypes themselves may be conceived as a relative few innate nebulous forms, from these forms may arise innumerable images, symbols and patterns of behavior. Jung described archetypal events: birth, death, separation from parents, initiation, marriage, the union of opposites; archetypal figures: great mother, father, child, devil, god, wise old man, wise old woman, the trickster, the hero; and archetypal motifs: the apocalypse, the deluge, the creation. "The chief among them being" (according to Jung) "the shadow, the wise old man, the child, the mother ... and her counterpart, the maiden, and lastly the anima in man and the animus in woman". Each stage of life is mediated through a new set of archetypal imperatives which seek fulfillment in action. These may include being parented, initiation, courtship, marriage and preparation for death.

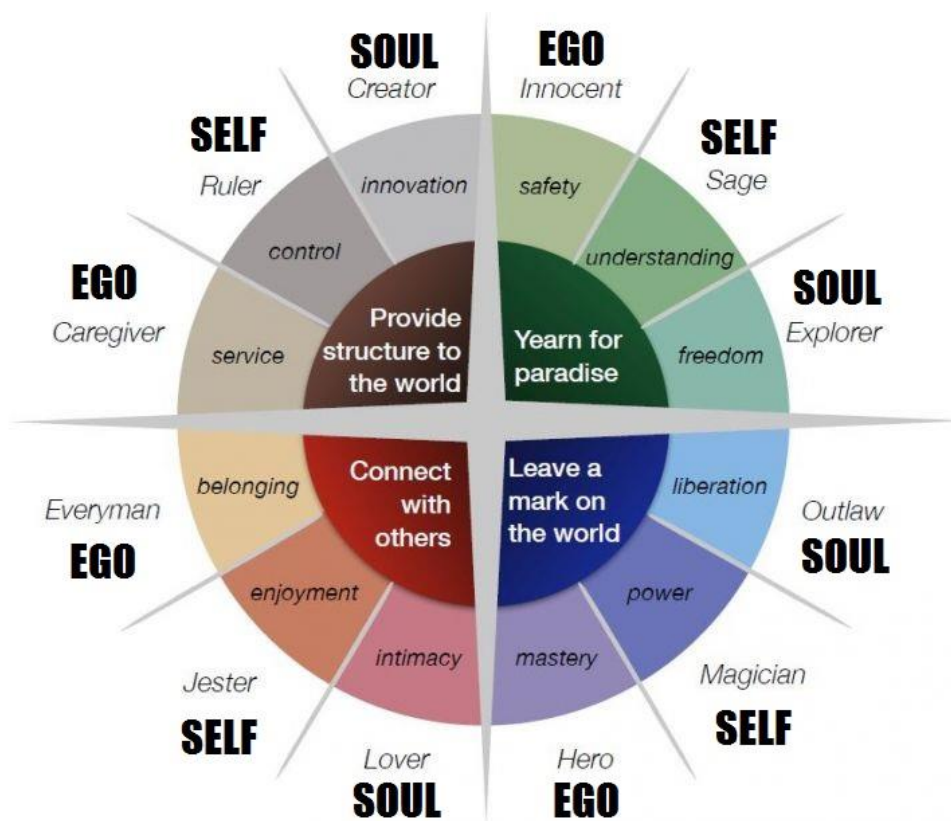


Figure 1: 12archetypes

These 12 archetypes offer us guidance that can help us to understand our motivations and draw on our own strengths while working on our weaknesses. Understanding which of the 12 archetypes dominates our personality can help us to realize what is really important to us. This knowledge helps us to improve our focus and achieve our goals. Understanding the archetypes of others can give us insights into why they behave in certain ways. These new perceptions can help us to understand them better and work with them in new ways to find win-win solutions. To further delve an online questionnaire was shared among fifty people the results of which are analyzed in the following paragraph.

3. FACTUAL SOCIAL ARCHETYPES

The four cardinal orientations are which into almost all humans becomes part of , A study was designed and questionnaire was administered to find out to what group our immediate social group belongs. Jung's archetypal quiz was sent through online for the respondents to reply. The quiz centered around one aspect that is "Which archetype you are?" Fifty respondents took part and willingly answered the quiz. Results of the quiz were sent back to the researcher. Most of them were belonging to the group of "self", self is an archetype that represents the unified unconsciousness and consciousness of an individual. Jung terms it as "God". People who fall into this category are the spirit that connects the universe and also serve as a major part of it. Creating the self occurs through a process known as individuation, in which the various aspects of personality are integrated.

Jung often represented the self as a circle, square, or mandala. The self archetype represents the unified psyche as a whole. Jung suggested that there were two different centers of personality. The ego makes up the center of consciousness, but it is the self that lies at the center of personality. Personality encompasses not only consciousness, but also the ego and the unconscious mind. You can think of this by imagining a circle with a dot right at the center. The entire circle makes up the self, where the small dot in the middle represents the ego. For Jung, the ultimate aim was for an individual to achieve a sense of cohesive self, similar in many ways to Maslow's concept of self-actualization.

The results obtained indicated that many of them belong to the group of self which could be taken as a benchmark to conclude that many individuals live around us are unified wholes, it will now be analyzed how these archetypes are prevalent in literature taking a few fiction in to account.

4. FICTIONAL ARCHETYPES

5 Common Character Archetypes in Literature:

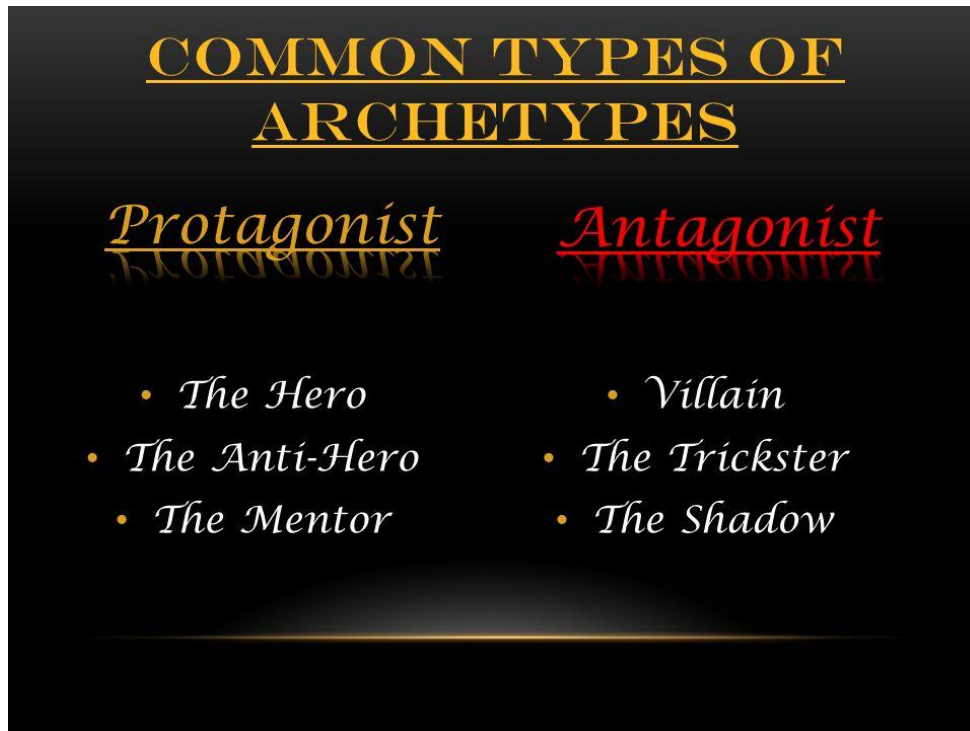


Figure 2 common Archetypes

The Hero:

The hero is always the protagonist (though the protagonist is not always a hero). Traditionally speaking, the hero has been male, though fortunately there are more female heroes appearing in contemporary literature (Katniss Everdeen and Lisbeth Salander). The hero is after some ultimate objective and must encounter and overcome obstacles along the way to achieving this goal. He or she is usually morally good, though that goodness will likely be challenged throughout the story. Heroes' ability to stay true to themselves despite the trials they must face is what makes them heroic.

Examples of hero archetype in literature:

The hero of Amish Tripathi's Shiva trilogy, Shiva leaves his haven of bliss along with his tribe to find a better place of lively hood, ends up resorting to fight a bigger evil that threatens the humanity on its enormity. Throughout his journey the ordeals he encounters, fighting them bravely alongside maintaining his moral standards and also establishing new standards for living along with his female counterpoint makes him the perfect archetypal hero.

The Mentor:

Summary: The mentor is a common archetype in literature. The mentor is usually old, and this person often has some kind of magical abilities or a much greater breadth of knowledge than others possess. Mentors help heroes along their journeys, usually by teaching them how to help themselves (though mentors sometimes directly intervene in extreme situations). The mentor often ends up dying but is sometimes resurrected or revisited even after death.

Examples of mentor archetypes in literature: Vasudavs of Shiva trilogy are the people who act as mentors. When the hero faces challenges insurmountable these people appear from nowhere and assist with plausible solutions. They know when and how to help and when to back off.

The Everyman:

Summary: The everyman character archetype often acts as the stand-in for the audience. This character archetype is just a normal person, but for some reason, he or she must face extraordinary circumstances. The everyman can be the

protagonist or a supporting figure. Unlike the hero, the everyman does not feel a moral obligation to his or her task; instead, these characters often find themselves in the middle of something they have barely any control over. Unlike the hero, the everyman archetype isn't trying to make a great change or work for the common good: these characters are just trying to get through a difficult situation.

Examples of everyman archetypes in literature: there are many "everyman" equivalents in Shiva Trilogy but the best of them all would be Nandi, who ever helps Shiva and the much trusted confidante of the hero, he would be the one responsible for triggering the journey of the protagonist.

The Innocent:

Summary: Characters representing the innocent archetype are often women or children. These character archetypes are pure in every way. Though often surrounded by dark circumstances, the innocent archetype somehow has not become jaded by the corruption and evil of others. These character archetypes aren't stupid: they're just so morally good that the badness of others cannot seem to mar them.

Examples of innocent archetypes in literature: Sati of Shiva trilogy is so innocent to the fact that her father has deceived her. Very upright keeping up moral standards defined by herself and society is best serves as an example of archetypal innocent.

The Villain:

Summary: The villain wants to stop the hero archetype from achieving his or her goal. The villain is often evil, though there is often a reason—however warped that reason may be—why villains are so bad. Villains often want nothing more than to control and have power over everyone and everything around them, probably because most of them are secretly strongly motivated by fear. Villains are often the moral foil of the hero: that is, their main vice will parallel the hero's main virtue.

Examples of villain archetypes in literature: Intention becomes villain in Shiva trilogy but the main human form of it is Daksha the emperor of Meluha. He is the foil of Shiva's goodness journey, tries to misguide him but end up as a failure.

5. CONCLUSION

Archetypes are the basic ingredient of a society the species may differ but origin would be the same. They are inherited potentials which are actualized when they enter consciousness as images or manifest in behavior on interaction with the outside world. Every individual's psyche has all the above mentioned archetypes in them in the conditions where one lives and the situation he or she faces make them either of these Archetypes, the most recurring psyche becomes one's character. Both in fact and fiction human beings are driven by a basic instinct to thrive well, survive fittingly, identify and get identified in the biggest group known as society. These archetypes whether primordial or psychological seem to create symbolic change within and outside the society. From this study it is understood that fiction reflects facts, either through fabulous or pragmatic.

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