

ARCHETYPAL CRITICISM

Term comes from “arch,” both an adjective and a prefix, and “type,” a noun.

“Arch” as an adjective means literally “chief” or “principal.” As a prefix, it refers to “highest” or “most important.” Consider words like “archangel” or “archbishop.”

“Type,” from the Latin “typus,” means an “image” or “impression.” It refers to a general character, trait, or structure commonly held in a certain group or class; it is an embodiment or example, a model with ideal features. A type may also be a figure, representation, or symbol of something to come. Consider words like “typical” or “typify.” In Mormonism we talk of “types and shadows.”

By narrow definition, an archetype is an original model or type after which similar things are patterned; a prototype; an ideal example.

As used in literature, an archetype is a recurrent, universal pattern that evokes a deep, emotional response in virtually all readers as it strikes a chord in their unconscious memory. Archetypal critics look for such patterns in literature, relying on archeology, anthropology, psychology, history, and religion to identify and explain the total human experience.

Archetypes can be:

- symbols
- images
- characters
- plot structures

They are revealed in:

- myths
- religions and folklore
- dreams and fantasies
- literature, drama, film

The term and idea come primarily from Swiss psychologist Carl Jung, who also studied myth and religion. According to Jung, all humans share what he called a “collective unconscious.” This “unconscious” is a collection of memories and images comprising a racial past of pre-human experiences, the memories from which have been erased. Archetypal images, then, stimulate or trigger these memories in all of us; that is why they are so powerful and universal.

Extended definition: Archetypes (a.k.a. dominants, primordial images, mythological images)—structural components of the collective unconscious. Also a universal thought form (idea) that contains a large element of emotion. Origin: a permanent deposit in the mind of an experience that has been constantly repeated for many generations. Archetypes interpenetrate and interfuse with one another. They are experienced via myths, dreams, visions, rituals, neurotic and psychotic symptoms, and works of art (which contain a great deal of archetypal material). There are presumed to be numerous archetypes in the collective unconscious. Some of the ones that have been identified: birth, rebirth, death, power, magic, unity, the hero, the child, God, the demon, the old wise man, the earth mother, and the animal.

Major Tenets

Archetypal criticism is concerned with the way cycles and reiterating patterns of tradition, culture, inborn images, and beliefs affect literary works. It operates with the idea that certain symbols represent the same ideas no matter the time or place. Authors focus on symbols to utilize in literary works in order to strike readers’ unconscious. Such symbols recur often enough in literature to be recognizable as an element of one’s literary experience as a

whole. It also deals with symbolism of nature and the cosmos. There is universality in literature, anthropology, psychology.

Origins

Anthropological and psychological studies of the late 19th- and early 20th-century sparked the beginning of this criticism. Information provided from the findings of past cultures influenced many prominent writers. Also, myths from the Greek and Roman eras were thought of as profound and, as a result, the desire to incorporate such ideas in writing was instigated. Archetypal criticism came into prominence in the 1930s and 1940s, continued to flourish in the 1950s and 1960s.

Theory's Strengths/Advantages

Archetypal criticism focuses on certain symbols and their meanings. Almost all literature is written to convey events which mean something. Archetypal criticism looks for these meanings, as well as what the symbols in the story stand for. It acts as a powerful tool in teaching and in expressing universal feelings, beliefs, and ideas. Very closely linked with psychological theories and criticism. Explains why literature touches deep inside the heart of the reader.

Theory's Weaknesses/Limitations

Many critics are leery of the actual value of the archetypal approach; they seem to think it is reductionistic, formulaic. It generally excludes other sources or criticisms. Others believe that literary individuality is ignored with so much emphasis on cycles and patterns. Not all literature contains symbolism; some is simply written for enjoyment. Some critics argue the theory is unnecessary because archetypal approaches to literature can also be covered in psychology, anthropology, comparative religion, and other fields. Symbols can elicit multiple meanings; one might interpret a literary work that is entirely different from the author's intentions. This criticism has been used less frequently in recent years.

CONTRIBUTORS

OTTO RANK—*THE MYTH OF THE BIRTH OF THE HERO*

Rank's Standard Saga

1. The hero is the child of most distinguished parents, usually the son of a king.
2. His origin is preceded by difficulties, such as continence, or prolonged barrenness, or secrecy.
3. During or before the pregnancy, there is a prophecy, in the form of a dream or oracle, cautioning against his birth, and usually threatening danger to the father (or his representative).
4. As a rule, he is surrendered to the water, in a box.
5. He is then saved by animals, or by lowly people (shepherds), and is suckled by a female animal or by a humble woman.
6. After he has grown up, he finds his distinguished parents, in a highly versatile fashion.
7. He takes revenge on his father, on the one hand, and is acknowledged, on the other.
8. Finally he achieves rank and honors.

CARL JUNG—*MAN & HIS SYMBOLS*

Jung studied mythology, religion, ancient symbols and rituals, and the customs and beliefs of primitive people. Some of his conclusions:

Man's behavior is conditioned not only by his individual and racial history (causality) but also by his aims and aspirations (teleology). Both the past as actuality and the future as potentiality guide one's present behavior. (This insistence upon the role of destiny or purpose in human development sets Jung clearly apart from Freud.)

For Jung, there is constant and often creative development, the search for wholeness and completion, and the yearning for rebirth.

Jung sees the individual personality as the product and container of its ancestral history. Modern man has been shaped and molded into his present form by the cumulative experiences of past generations extending far back into the dim and unknown origins of man. The foundations of personality are archaic, primitive, innate, unconscious, and probably universal.

Man is born with many predispositions that have been bequeathed to him by his ancestors.

An individual's personality is a resultant of inner forces acting upon and being acted upon by outer forces.

The Structure of Personality (1 Part Conscious, 2 Parts Unconscious)

- The Ego—the conscious mind comprised of perceptions, memories, thoughts, and feelings.
- The Personal Unconscious—experiences that were once conscious but which have been repressed, suppressed, forgotten, or ignored. (There is a great deal of two-way traffic between the personal unconscious and the ego.)
- The Collective Unconscious—the storehouse of latent memory traces inherited from man's ancestral past, a past that includes not only the racial history of man as a separate species but his prehuman or animal ancestry. It is the psychic residue of man's evolutionary development, a residue that accumulates as a consequence of repeated experiences over many generations. It is seemingly universal; all human beings have more or less the same collective unconscious. We inherit the possibility of reviving experiences of past generations (predispositions).

• The Persona—a mask which is adopted by the person in response to the demands of social convention and tradition and to his own inner archetypal needs. It is the role assigned to him by society. The purpose of the mask is to make a definite impression upon others and often conceals the real nature of the person. It is the public personality, in contrast to the private personality.

• The Anima and the Animus—Man is essentially a bisexual animal. On a physiological level, the male secretes both male and female sex hormones, as does the female. On the psychological level, masculine and feminine characteristics are found in both sexes. The feminine archetype in man is called the anima; the masculine archetype in woman is called the animus. By living with woman throughout the ages man has become feminized; by living with man woman has become masculinized. The anima and animus also motivate each sex to respond to and understand members of the opposite sex. Man apprehends the nature of woman by virtue of his anima; woman apprehends the nature of man by virtue of her animus.

• The Shadow—consists of the animal instincts which man inherited in his evolution from lower forms of life. It typifies the animal side of man's nature, and is responsible for unpleasant and socially reprehensible thoughts, feelings, and actions. Projected outward, the shadow becomes the devil or an enemy.

• The Self—equivalent to the psyche or total personality. It is the mid-point of personality, around which all of the other systems are constellated. It holds these systems together and provides the personality with unity, equilibrium, and stability. It motivates man's behavior and causes him to search for wholeness especially via religion. True religious experiences are about as close to selfhood as most men will ever come. Before a self can emerge it is necessary for the various components of the personality to become fully developed and individuated. For this reason, the archetype of the self does not become evident until the person has reached middle age.

The Development of Personality

Jung believed that man is constantly progressing or attempting to progress from a less complete stage of development to a more complete one. The ultimate goal is "self-realization," which means the fullest, most

complete differentiation and harmonious blending of all aspects of man's total personality. Self-realization occurs when the self takes the place of the ego.

- Individuation—development toward a stable unity. For this to happen, various systems of personality need to become completely differentiated and fully developed. Neglected and less well-developed systems will act as centers of resistance. In order to have a healthy, integrated personality, every system must be permitted to reach the fullest degree of differentiation, development, and expression. The process by which this is achieved is called “individuation.”

- Symbolization—A symbol is an embodiment of archetypal material. Symbols are representations of the psyche. They express the stored-up racial and individually acquired wisdom of mankind. Knowledge contained in a symbol is not directly known to man; he must decipher the symbol in order to discover its important message. There is both a driving force and an attracting force behind the creation of a symbol.

NORTHROP FRYE—*THE GREAT CODE*

Frye & the Structure of the Bible

Gist: If we follow the narrative of the Bible as a sequence of events in human life, it becomes a series of ups and downs in which God's people periodically fall into bondage and are then rescued by a leader, while great heathen empires rise and fall in the opposite rhythm.

The Bible has a narrative structure that is roughly U-shaped, the apostasy being followed by a descent into disaster and bondage, which in turn is followed by repentance, then by a rise through deliverance to a point more or less on the level from which the descent began. This U-shaped pattern recurs in literature as the standard shape of comedy, where a series of misfortunes and misunderstandings brings the action to a threateningly low point, after which some fortunate twist in the plot sends the conclusion up to a happy ending. The same U-narrative is found outside the historical sections also, in the account of the disasters and restoration of Job and in Jesus' parable of the prodigal son.

The first fall, naturally, is that of Adam from Eden, where Adam goes into a wilderness that modulates to the heathen cities founded by the family of Cain.

1. The first rise is that of Abraham, called out of the city of Ur in Mesopotamia to a Promised Land in the west.
2. The second rise is that of Moses and Joshua, as the Promised Land motif recurs again, though now as a smaller territory where the main images are agricultural.
3. The third rise begins with David and continues with Solomon, where the imagery is urban, concerned with cities and buildings.

Two returns are prominently featured in the Old Testament, and there were probably more, but symbolically we need only one. As deliverers of Israel, Abraham, Moses, Joshua, David, and Solomon are all prototypes of the Messiah or final deliverer.

Other Archetypal/Biblical Plots

The monomyth is the most general or universal pattern to be found in literature. The circular pattern of the monomyth takes a number of specific forms, including the following:

- *The Quest*, in which a hero struggles to reach a goal, undergoing obstacles and temporary defeat before achieving success (Abraham's quest for a son and Ruth's quest for a home).
- *The Death-Rebirth Motif*, in which a hero endures death or danger and returns to life or security (the stories of Hezekiah and Jesus).
- *The Initiation*, in which a character is thrust out of an existing, usually ideal, situation and undergoes a series of ordeals as he or she encounters various forms of evil or hardship for the first time (the stories of Jacob and Joseph).

- *The Journey*, in which characters encounter danger and experience growth as they move from one place to another (the stories of Abraham and the Exodus).
- *Tragedy*, or its more specific form of *the fall from innocence*, (the stories of Adam/Eve and David/ Bathsheba).
- *Comedy*, a U-shaped story that begins in prosperity, descends into tragedy, but rises to a happy ending as obstacles to success are overcome (the stories of Esther and Job).
- *Crime & Punishment*, (the stories of Cain and King Saul).
- *The Temptation*, in which someone becomes the victim of an evil tempter or temptress (the stories of Eve and Samson/Delilah).
- *The Rescue*, (the stories of Esther and of Elisha at Dothan).
- *The Suffering Servant or Scapegoat Pattern*, in which a character undergoes unmerited suffering in order to secure the welfare of others (the stories of Joseph and Jesus).

Typological Parallels Between the Old & New Testaments

- Like that of many gods and heroes, the birth of Jesus is a threatened birth: Herod orders a massacre of infants in Bethlehem from which Jesus alone escapes. Moses similarly escapes from an attempt to destroy Hebrew children, as they in turn escape later from a slaughter of Egyptian firstborn.
- The infant Jesus is taken down into Egypt by Joseph and Mary, and his return from there fulfills the prophecy of Hosea (11:1). The names Mary and Joseph recall the Miriam who was the sister of Moses and the Joseph who led the family of Israel into Egypt.
- Moses organizes the twelve tribes of Israel; Jesus gathers twelve disciples.
- Israel crosses the Red Sea and achieves its identity as a nation on the other side; Jesus is baptized in the Jordan and is recognized as the Son of God.
- Israel wanders forty years in the wilderness; Jesus, forty days.
- Miraculous food is provided for Israel and by Jesus for those gathered around him.
- The law is given from Mount Sinai and the gospel preached in the Sermon on the Mount.
- A brazen serpent is placed on a pole by Moses as preservation against the fatal bites of “fiery serpents”; this brazen serpent was accepted by Jesus as a type of his crucifixion—with an underlying association between the lethal serpents and the serpent of Eden.
- Moses dies just outside the Promised Land, which in Christian typology signifies the inability of the law alone to redeem man, and the Promised Land is conquered by Joshua. The hidden link here is that Jesus and Joshua are the same word, hence when the Virgin Mary is told to call her child Jesus or Joshua, the typological meaning is that the reign of the law is over, and the assault on the Promised Land has begun.

Cyclical Structure of the Bible (imagine as circle):

Heaven => Creation => Incarnation => Death => Descent to Hell => Harrowing of Hell => Resurrection => Ascension => Heaven

The Bible does not accept the Greek conception of the hero, the figure of greater-than-ordinary human size, power, descent, and articulateness, who so often seems to have a divine destiny almost within his grasp.

The books from Genesis to Esther are concerned with history, law, and ritual; those from Job to Malachi with poetry, prophecy, and wisdom.

Frye's *Anatomy of Criticism*:

Seasons of the year:	Spring	Summer	Fall	Winter
Periods of the day:	Morning	Noon	Evening	Night
Aspects of water:	Rains	Fountains	Rivers	Sea, snow

Periods of life:	Youth	Maturity	Old age	Death
Mythoi:	Comedy	Romance	Tragedy	Irony/Satire

CAMPBELL—THE HERO WITH A THOUSAND FACES

“There is a certain typical hero sequence of actions which can be detected in stories from all over the world and from many periods of history. Essentially, it might even be said there is but one archetypal mythic hero whose life has been replicated in many lands by many people.”

DEPARTURE	INITIATION	RETURN
Call to Adventure	Road of Trials	Refusal of Return
Refusal of the Call	Meeting w/ Goddess	Magic Flight
Supernatural Aid	Woman as Temptress	Rescue from Without
Threshold Crossing	Atonement w/ Father	Return Threshold X-ing
Whale’s Belly	Apotheosis	Master of Two Worlds
	Ultimate Boon	Freedom to Live

Summary

The mythological hero, leaving his home, is lured, involuntarily carried away, or voluntarily drawn to the threshold of adventure. There he encounters a shadow presence that guards the passage. The hero may defeat or conciliate this power and go alive into the kingdom of the dark (brother-battle, dragon-battle; offering, charm) or be slain by the opponent and descend in death (dismemberment, crucifixion). Beyond the threshold, the hero journeys through a world of unfamiliar yet strangely intimate forces, some of which severely threaten him (tests), others of which lend magical aid (helpers). When he arrives at the nadir of the mythological round, he undergoes a supreme ordeal and gains his reward. Positively, the triumph may result in the hero’s sexual union with the goddess-mother of the world (sacred marriage), his recognition by the father-creator (father atonement), or his own deification (apotheosis). Negatively, the powers may remain unfriendly to him, requiring him to steal the boon (bride-theft, fire-theft). Either way, the experience represents an expansion of consciousness (illumination, transfiguration, freedom). The final work is that of the return. If the powers have blessed the hero, he now sets forth under their protection (as emissary); if not, he flees and is pursued (transformation flight, obstacle flight). At the return threshold, the transcendental powers must remain behind. The hero re-emerges from the kingdom of dread (return, resurrection); the boon that he brings restores the world (elixir).

Journey as 8-Step Program

Part 1: The hero begins his adventure by being born. The conception or the birth or the events immediately following the conception (or all three) are miraculous or unusual in the extreme. (This is not surprising; for all humans birth is the first traumatic experience and the first miracle of life, according to Rank.) For the hero who will burst through the limitations of the local and historical, this first event—like all the events in his life—must be special.

Part 2: Childhood, a stage of basic initiation. The child is suddenly aware of forces infinitely larger than himself which he cannot fully comprehend. In myth this is expressed by struggles with dangerous beasts or beings. To get through this stage the child often requires outside assistance, from which he gains a sense of security based in a more powerful being. Mythically this often becomes the divine sign.

Part 3: The initiated hero withdraws for meditation and preparation. Anyone in search of personal destiny must use intellect and spirit to find the god within the self. This is a major step in the losing of the self to find the self. Often the hero, like any individual in this stage, is tempted by the world, which is represented mythically by a devil figure who attempts to disrupt the lonely vigil.

Part 4: The quest or trials, the agony and rewards of adult life. For the hero this might be the labors of a Hercules or a Christ. The source of these myths is man’s need to cope with the externals of life, as he has coped with the internals in his stage of mediation.

Part 5: The labor or the quest continues, where the hero must confront physical death. For the hero, death, like birth, is miraculous or unusual. As his birth is definitive in the extreme, so is his death. Often he is tortured or dismembered. In death the hero acts, psychologically, for all of us; he becomes a scapegoat for our fear and our guilt. Of course, he also serves as a reminder that we all must follow. In any case, it is important that his death be memorable.

Part 6: The hero continues in his role as scapegoat and in his role as quester or laborer. He is now the representative of the wish that death might somehow be known and understood. Often he descends to the underworld to confront the forces of death. Sometimes he goes as one who has suffered a physical death, sometimes as a living being who has suffered a symbolic death. In a sense, this stage is a more dramatic expression of the withdrawal stage. It is the final confrontation of the self—now on a cosmological level. The descent into the earth holds promise of a new life. Fertility and death are inseparable in the cycle of nature, whether that cycle is expressed by the seasons, the moon, or the sun. Sometimes the hero ascends from the underworld with the help of a woman—representing fertility.

Part 7: The hero acts out man's most elementary desire: he overcomes death via rebirth by reappearing or resurrecting.

Part 8: The hero reflects a later desire to be given special treatment by being taken out of the cycle and placed in a permanent state in relation to the cosmos and the creator. Man longs for eternal life, for immortality. Thus the hero in Part 8 ascends to heaven, achieves atonement, or is made a god himself if he was not one already. In a purely psychological sense this is the individual's final step. Having dealt with his childhood, his inner self, his adult life, and the problem of death, he is prepared to discover God once and for all.

Departure in More Detail

Anyone can undertake a quest. However, a hero must possess certain qualities, notably: insight to perceive the limitations of his life, and courage (and endurance) to fight against the fate others would succumb to.

In order to undertake a quest, it is essential that the hero consciously or unconsciously perceive the danger of remaining where he is. He is somehow kept from changing, from growing—in short, from living. He may be desperately unhappy and see his life as a lethal trap. He may actually be physically comfortable, yet otherwise unsatisfied. His life, in its very orderliness and familiarity, seems sterile and confining, his environment a kind of wasteland. The quest motif in myth and literature symbolizes the absolute necessity of radical, defiant, creative change in an individual's life.

The hero's quest begins with a "call to adventure." The herald is often someone (a friend, a relative, a stranger) or something external (an extraordinary event or intriguing, alluring object), though there are many instances in which the call arises from inside the hero as an impulse. He somehow senses that his life is on the brink of great change. He is ripe for change, ready—if not necessarily willing or able—to leave his old, familiar life behind and move on to something new. It is possible for the hero to blunder into the quest, to make some sort of mistake and find himself quite suddenly embarked on a difficult journey. Generally, though, he is called to this adventure. Whether the call comes from within or without, it always signifies that the hero's present situation has become stale and unrewarding. If the hero possesses the necessary courage and resolve, he is off on the quest—however fearful or arduous it may seem.

Initiation in More Detail

The central action of all quest stories is the peril-filled journey the hero must undertake to reach his goal. The hardships he must face do not fully begin until he has completely left his familiar surroundings and crossed into a mysterious world. In the new world, he must survive a series of ordeals, traveling a hard and dangerous path, sometimes called "the road of trials," to win the prize he seeks.

In some cases, the hero is tried most by forces within himself; forces that tempt him to give up, to seek safety, to rest, to settle for less, to go back to the old life or the old ways of perceiving and experiencing things. In other stories, he faces external enemies, agents of conservatism or conformity that must be overcome. In still other instances, he must fight against nature: he may have a dangerous mountain range to cross or a rough sea to navigate.

The precise nature of the setting varies widely from one quest story to another. (For example, in unrealistic literature such as fairy tales and folklore, the hero invariably journeys into fantastic regions, while works that take place in realistic, identifiable settings often possess a distinctly dreamlike quality.) Although the trials the hero undergoes are extremely varied, they all stand for the same thing: the difficulties involved in achieving any goal worth having.

In either case, the hero is subjected to a variety of ordeals that test his capacity for heroic behavior. The knowledge he gains through his experiences on the journey, if not always pleasant or easy to accept, is always useful. He may be forced, for instance, to face a hard fact about his place in a particular culture or in the world at large. At other times, he gains insight into vital areas of his own nature; in other words, he takes a psychological journey, a descent into the dark, unexplored regions of his heart and soul, where the dragons and demons to be faced and overcome are the embodiments of his own personal weaknesses, limitations, and/or fears.

Every version of the quest is built around a particular “boon”—often a fabulous treasure (the Holy Grail, the Golden Fleece, the Water of Life, the Plant of Immortality, the Lost Ark of the Covenant, etc.) not easily obtained. In spite of the difficulty, the quest for the treasure remains an irresistible challenge. To acquire it requires immense effort. In modern literature, prizes that await the hero at journey’s end are generally less spectacular (but no less various).

The hero may be after a literal treasure, an actual object of great monetary value. Or it may be a person. At other times, the treasure is material, but its value is largely sentimental or symbolic: to anyone other than the hero its possession is relatively meaningless. Or the treasure might have chiefly an aesthetic or spiritual significance. In still other stories, the treasure is not a tangible object at all: it might be knowledge—of the world or of the self—or the solution to a mystery. That the hero is willing to risk humiliation, defeat, and possibly death in order to achieve whatever end he is striving for is a sign of its ultimate value.

The prize the hero seeks, in short, may assume as many different outward forms as the trials required to achieve it. In essence, however, the ultimate boon of the quest is always a priceless psychological gain: an expanded consciousness, a saving insight, or the release of long-suppressed creative powers. Whatever its particular form, it is the realization of a dream. The hero believes that the thing he is looking for will change his life: the treasure stands for the promise of a fresh start.

Hopefully, the reader, listener, or viewer is made to understand that the difficulties involved in attaining the desired object represent the difficulties of making any significant changes in the world or in one’s self. Most people would rather cling to the familiar than face the new, even when the familiar has grown painfully unfulfilling. What distinguishes the hero from the rest of humankind is not just a desire to initiate such change, but a willingness to exert himself to bring it about.

Return in More Detail

The attainment of a treasure is not the end of the quest, but a prelude to its final stage. Once the treasure has been secured, the hero must still return with it. A hero who successfully completes the journey is never the same person he was when he first started out; he is transfigured by the quest he has undertaken. His life will often be radically different from what it was before, or he may see everything differently. Though the outward circumstances of his life may seem the same, nothing he views will be unaffected by what he has been through.

For this reason, the last phase of the adventure is not simply a return, but a type of resurrection: the hero dies in order to be reborn. A hero may achieve what is perhaps the most difficult rebirth of all: psychological rebirth, the transformation of his own personality. Changes that take place within him are profound, affecting his values, perceptions, the very way he approaches life. He experiences inner liberation, gains self-knowledge, and enjoys a renewed sense of life’s limitless possibilities. The treasure he sought and found is precisely the transformation of a life that was too constricted. Ultimately, the quest demonstrates the human potential for meaningful transformation, the ability of to change one’s world and oneself for the better.

Campbellian Criticisms

The concept of a story archetype of the standard “hero’s quest” or monomyth, pervasive across all cultures, is somewhat controversial. Expounded mainly by Joseph Campbell, it illustrates several uniting themes of hero stories that despite vastly different peoples and beliefs hold similar ideas of what a hero represents. Some argue that while there may be many stories that fit the monomyth, the belief in such a truly ubiquitous form may be due in part simply to neglecting those that do not.

Representative Quotes from the “Prologue: The Monomyth”

“Throughout the inhabited world, in all times and under every circumstance, the myths of man have flourished; and they have been the living inspiration of whatever else may have appeared out of the activities of the human body and mind. It would not be too much to say that myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestations. Religions, philosophies, arts, the social forms of primitive and historic man, prime discoveries in science and technology, the very dreams that blister sleep, boil up from the basic, magic ring of myth.”

“The wonder is that the characteristic efficacy to touch and inspire deep creative centers dwells in the smallest nursery fairy tale—as the flavor of the ocean is contained in a droplet or the whole mystery of life within the egg of a flea. For the symbols of mythology are not manufactured; they cannot be ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power of its source.”

“It has always been the prime function of mythology and rite to supply the symbols that carry the human spirit forward, in counteraction to those other constant human fantasies that tend to tie it back. In fact, it may well be that the very high incidence of neuroticism among ourselves follows from the decline among us of such effective spiritual aid.”

“In a word: the first work of the hero is to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case . . . and break through to the undistorted, direct experience and assimilation of what Jung has called ‘the archetypal images.’”

“The archetypes to be discovered and assimilated are precisely those that have inspired, throughout the annals of human culture, the basic images or ritual, mythology, and vision. These ‘Eternal Ones of the Dream’ are not to be confused with the personally modified symbolic figures that appear in nightmare and madness to the still tormented individual. Dream is the personalized myth, myth the depersonalized dream; both myth and dream are symbolic in the same general way of the dynamics of the psyche. But in the dream the forms are quirked by the peculiar troubles of the dream, whereas in myth the problems and solutions shown are directly valid for all mankind.”

“The hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally human forms. Such a one’s visions, ideas, and inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. The hero has died as a modern man; but as eternal man—perfected, unspecific, universal man—he has been reborn. His second solemn task and deed therefore is to return then to us, transfigured, and teach the lesson he has learned of life renewed.”

“Furthermore, we have not even to risk the adventure alone; for the heroes of all time have gone before us; the labyrinth is thoroughly known; we have only to follow the thread of the hero-path. And where we had thought to find an abomination, we shall find a god; where we had thought to slay another, we shall slay ourselves; where we had thought to travel outward, we shall come to the center of our own existence; where we had thought to be alone, we shall be with all the world.”

ARCHETYPAL FIGURES

MALE FIGURES

The Young Hero

- is an unusual or prophesied birth
- has remarkable courage
- has princely status
- struggles with pride or impatience
- suffers from boredom with current situation

He undertakes some long journey during which he:

- performs impossible tasks
- battles monsters
- solves unanswerable riddles
- overcomes insurmountable obstacles
- saves a kingdom
- marries a princess

By way of initiation, the hero undergoes a series of excruciating ordeals in passing from ignorance and immaturity to social and spiritual adulthood—that is, in achieving maturity and becoming a full-fledged member of his social group. The initiation most commonly consists of three distinct phases: separation, transformation, and return. Like the quest, this is a variation of the death/rebirth archetype.

Definitions of a Hero

A hero in Greek mythology and folklore, was originally a demi-god, the offspring of a mortal and a deity. Later, hero (male) and heroine (female) came to refer to characters that, in the face of danger and adversity or from a position of weakness, display courage and the will for self-sacrifice; that is, heroism, for some greater good, originally of martial courage or excellence but extended to more general moral excellence. Stories of heroism may serve as moral examples.

The classic hero often came with what Lord Raglan termed a “potted biography” made up of some two dozen common traditions that ignored the line between historical fact and mythology. For example:

- the circumstances of the hero’s conception are unusual
- an attempt is made by a powerful male at his birth to kill him
- he is spirited away
- he is reared by foster-parents in a far country
- he meets a mysterious death, often at the top of a hill
- his body is not buried
- he leaves no successors
- he has one or more holy sites

Propp Model

Vladimir Propp, in his analysis of the Russian fairy tale, concluded that a fairy tale had only eight *dramatis personae*, of which one was the hero, and his analysis has been widely applied to non-Russian tales. The actions fell into a hero’s sphere included

- departure on the quest
- reacting to the test of the donor

- marrying the princess

He distinguished between *seekers* and *victim-heroes*. A villain could initiate the issue by kidnapping the hero or driving him out; these were victim heroes. On the other hand, the villain could rob the hero, or kidnap someone close to him, or, without the villain's intervention, the hero could realize that he lacked something and set out to find it; these heroes are seekers. Victims may appear in tales with seeker heroes, but the tale does not follow them both.

Modern Definitions

"Hero" or "heroine" is sometimes used to simply describe the protagonist of a story, or the love interest, a usage which can conflict with the more-than-human expectations of heroism. In modern movies, the hero is often simply an ordinary person in extraordinary circumstances, who, despite the odds being stacked against him or her, typically prevails in the end. In some movies (especially action movies), the hero may exhibit characteristics such as superhuman strength and endurance that sometimes makes him nearly invincible. Often a hero in these situations has a foil, the villain, typically a charismatic evildoer who represents, leads, or himself embodies the struggle the hero is up against. Post-modern fictional works have fomented the increased popularity of the anti-hero, who does not follow common conceptions of heroism.

Identification

It has been suggested that the hero or more generally protagonist is first and foremost a symbolic representation of the person who is experiencing the story while reading, listening or watching; thus the relevance of the hero to the individual relies a great deal on how much similarity there is between the two. The idea of "identifying" with the hero takes on a very real meaning, in that the hero/protagonist becomes our only key to becoming part of the story rather than remaining merely an observer. If the hero is one with which the observer can't identify very well, the story can seem inaccessible, distant or even insincere. Conversely, inasmuch as the reader or viewer relates to and is therefore capable of becoming the hero, they can feel pangs of remorse at the hero's defeats, and relish in his or her triumphs.

The most compelling reason for the hero-as-self interpretation of stories and myths is the human inability to view the world from any perspective but a personal one. The almost universal notion of the hero or protagonist and its resulting hero identification allows us to experience stories in the only way we know how: as ourselves. One potential drawback of the necessity of hero identification means that a hero is often more a combination of symbols than a representation of an actual person. In order to appeal to a wide range of individuals, the author often relegates the hero to a "type" of person which everyone already is or wishes themselves to be: a "good" person; a "brave" person; a "self-sacrificing" person. The most problematic result of this sort of design is the creation of a character so universal that we can all identify with somewhat, but none can identify with completely. In regard to the observer's personal interaction with the story, it can give the feeling of being "mostly involved," but never entirely.

Cultural Hero

A culture hero is a mythological hero specific to some group (cultural, ethnic, racial, religious, etc.) who changes the world through invention or discovery. A typical culture hero might be credited as the discoverer of fire, or agriculture, songs, tradition and religion, and is usually the most important legendary figure of a people, sometimes as the founder of its ruling dynasty. The hero is sometimes said to be still living, but is often instead a star, constellation or purely spiritual in nature.

- Noah
- Abraham
- Isaac
- Jacob
- Moses
- King Arthur
- Gilgamesh
- Beowulf
- Hercules
- Jesus

Epic Hero

An epic hero is a larger-than-life figure from a history or legend, usually favored by or even partially descended from deities, but aligned more closely with mortal figures in popular portrayals. The hero participates in a cyclical journey or quest, faces adversaries that try to defeat him in his journey, and returns home significantly transformed by his journey. The epic hero illustrates traits, performs deeds, and exemplifies certain morals that are valued by the society from which the epic originates. They usually embody cultural and religious beliefs of the people. Many epic heroes are recurring characters in the legends of their native culture.

- Gilgamesh
- Siegfried
- Beowulf
- Odysseus
- Achilles
- Hercules
- Aeneas

Folk Hero

A folk hero is type of hero, real or mythological. The single salient characteristic which makes a character a folk hero is the imprinting of the name, personality and deeds of the character in the popular consciousness. This presence in the popular consciousness is evidenced by mention in folk songs, folk tales and other folklore. Folk heroes are also the subject of some films.

Although some folk heroes are historical public figures, they generally are not. Because the lives of folk heroes are generally not based on historical documents, the characteristics and deeds of a folk hero are often exaggerated to mythic proportions.

The folk hero often begins life as a normal person, but is transformed into someone extraordinary by significant life events, often in response to social injustice, and sometimes in response to natural disasters. One major category of folk hero is the defender of the common people against the oppression or corruption of the established power structure. Members of this category of folk hero often, but not necessarily, live outside the law in some way.

Monarchial Hero

A monarchial hero, or mythological king, is an archetype in mythology. Kings are considered mythological if they are included and described in the culture's mythology. Unlike a fictional king, aspects of their lives may have been real and legendary, or that the culture (through legend and story telling) believed to be real. In the myth, the legends that surround any historical truth might have evolved into symbols of "kinship" and leadership, and expanded with descriptions of spiritual, supernatural or magical chain of events. For example, in legend the king may have magical weapons and fight dragons or other mythological beasts. Their archetypal role is usually to protect the people and serve the people. One mythological archetype is the "good king." He is often the epic hero who made their world safe for civilization. Two examples that scholars have identified as filling the roles and earning the reputation of good kings were King Arthur and Beowulf, above and beyond their legendary and historic lives.

Some mythemes and cultural belief systems that are explored through myths about kings include:

- What is the source of the king's power?
- What is the training he must go through?
- What tests of courage does he pass?
- What are the battles he must fight?
- What are the effects of taking power?

In epics of war, source of power is often having physical skills above ordinary men, owning magical weapons and political alliances.

In spiritual mythologies the king's power may come from a spiritual source and also spiritual weapons.

In romantic and contemplative myths his power and success may come from internal personality traits, such as from courage, wisdom and self-restraint.

Another common theme is the king's wounds, sacrifice and (sometimes) death for the betterment of the people. The Fisher King is an example of the theme of the "wounded king."

One other theme to be aware of in storytelling and mythology is that the king's health is often symbolic of the health of the kingdom or society. For example a sick king means a weakened and vulnerable society, a healthy king means a healthy society, an emotionally or physically distant king means the society is in danger.

Examples include Beowulf, King Arthur, and Henry V.

Romantic Hero

The romantic hero is a literary type referring to a character that rejects established norms and conventions, has been rejected by society, and has the self as the center of his or her own existence. The romantic hero is often the main protagonist in the literary work and there is a primary focus on the character's thoughts rather than his or her actions. Literary critic Northrop Frye noted that the romantic hero is often "placed outside the structure of civilization and therefore represents the force of physical nature, amoral or ruthless, yet with a sense of power, and often leadership, that society has impoverished itself by rejecting."

Other characteristics of the romantic hero include: introspection, the triumph of the individual over the "restraints of theological and social conventions, melancholy, alienation, and isolation. The romantic hero first began appearing in literature during the Romantic period, in works by such authors as Byron and Shelley, and is seen in part as a response to the French Revolution. As Napoleon, the "living model of a hero," became a disappointment to many, the typical notion of the hero as upholding social order began to be challenged. A classic literary example of the romantic hero includes Byron's *Don Juan*.

Tragic Hero

An Aristotelian tragic hero must have four characteristics:

- Nobility (of a noble birth) or wisdom (by virtue of birth).
- Hamartia (translated as flaw or error of judgment, *not* an Elizabethan tragic flaw).
- A reversal of fortune (peripeteia) brought about because of the hero's hamartia.
- The discovery or recognition that the reversal was brought about by the hero's own actions (anagnorisis)

Some other common traits characteristic of a tragic hero:

- Hero must suffer more than he deserves.
- Hero must be doomed from the start, but bear no responsibility for possessing his flaw.
- Hero must be noble in nature, but imperfect so that the audience can see themselves in him.
- Hero must have discovered his fate by his own actions, not by things happening to him.
- Hero must see and understand his doom, as well as the fact that his fate was discovered by his own actions.
- Hero's story should arouse fear and empathy.
- Hero must be physically or spiritually wounded by his experiences, often resulting in his death.
- Ideally, the hero should be a king or leader of men, so that his people experience his fall with him.
- The hero must be intelligent so he may learn from his mistakes.

A tragic hero usually has the following sequence of great, good, flaw, recognition, downfall, and death.

An alternative view of the tragic hero, especially in Renaissance British literature, is one in which he or she possesses a tragic virtue (as opposed to the classical idea of hamartia). In this paradigm, the hero exhibits traits that would under other conditions be considered desirable, but due to external circumstances cause their eventual undoing. In the Modernist era, a new kind of tragic hero was synthesized as a reaction to the English Renaissance, the Age of Enlightenment, and Romanticism. The idea was that the hero, rather than falling calamitously from a

high position, is actually a person less worthy of consideration. Not only that, the protagonist may not even have the needed catharsis to bring the story to a close. He may die without an epiphany of his destiny, or suffer without the ability to change events that are happening to him. The story may end without closure and even without the death of the hero. This new tragic hero of Modernism is the anti-hero.

The Sacrificial Scapegoat

- is a hero figure with whom the welfare of the tribe or nation is identified
- must die to atone for a people's sins and restore a land to fruitfulness
- becomes a savior or deliverer figure

The Wise Old Man (a.k.a. Helper or Guide Figure)

- is a savior, redeemer, or guru
- personifies spirituality, wisdom, or the reflective/contemplative/fuller life
- possesses knowledge, insight, cleverness, or intuition
- exemplifies moral qualities such as good will and readiness to help
- tests the moral qualities of others and makes gifts dependent on this test
- frequently functions as a surrogate father for the hero, taking him under his wing as a child
- assists the hero (either materially or spiritually) along the difficult road toward his goal
- trains the hero in the skills he will need to succeed in his enterprises
- initiates him into the uses and responsibilities of power (even power within the hero himself)
- introduces the hero into a larger world than he has previously known

The old man always appears when the hero is in a hopeless and desperate situation from which only profound reflection or a lucky idea can extricate him. Sometimes his assistance may seem, at first glance, insignificant or mundane. For one reason or another, the hero cannot accomplish certain tasks by himself; therefore, the wise old man compensates for the hero's deficient knowledge or skill.

The Devil Figure

- stands in opposition to both the hero and the wise old man
- fights the hero either spiritually, psychologically, or physically
- personifies chaos, mystery, destruction, evil, corruption, deceit, selfishness, sensuality, carnality, crime, secrecy, greed, misery, and/or pride
- may be seen in various animal forms, depending on the hemisphere and culture
- is typically large, dark, articulate, persuasive, and dedicated
- is often alone, although he has legions of followers whose loyalty he demands and even tests

The Other (a.k.a. The Double or Alter Ego)

- is a figure, male or female, who may be the hero's most intimate friend or, conversely, a mysterious, if oddly familiar, stranger
- possesses a personality that is, in every crucial respect, the exact opposite of the hero's, though a close examination may reveal that the two figures are actually one and the same
- represents precisely the dark, un-lived, hidden, and generally unacknowledged part of the hero's public personality, the unseen character traits that lie behind the face the hero presents to the world
- personifies primitive energies and desires, the untamed urges society wants repressed
- embodies all the latent tendencies, drives, and unfulfilled desires the hero keeps concealed from society and, often, from his own conscious awareness
- signifies the possibility, at least, of increased self-awareness for the hero, as he confronts a side of himself that he has never confronted before

When individuals are unable or unwilling to admit that the character traits embodied by the Other are actually a rejected or despised part of themselves, they suffer. On the other hand, coming to know and accept the Other is always beneficial. Indeed, it is often the first significant stage of the quest, a crucial event on the hero's journey toward the ultimate goal. Only the true hero can look unflinchingly at himself and admit that what he sees is his own mirror image. The Other that we persistently spurn and despise is an enemy. When it has the chance, it takes revenge.

FEMALE FIGURES

The Good Mother—represents life, birth, warmth, nourishment, protection, fertility, growth, and abundance. Typically gives the hero maternal support and care. Serves as the female counterpart to the Wise Old Man.

The Terrible Mother—characterized as the witch, sorceress, siren; represents sensuality, fear, danger, darkness, death, the unconscious in its terrifying aspects. Serves as the female counterpart to the Devil Figure.

The Soul Mate—characterized as the princess or beautiful lady; functions as the incarnation of inspiration and spiritual fulfillment.

ARCHETYPAL SETTINGS

Common Archetypal Settings (a.k.a. “Type-Scenes” and “Location Motifs”)

The Ascent

- be/get away from everyone/thing else
- higher elevation—usually a mountaintop
- hero is ready for greater knowledge/understanding

Examples: Moses, Abraham, “meaning of life” climbs

The Descent

- represents a physical descent into a type of hell, abyss
- can be a type of death
- entering the unknown/unconscious

Examples: Gandalf, Odysseus

The “Belly of the Whale”

- the “swallowing up” of the hero by a large monster-figure
- represents the entry into a mystical world where transformations occur
- eventual escape represents a spiritual rebirth
- could be psychological as well as physical

Examples: Jonah, *Finding Nemo*

The “Heart of Darkness”

- can take place in wilderness, deep jungle
- symbolizes a difficult journey into the unknown
- can be some “fortress of evil” or stronghold hero enters

Examples: Conrad's novel, *King Kong*

The Labyrinth

- a hellish, terrifying, dizzying, seemingly endless maze
- symbolizes a difficult journey into the unknown
- luck or help necessary for escape

Examples:

The Enchanted Forest

- can either be dangerous or helpful, depending on inhabitants
- forests symbolize mystery and transformation
- hero must know the right magic to evoke their protective powers

Examples: Medieval & Renaissance drama (*Midsummer Night's Dream*)

The Sacred Grove

- often within enchanted forest
- an enclosure where hero is changed
- ancient peoples believed trees to be infused with creative energy
- home to sorcerers and enchanter

Examples: First Vision

The Threshold

- represents interface between known and unknown
- a portal, boundary, crossing (over)
- no going back

Examples: *Jaws* harbor, *Star Wars* cantina

The Sea Storm/Raging River

- man is helpless
- divinity/fate/cosmos in charge, survival dependence
- represents cleansing or purification

Examples: Nephi, Jaredites, Jonah, Jesus, *City Slickers*

The Desert

- represents spiritual aridity (physical condition = spiritual condition)
- death, nihilism, hopelessness
- divinity/fate/cosmos in charge, survival dependence

Examples: Moses, Lehi's crew, *Lion King*

The Garden

- represents paradise, innocence, fertility
- is unspoiled beauty (especially feminine)

Examples: Eden, *Lion King*

ARCHETYPAL IMAGES

WATER: mystery of creation, birth/death/resurrection, purification/redemption, fertility/growth, unconsciousness

1. Sea: mother of all life, spiritual mystery & infinity, death & rebirth
2. Rivers: death & rebirth (baptism), passage of time, transitional phase of the life cycle

SUN: creative energy, law in nature, consciousness, enlightenment, wisdom

1. Rising sun: birth, creation, enlightenment
2. Setting sun: death, destruction

TREE: life, consistence, growth, proliferation, generative & regenerative processes, inexhaustible life, immortality

COLORS:

1. Red: blood, sacrifice, violence, passion, disorder
2. Green: growth, sensation, hope, fertility
3. Blue: truth, religiosity, security, spiritual purity
4. Black: darkness, chaos, mystery, death, primal wisdom, unconsciousness, evil, melancholy
5. White: light, purity, innocence, timelessness

CIRCLE/SPHERE: wholeness & unity

1. Mandala: spiritual unity & psychic integration
 - juxtaposition of the triangle, square & circle with their numerical equivalents of three, four, & seven
 - geometric figure based upon the squaring of a circle around a unifying center
2. Egg/Oval: mystery of life & forces of generation
3. Yin-Yang: Chinese symbol representing union of opposite forces
Yin (feminine, darkness, passivity, unconscious) + Yang (masculine, light, activity, conscious)
4. Ouroboros: ancient symbol of the snake biting its own tail, signifying the eternal cycle of life, primordial unconsciousness, unity of opposing forces

SERPENT/SNAKE/WORM: evil, corruption, sensuality, destruction, mystery, wisdom, unconscious

NUMBERS:

1. Three: light, spiritual awareness & unity (Holy Trinity)
2. Four: associated with life cycle: four seasons, four elements (earth, air, fire, water)
3. Seven: most potent of all symbolic numbers, signifying perfect order

The Archetypes of Ideal Experience	The Archetypes of Un-ideal Experience
<i>The supernatural:</i> God; angels; the heavenly society.	<i>The supernatural:</i> Satan; demons or evil spirits; evil beasts and monsters such as those in the Book of Revelation; pagan idols.
<i>Human characters:</i> the hero or heroine; the virtuous wife / husband / mother / father; the bride / groom; the innocent child; the benevolent king or ruler; the priest; the wiseman; the shepherd; the pilgrim	<i>Human characters:</i> the villain; the tempter or temptress; the harlot/prostitute; the taskmaster, tyrant, or oppressor (usually a foreign oppressor); the wanderer, outcast, or exile; the traitor; the sluggard or lazy person; the hypocrite; the false religious leader or priest; the fool; the drunkard; the thief.
<i>Human relationships:</i> the community, city, or tribe; images of communion, order, unity, friendship, love; the wedding or marriage; the feast, meal, or supper; the harmonious family; freedom; covenant, contract, or treaty.	<i>Human relationships:</i> tyranny or anarchy; isolation among people; images of torture (the cross, stake, scaffold, gallows, stocks, etc.), slavery, or bondage; images of war, riot, feud, or family discord.
<i>Clothing:</i> any stately garment symbolizing legitimate position or success; festal garments such as wedding clothes; fine clothing given as gifts of hospitality; white	<i>Clothing:</i> ill-fitting garments (often symbolic of a position that is usurped and not held legitimately); garments symbolizing mourning (such as sackcloth, rent

or light colored clothing; clothing of adornment (such as jewels); protective clothing such as a warrior's armor.	garments, dark mourning garments); dark clothes; tattered, dirty, or coarse clothing; any clothing that suggests poverty or bondage; a conspicuous excess of clothing.
<i>The human body</i> : images of health, strength, vitality, potency, sexual fertility (including womb and seed); feats of strength and dexterity; images of sleep and rest; happy dreams; birth.	<i>The human body</i> : images of disease, deformity, barrenness, injury, or mutilation; sleeplessness or nightmare, often related to guilt of conscience; death.
<i>Food</i> : staples such as bread, milk, and meat; luxuries such as wine and honey; the harvest of grain.	<i>Food</i> : hunger, drought, starvation, cannibalism; poison; drunkenness.
<i>Animals</i> : a community of domesticated animals, usually a flock of sheep or herd of cattle; the lamb; a gentle bird, often a dove; a faithful domesticated animal or pet; any animal friendly to people; singing birds; animals or birds noted for their strength, such as the lion or eagle; fish.	<i>Animals</i> : monsters or beasts of prey; the wolf (enemy of sheep), tiger, dragon, vulture, owl (associated with darkness/ignorance), or hawk; the cold and earthbound snake; any wild animal harmful to people; the goat; the unclean animals of Old Testament ceremonial law.
<i>Landscape</i> : a garden, grove, or park; the mountaintop or hill; the fertile and secure valley; pastoral settings or farms; the safe pathway or easily traveled highway.	<i>Landscape</i> : the dark forest; the wilderness or wasteland (which is either too hot or too cold); the dark and dangerous valley; the underground cave or tomb; the labyrinth; the dangerous or evil pathway.
<i>Plants</i> : green grass; the rose; the vineyard; the tree of life; any productive tree; the lily; evergreen plants (symbolic of immortality); herbs or plants of healing.	<i>Plants</i> : the thorn or thistle; weeds; dead or dying plants; unproductive plants; the willow tree (symbolic of mourning).
<i>Buildings</i> : the city; the palace or castle; the military stronghold; the tabernacle, temple, or church; the house or home; the tower of contemplation; the capital city, symbol of the nation	<i>Buildings</i> : the prison or dungeon; the wicked city of violence, sexual perversion, or crime; the tower of imprisonment or wicked aspiration (the tower of Babel); pagan temples.
<i>The inorganic world</i> : images of jewels and precious stones, often glowing and fiery; fire and brilliant light; burning that purifies and refines; rocks of refuge.	<i>The inorganic world</i> : the inorganic world in its unworked form of deserts, rocks, and wilderness; dry dust or ashes; fire that destroys and tortures instead of purifying; rust and decay.
<i>Water</i> : a river or stream; a spring or fountain; showers of rain; dew; flowing water of any type; tranquil pools; water used for cleansing.	<i>Water</i> : the sea and all that it contains (sea beasts and water monsters); stagnant pools (including the Dead Sea).
<i>Forces of nature</i> : the breeze or wind; the spring and summer seasons; calm after storm; the sun or the lesser light of the moon and stars; light, sunrise, day.	<i>Forces of nature</i> : the storm or tempest; the autumn and winter seasons; sunset, darkness, night.
<i>Sounds</i> : musical harmony; singing; laughter.	<i>Sounds</i> : discordant sounds, cacophony, weeping, wailing.
<i>Direction and motion</i> : images of ascent, rising, height (especially the mountaintop and tower), motion (as opposed to stagnation).	<i>Direction and motion</i> : images of descent, lowness, stagnation or immobility, suffocation, confinement