

Approaching Social Conflicts through Jungian Archetypes in Joseph Campbell's *The Hero with a Thousand Faces*

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The dramas and other literary works of English literature came into prominence to reflect the conflicts towards the end of Victorian era. Those works were the presentation of a contemporary question through realistic techniques. Those works of social criticism paved a way for people to deal with the contemporary problems of society and morality. During the period of 19th century, psychic morality began to have a drastic turn as the contemporary psychoanalysts like Carl Jung focused on the collective unconscious on the basis of archetypes. Archetypes are images and feelings which have worldwide meanings athwart cultures which may show up in dreams, literature, art or religion. Jung believes symbols from different cultures are often very parallel because they have emerged from archetypes communed by the whole human race, which is a fraction of our collective unconscious.

According to this archetypal phenomenon, Jung claimed to identify a large figure of archetypes but paid special consideration to four, for our primitive past becomes the basis of the human psyche, directing and influencing present behavior. Those personality types are, self, the Persona, the Shadow and the Anima/Animus. The *persona* (or cover) is the external face we present to the world. It conceals our real self and Jung describes it as the “conformity” archetype. This is the civic face or role a person presents to others as someone different to who we actually are.

Another archetype is the *anima/animus*. This is the mirror image of our biological sex, that is, the unconscious feminine side in males and the masculine tendencies in women. Each gender manifests attitudes and behavior of the other by good quality of centuries of living mutually. The consciousness of a woman contains masculine aspects (the animus archetype), and the mind of a man contains feminine aspects (the anima archetype). Next is the *shadow*. This is the animal side of our traits (similar to the id in Freud). It is the foundation of both our creative and vicious energies. In procession with evolutionary theory, it may be that Jung's archetypes reflect predispositions that once had survival value.

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Finally, there is the self which provides a sense of harmony in experience. For Jung, the vital aim of every individual is to achieve a condition of selfhood (similar to self-actualization), and in this high opinion, Jung (like Erikson) is moving in the course of a more humanist orientation. Jung regarded the psyche as finished up of a number of split but interacting systems. The three main ones were the ego, the personal unconscious, and the collective unconscious. According to Jung, the ego represents the conscious mentality while it comprises the thoughts, memoirs, and emotions a person is attentive of. The ego is largely liable for feelings of individuality and continuity.

Amongst students of myth akin to Carl Jung, Campbell's writing is reviewed as well as the literature that prejudiced his writings, especially the sources that helped his expansion of the monomyth. In the most recent thirty years, Joseph Campbell's monomyth has provided a scrupulous pattern and approach for American movie makers' production of films. The thesis is a theological critique of this monomyth theory and the way it is used in literary works as writer's device. It shows how the monomyth has been used to influence reader's concept of spiritual and religious connotation.

The word Monomyth comes from two Greek root terms. Mono, meaning *one*, and the word mythos, means story. The sense being that there is one underlying structure to all stories. In current years, the term has become synonymous with the "Hero's Journey." Additionally, it has loose links with the "Fool's Journey," which is used in Tarot. This is commonly followed by an overarching appraisal of the literature neighboring myth, film and the contemporary dialogue involving theology and mythology. A crisp overview of the monomyth structure and its influence on western artistic understandings of the self, heroism and decision making is recognized before exploring some of the critics of Campbell's hero formula.

Campbell's influential work *The Hero with a Thousand Faces* (J. Campbell, 1949) anticipated a theory that all myths, not subjected their religious, cultural, national and historical heritage, followed the similar prototype. Campbell named this pattern the '*monomyth*'. The Hero's Journey, as it is more normally known, is one where an individual is invited to take on a journey and in doing so must face a lot of challenges and obstacles prior to attaining the goal of the journey, retrieving the prize and eventually returning to the world from which they came. The three major activities of the tale or stages are subsequently split into seventeen phases.

All stories consist of general structural rudiments of Stages found universally in myths, fairy tales, dreams, and movies. These twelve Stages make up the Hero's Journey. What follows is a simple overview of each Stage, illustrating basic distinctiveness and functions. Use it as a quick-reference guide as you explore the genre and movie analyses.

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The archetype that follows illustrates the "traditional" Hero's expedition as seen in the majority of stories. As you explore the film and genre analyses that follow, you'll find that the Hero's Journey provides an elastic and adjustable model with the latent for an infinite variety of shapes and progressions of Stages. The Journey's Stages may be avoided, recurring, or shifted about depending upon the requirements of the individual story.

His idea of monomyth earned a familiarity than his name among many literary works. A serious conflict invariably involves a discrepancy involving thinking and feeling. If feeling is not a conscious factor in the conflict, it requires to be introduced; the same may be said for belief. If the ego position coincides with the feeling attitude, it would be all well and good to accept. But if these are not well-matched and the ego refuses to give way, then the condition remains at a gridlock. That is the clinical picture of neurotic conflict, the resolution of which requires a dialogue with one's other sides. We can learn a good contract about ourselves through relationships with others, but the unconscious is a more objective mirror of who we actually are.

Jung assumed that the possible resolution of a clash is activated by holding the tension between the opposites. When every motive has a similar sturdy counter- motive—that is, when the conflict involving the ego and the unconscious is at its climax—there is a damming up of imperative energy. But life cannot endure a standstill. If the ego can hold the pressure, something quite unexpected emerges, an unreasonable “third” that effectively resolves the circumstances.

The monomyth seems to be as mature as humanity itself. Aspects of the monomyth can be seen in tales during human past. Although, several academics premeditated this idea throughout the ages, it wasn't actually popularized until 1949, when Professor Joseph Campbell published the book, *The Hero with a Thousand Faces*. Campbell was a university lecturer of mythology and spent his life studying every part of of the ancient stories and fairytales. His research established that each followed a parallel template. Furthermore, he affirmed that every step in the process associates with human psychology. The monomyth phases have been reinterpreted and condensed exclusively for movies and movie scripts. The strengthened twelve stages, known in the literary industry as *The Hero's Journey*, are as follows.

The normal World allows us to get to be familiar with the Hero and recognize with him before the Journey begins. Since the audience regularly experiences the Journey through the Hero's eyes, we must be able to transmit to him. The Ordinary World gives us the chance to spot with the Hero's drives, urges, and problems, while viewing unique characteristics and flaws that make him three-dimensional. The Hero's Inner and Outer Problems may be established, although these can change depending upon the demands of the Journey.

Every story involves a crisis or Central Dramatic Question that disrupts the regular World. The Hero must go into the extraordinary World to solve the problem, answer the dramatic question, and return to the sense of balance. The Ordinary World allows the storyteller to contrast the Ordinary and Special worlds. The ordinary World is the Hero's home, the safe shelter upon which the Special World and the Journey's conclusion must be compared. Areas of distinction may include the Special World's physical and touching distinctiveness, its system and residents, as well as the Hero's proceedings and development while roving through this Special World.

The Call to exploration sets the story rolling by troubling the comfort of the Hero's Ordinary World, presenting a challenge or quest that must be undertaken. The Call throws the Ordinary World off stability, and establishes the stakes involved if the challenge is rejected. Time and again delivered by the Herald archetype, the Call to Adventure can take a multitude of forms, including: a message or announcement. The Hero may need a Succession of Calls before finally realizing that a challenge must be met, or that his only means of escape is the Special World. Many times the Hero needs to choose between two Conflicting Calls.

After the call, A Hero Refuses the Journey for the reason that of fears and insecurities that have surfaced from the Call to Adventure. The Hero is not willing to make changes, preferring the safe haven of the Ordinary World. The Refusal of the Call becomes a necessary Stage that intimates the risks involved in the Journey that lies further on. Without risks and danger or the likelihood of failure, the audience will not be bound to be a part of the Hero's Journey.

Although an eager or Willing Hero may skip the Refusal Stage, the Hero's associates or Threshold Guardians may still put across the fears and risks involved. In Horror and Thriller, the frightening and forbidding nature of the Special World can lead the Hero to be repeatedly "called" to the Adventure that he continues to refuse. Each Calls and Refusal must raise the stakes, until the Hero has no alternative but to accept the Call.

The Hero meets an adviser to gain buoyancy, insight, advice, training, or magical gifts to overcome the initial fears and face the entrance of the adventure. A Hero may not desire to rush into an extraordinary World blindly and, therefore, seeks the knowledge and wisdom of someone who has been there before. This Mentor has survived to offer the vital lessons and training required to better face the Journey's Tests and Ordeals. The Mentor may be a substantial person, or a thing such as a map, a logbook, or hieroglyphics. In Westerns and Detective stories, the Hero may clutch an Inner Mentor, a sturdy code of reputation or justice that guides him through the Journey.

The next process, crossing the verge signifies that the Hero has lastly devoted to the Journey. He is prepared to cross the first step that separates the normal World from the out of the ordinary World. The Crossing needed more than tolerate one's fears, a map, or a swift kick in the stern from a guide. The Hero must tackle an event that forces him to commit to entering the Special World, from which there is no return point. The occasion will re-establish the Central Dramatic Question that propels the tale to the fore. The Event will directly influence the Hero, raising the stakes and forcing some action. Outside forces may shove the Hero ahead, such as a seizure of someone close to the Hero. A Chase may push the Hero to the brink, presenting no alternative but to assign.

Having crossed the Threshold, the Hero faces Tests, encounters associates, confronts rivals, and learns the regulations of the Special World. This is a vital Stage for Hero and Audience together. Whether entering the fantasy world of a future society or the emotional empire of romantic love, the Test Stage is our initial look at the Special World and how its situation and population distinguish with the Hero's Ordinary World. The Hero needs to find out who can be trusted. Allies are earned, a helper may join up, or an entire Hero side forged. Enemies and Villains are encountered. A Rival to the Hero's goal may reveal himself. The Hero must prepare himself for the greater Ordeals yet to come and needs this Stage to Test his skills and powers, or perhaps seek further training from the Mentor. This Initiation into the Special World also Tests the Hero's commitment to the Journey, and questions whether he can succeed.

The Hero must make the arrangements needed to Approach the innermost Cave that leads to the Journey's heart, or essential Ordeal. Maps may be reviewed, attacks planned, investigation launched, and possibly the Enemy's forces whittled down, before the Hero can face his greatest fear or the supreme hazard lurking in the Special World. The sure Hero may bypass these planning and make a bold move toward to the Inmost Cave.

The Hero has survived his fall into the extraordinary or fantasy World. He has earned his place and may require taking a break for a cigarette, fun, or a romance, before facing the Ordeal. A Hero's Team may have hit setbacks during the Tests, and the Approach is needed to reorganize the exhausted ranks, remember the dead and wounded, and renew morale with a Hero's or advisor's rally cry. The loom may indicate a Ticking Clock or a heightening of the stakes. In Romantic Comedy, the Approach may push the lovers to query the commitment; one partner may put across the need for wedding.

The Hero engages in the Ordeal, the central life-or-death crisis, all through which he faces his maximum fear, confronts this most tricky challenge, and experiences "death". His voyage teeters on the brink of failure. Indy and Marion are sealed in the goodness of the Souls; the audience watches in tension wondering whether the Hero will survive. The Ordeal is the

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central, essential, and magical Stage of any expedition. Only through “death” can the Hero be reborn, experiencing a renewal that grants greater powers or impending to see the Journey to the end.

The Hero may openly undergo death or witness the death of a friend or guide or, even not as good as, directly cause that death. The Ordeal may crate Hero against Shadow or Villain, and the Hero’s breakdown heightens the stakes and questions the Journey’s success. The Hero may have the authority to defeat a Villain in the Ordeal, only to have to face greater forces in the Journey’s next half.

In Romantic Comedies, loss can mean the break-up of the relationship. In Romance, a catastrophe of the heart can be a love scene—the physical act of love is a type of “death” or give up. The problem of the Heart can also be a moment when a Shape shifting lover abruptly reveals a dark side that attempts to wipe out the Hero.

The Hero has survived death as a sign of reward, defeat his greatest fear, slain the dragon, or battered the Crisis of the Heart, and now earns the Reward that he wanted. The Hero’s Reward comes in many forms: a magical sword, a healing power, greater knowledge or insight, resolution with a lover. Whatever the fortune, the Hero has earned the authority to celebrate. Festivity not only permits the Hero to refill his or her energy, but also gives the audience a moment to grasp their breath before the Journey resumes to its climax and resolution.

The Hero may have earned the Reward complete, or the Hero may have seen no alternative but to steal it. The Hero may decrease the Elixir theft, having paid for it with the Tests and Ordeals thus distant. But the penalty of the theft must be confronted as the Shadow forces race to repossess the Elixir that must not see the light of the normal World.

The Hero must finally recommit to finishing the Journey and accept the Road Back to the normal World. A Hero’s success in the extraordinary World may make it difficult to return. Like passing the Threshold, The Road Back, needs an occasion that will push the Hero all the way through the entry, back into the usual World.

At the end, the hero is sternly tested once more on the entry of home. He or she is purified by a last forfeit, another moment of death and rebirth, but on a higher and more inclusive level. By the hero’s achievement, the polarities that were in conflict at the opening are at last determined. The hero proceeds home or continues the journey, bearing some constituent of the fortune that has the power to alter the world as the hero has been distorted.

These twelve points form a source for the screenplay of films with many different permutations. It can be seen in genres as different as children's animation, romantic comedy, stage show, indie movies, science fiction and westerns. In the movies, both men and women follow the pattern to become heroes. However, using Freudian and Jungian psychology, Campbell, suggests this journey.

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