

## A Study on the Popularity of Archetypal Theory: A Review

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Courtesy: <http://www.craveonline.com/culture/772433-50-greatest-vampire-movies-ever-made#/slide/1>

### Abstract

This article investigates the links between the vampire novels and the archetypal theory. The vampire novels gained popularity from nineteenth century. In early period, the figure of vampire novels mostly induced fear and desire and now there is a transition taking place in vampire novels as romance genre rather than traditional horror. In spite of fear, desire, and disgust, there is love, romance, and humor which are figured out by the researchers. Reading the vampire genre presents a new formula. This review will research the riddle of vampire literature and the situation changing over into its prevalent form now.

**Keywords:** Vampire, Archetypal, gothic, myth, symbol, image

### Introduction - Archetypal theory

The term *Archetypal theory* was first applied by Carl Gustav Jung to literature. Jung recognized that all stories and mythologies contain universal patterns. The concept of Jung's

theory confirms the universal mythic characters, the archetypes reside within the collective unconscious of people the world over. These elements are developed as the collective unconscious and then Joseph Campbell grasps Jung's conception and applies to human mythologies. Campbell evolved the concept of hero and presents hero's journey in the work *A Hero with a Thousand Faces*. George Lucas used Campbell's writings to formulate the Star Wars Saga. He recognized Archetypal patterns in literature. We are all responding unconsciously to the similar issues at a conscious level.

Archetypes are applicable to image, symbol, motif, idea, a character and a plot. This theory can be explicit in myth, dreams, literature, religions, fantasies, and folklore. A Vampire story deals with the gothic and mythical. *The Oxford English Dictionary* defines mythical as something existing only in ancient myths. A vampire novel explores the mythical theme, beyond ancient myths.

### Vampire Literature – the Old and the New



Courtesy: <http://kingdomsofterfall.wikia.com/wiki/Vampire>

*The Vampire in Literature Old and New* by Elisabet Erla Kristjansdottir discusses the old vampire and the new vampire. There is a dramatic change taking place in the vampire genre over many centuries. Here the old vampire talks about “the reanimated body of a dead person believed to come from the grave at night and suck the blood of persons asleep”.

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(Merriam-Webster online dictionary) This kind of definition applied to the Bram Stoker's novel *Dracula* is alright, but the new vampire has dramatically changed from the old. New vampires are radically different from the old in many aspects, like age, appearance, strength, glamour, sympathy and so on. These changes take place in Anne Rice's novel (2001) *Interview with the Vampire*.

Elisabet Erla Kristjansdottir focuses on the differences between the vampire literatures from the older monstrous period to the new sympathetic vampires in modern novels. The old vampires are presented to be living as evil devils and they are dangerous to human beings, but the new vampires are not like them; they just devil it along with the human beings and are so romantic. In Britain, the vampire novels were part of the horror genre, because that time, people may have looked at the vampires as monsters. For that reason the novel *Dracula* became the archetype of the vampire novel. "*Dracula* appearance is simply terrifying; the folkloric vampire it was horrible not so much as it was monstrous, but because of its disgusting semi-decayed nature". (Melton 22) Here Elisabet Erla Kristjansdottir says that the male vampire protagonists and villains are dominating the theme *Dracula*, and it means the tale is a male tale. The females are always helpless, terrified and insignificant creatures. The new genre changes from vampire horror to romance action and also erotica. The modern vampire does not suck the blood from human beings and/or kill innocent persons. The soul wants to go to heaven. The new vampire lives like normal human beings with extra abilities and the modern vampires live with other families or with humans. For example, *Interview with the vampire* focuses on the beginnings of the new and sympathetic vampire. The different types of vampires in literature are well described as old and new vampires.

### **Heroic Images**

Yupi Almi Binulia's *Vampire's heroic images in Stephanie Meyer's Twilight* is an archetypal criticism. The author discusses the images in Stephanie Meyer's *Twilight* and then the writer analyzes the Carl Gustav Jung, Northrop Frye and Joseph Campbell images and symbols in the novel *Twilight* and presents those images in the character of the vampire. This article discusses the shifting images of the vampire from the old mythology to the present day in Meyer's *Twilight*. People believe that vampires are the living dead, they do not live in the sunlight because sunlight burns the vampires; and they are not dead, neither are they alive,

but they are immortal. The vampires are not staying in coffins anymore, and they are mingling in society. Vampires have deep relationships with humans now.

Archetypal heroic journeys are taking different forms, the hero of the archetypes are described as lover, warrior, transcendent, scape goat, romantic, gothic, pro-feminist, apocalyptic, anti-hero, defiant anti-hero, unbalanced hero and the denied hero. These kinds of heroic changes are seen in vampire novels. Images of vampires change from the negative to positive ones. The heroic characters are avoiding imbibing human blood; instead of that they consume the animal blood. In her review article *The Darkness of Twilight*, Sue Bohlin states that reading the novel *Twilight* is dangerous. But Meyer propagates that readers can stay long reading these kinds of supernatural but ungodly powers, since this is not real life but is only born from the author's imagination.

### **Dracula**

Alam Nasrah Ikhlas wrote the thesis *The Human being's Belief in Vampire Myth in Dracula by Bram Stoker*. He states that the images of the vampire creatures live like legends in the dark places. Modern vampires are stronger and they have powerful supernatural powers. According to Carl Gustav Jung, the vampires are identified as having their specific activities here in person and shadow; they describe about the vegetarian vampire, meaning the good vampire, who protect themselves and their land and would not be harmful to others. Shadows protect the humans and fall in love; they are in the water, sun, colors, good mother, soul mate, wise old man, and garden. All vampire characters in the novel *Twilight* are beautiful and also the archetypal images and symbols in the novel bring the positive imagery within the vampire characters.

Karen Ruling's *Love at first bite: A study of the popularity and conventions of vampire fiction and Vampire night* talks about the vampire fiction, and comments how they become a cultural phenomenon that is accepted by the readers. Some articles review the moot points about the conventions of vampire literature and its transformation to fit into the current world. Bram Stoker's *Dracula* showed that vampires from the graveyard hunt the living beings and made the readers terrified before 1970. At the beginning of the 1970s Anne Rice, and Stephanie Meyer, changed the horror fiction into a well-liked paranormal romance and then it has become one of the most popular genres in recent years.

The most important one is the vampire idea that came to literature through John Polidori's *The Vampyre* and Sheridan's *Le Fanis Carmilla* and then the inspiration came to Bram Stoker in his *Dracula*. Ronald Foust in his essay *Rite of passage* talks about the vampire tale as a cosmogonic myth. Now vampires are presented as heroes rather than the villains.

### **Teen Vampires versus Adult Vampire Fiction**

In vampire romance there is a difference between the teen vampire romance and adult vampire romance. Lowery describes young adult romance: "Romances are geared for readers from age twelve to fourteen with heroines of fifteen or sixteen and heroes of seventeen or eighteen. The heroines are from typical middle-class backgrounds and lead wholesome lives. The emphasis is on the first romantic relationship and usually the first kiss is uppermost in the girl's mind. The settings are those normal for a U.S teenager, and minor characters are included in the form of friends, teachers and parents. These are not the lonely girls of the traditional romances."

The true loves found in teen vampire romance contrast the physical relationship presented in adult vampire romances. A major vampire novel portrays the female as the protagonist and they were interested in the male vampire as a loving partner. These stories are like the ones told from Anne Rice's *Interview with the vampire* and Amelia Holt Atwater Rhodes' *In the Forest of the Night*.

### **Freud, Jung and Blood Spirits**

Catriona Helen Miller's *Blood Spirits a Jungian Approach to the Vampire myth* discusses how the vampire can be regarded as a symbol in the Jungian sense. The author uses the narrative technique by the human psyche and personifies it by archetypal images through the author's conscious and unconscious levels. Here the author uses the vampire as a symbol to relate to the specific archetypal constellation as identified by Jung. He says that the vampire myth has impressive genealogy and an almost unprecedented continuity. It is a kind of method approaching the unconscious mind that interprets the dreams to myth and folklore.



Freud said the symbol was simply the translation of one image into another. For Jung, a symbol is not a sign, full of symbolic or semiotic meanings, nor is a symbol an allegory or analogy. “The living symbol formulates an essential unconscious factor, and the more widespread this factor is the more general is the effect of the symbol, for it touches a corresponding chord in every psyche. Since for a given epoch, it is the best possible expression for what is still unknown, it must be the product of the most complex and differentiated minds of that age. But in order to have such an effect at all, it must embrace what is most differentiated, the highest attainable, for only a very few attain that or understood it. The common factor must be something that is still so primitive that its ubiquity cannot be doubted. Only when the symbol embraces that and expresses it in the highest possible form is it of general efficacy. Herein lies the potency of the living, social symbol and its redeeming power”. (87)

### **Humour and Vampire Stories**

Ana Stefanova writes on *Humour theories and the Archetype of the Trickster in Folklore*. The collective insensible is not dependent on culture; it has its own structure. Jung calls archetypes as “the organs of the soul”. The archetypes are a psychosomatic abstraction that connects the soul and the body, the instinct and the image (Samuel, et al.1995:38). There are many archetypes, as many standard situations there are in life (Jung 1999:56). “The conscious is the connection of psychic content with ego; when the ego knows about this, it supports the connection between the unconscious matters and ego”(Samuel et al.1995:171). The article talks about the hilarious theories and the archetype of the finagler in mythos.

### **Human Mind and Ancient Myths**

Identifying archetypal symbols in movies, the theory of archetype introduces the difference between the human mind and ancient myths. It is a study to identify the archetypal symbols in movies. “Myth is a narrative resurrection of a primeval reality, it is a living reality believed to have once happened in primeval times, and continuing ever since to influence the world and human destinies” (Malinowski 1948:100). Psychologist Carl Gustav Jung said, the theory of archetypes, claiming the human beings unconsciously experience the world. The theory of archetypes as universal is a pattern derived from the collective unconscious mind from a psychic view. White in 1940 said the archetypal symbols arise only when a person starts to live in the world, the intention of symbol is ontologically subjective to the

knowledge in one's mind. Therefore, symbols can be in any kind of forms or values of anything in the physical world depending on the avenue of the physical world.

### **Vampires – Immortal Fixation in Our Minds**

Archetypal symbols are explained by human experience through the physical world in a symbolic form. Andrea Locke said the vampires are considered to be the immortal fixation on the unconscious, because of the novel *Twilight* and *Midnight sun*. The author identified the character Edward Cullen as an immortal vampire, who never dies, who consumes blood and sleeps without peace in his mind. Stephanie Meyer's *Twilight* Edward did not live the luxury life and he also cannot sleep; it reveals the pressure in the vampire is like a psychological disorder based on Freud's theory. Symbols are more difficult to understand in vampire novels than how Jung believed they could be identified by the collective unconscious and how without any clues, the symbols or archetypes could be identified.

### **From Supernatural to Human**

Marianne Kristensen's article *The literary vampire from supernatural monster to actual human*, is very revealing. Here the author expounds about the mythical vampire literature starting from Bram Stoker's *Dracula*, Anne Rice's *Interview with the vampire* and contemporary vampire the *Twilight*. Stephenie Meyer and Charlaine Harris' *The southern vampire mysteries* discusses about the historical development of vampire literature. It is their choice to take these works because of the supernatural vampire's relationship to the human. Nina Auerbach said in *Are vampires ourselves*: "Vampires are easy to stereotype but it is the variety that makes them survivors". (Auerbach 1995:1)

### **About Humans and the History of Humans**

Myths are considered to be about the humans and the history of humans. The myth vampires are taken as myth metaphor and metonymy. Laurence Coupe said the word myth is used rather loosely as a synonym for ideology or fantasy. Mathias Clasen, author talks about the work *I am Legend* by Richard Matheson. It is a horror novel based on Post-apocalyptic, it means the apocalyptic hero involved in terrible violence and destruction, and it is the novel that contains the supernatural elements based on gothic theme.

Caludio Vescia Zanini wrote a thesis to investigate and to identify the predominant archetypal images in Bram Stoker's work *Dracula* and the novel is based on the historical moment and also the issue that takes its place in Victorian society. The analysis of the imaginary bloods is accepted by the readers: *Vampires don't sparkle: vampires outside the romance genre*. Anne Rice was a sensual writer, and made the vampire sexy, after that Stephanie Meyer's *Twilight* changed the vampire literature. Then the author has suggested Bram Stoker's vampires are evil, the vampires who can change into rat, rabbit, fog, hawk, wolf and so on, and also kill humans.

### **Ancient Myths**

Brite W. Horn transcribed in his view, the functions of ancient myth and archetypal images, and also the superwomen who are exposed in the works of Xena's *Warrior princess*, *Buffy the vampire slayer* and *Witch blade*. The author castoff the Americanization archetypes in the introduction and compared the three stories of vampire theme by using the mythological view in American popular television at the beginning of the Millennium. In this thesis Horn parleys around the development of the myth theory, and comparative mythology. He recycles the narrative structure and Identity. His thesis is grounded on the desirability and popularity of the female action super-hero as a cherished television central character that fits into a predominantly effective formulary which attaches the past and present of western, especially American culture. So, it is the revision of American television indications, featuring female action heroes and integrating supernatural elements that are enormously popular with spectators in the U.S and all over the domain; the variability of allegorical texts, symbols and archetypes which they acclimate form their innovative milieus to bring on conspicuously American issues, ideas and values. So, the narrative techniques are used in ancient trials and cultures into modern American television. This thesis considers not only the study of the female action hero in Xena's stories, and instead of heroines, his objective is to show the work, that there are almost no discrepancies in the creation of contemporary male and Female action heroes in American television shows, with supernatural and mythological exemplars.

### **Drama Analysis**

Sigmund Freud is the initiator of contemporary psychoanalysis, along with C.G. Jung who wrote on myths and myth exploration. Both scientists have used dream analysis to



approach the wide field of mythology. Horn points out in his study on the interconnectedness between a social group, a society and a myth that is plainly happening in several modern American television shows. According to Jung, he assumed myths to be a custom of reparation, myth offered clarifications and supervision for the existence of the individual and society. To discern the society or a culture usages Jung created the idea of the archetype. These archetypes can be predictable in a multitude of different situations and proxies in the everyday communication of a group of people, a society, or culture. According to Walker, his quotation marks are about the innards of the deepest respites of the human psyche in the world of the archetypes. Myths represent the unconscious archetypal, instinctive configurations of the mind. They symbolize these erections not in a historical and cultural vacuum but quite as they are artistically enlarged and expressed in expressions of the world view of a certain age and culture. So, the function of myth is adept at acting as an arbitrator amid disparate impressions such as good/evil, light/dark, divine/human, etc. The ancient myth of death and rebirth talks of the tales of God, heroes or great leaders of people, dying only to be reborn, whether in their own bodies, or their powers reassigned into another form, are as old as first societies on this earth. The idea is that of a rejuvenation of life on earth often linking it with the seasonal cycle of autumn/winter and spring.

### **Incessant Cycles of the Divine, Human and Vampires**

Northrop Frye uses the Anatomy of criticism, to reconstruct the four different genres of literature, comedy, romance, tragedy and irony/satire with the four seasons of the year like spring, summer, autumn and winter. The incessant cycles of the divine, the human, the animal, vegetable and mineral world are the practicalities of literature, literature itself being the genuine form of the world that human life tries to imitate. The author comments upon this in his thesis changing the features and functions of the action hero in American television series in the three stories of Xena and next he comments on the classic myths and archetypes and their functions. I am what I am, the hero and the archetype of the self, the hero's nemesis and archetype of the shadow; and at last he quotes that the functions are never given up, the myth of death and rebirth never surrendered and the American optimism of mythology and archetypes lives on.

### **Vampires and Dreams**

Caifang Zhu's article *Jung of the nature and interpretation of dreams: A Development Delineation with cognitive neuro-scientific responses* talks about researching Jung's dream theory with the perception of recompense; it is found to be his theory was based on completely open standing with entire knowledge and specialized life. This paper has its sights on the dreams and elucidation. The article points out Jung's essay symbols and the interpretation of dreams. Jung pays reverence to Freud's practice in the enquiry of dreams; he claims that Freud's process is based on empiricism alone, namely, the collective skill, and that no psychic fact is unintentional. Conversely, Jung theorizes a conflicting vision that dreams are frequently preventive and would mislay their exact connotation entirely on a decently causal view. Jung's dream compensation is seen as hostile to the propensity of the conscious mind if the conscious life situation is to a large degree one sided. Compensation as pleasure with slender amendment or is fairly near the middle, Jung's third compensation to dream theory as emphasizing or coinciding with the conscious attitude if the attitude is the best possible or correct one. This kind of compensation is also known as parallel compensation.

### **Vampire and Image**

Image is one of the key words, used in Jung's interpretation of dreams. So, the significance of the dream was highlighted by Jung with cognitive and neuroscientific verdicts. This article gives the full view of cognitive and neuroscientific theories of dream construction both contest and approve the parts of Jungian theory that concern dreams and interpretation.

### **Social Identity and Expressive Symbols**

Gary Schwartz and Don Merten's article discusses *social identity and expressive symbols: The meaning of an initiation ritual*. This paper inspects the association between expressive symbols and identifies alterations implied in pubescent instigation rituals. Expressive symbols have emblematic meanings on one level, the specific physical possessions of an expressive symbol containing its meaning; they carry some ethereal or immaterial status in terms of the corporeal or tangible. In instigation rituals, expressive symbols denote personal qualities linked with or affiliation with dissimilar communal groups or eminences. Authors describe the ritual cycle; the description of the fraternity initiation rites ignores minor variations in the procedures of different groups, and this ritual is divided into

named stages, as rush, blackball, pledging, hell night, turnabout, silence day, mock, induction, interpretation and so on. Thus, this article shows how expressive symbols verbalize the sense of the unique alterations implied in these and perhaps in other adolescent initiation rites. The kinds of character rational changes innate in this status, transitions, reveal the kind of person who dwell in the new status and they marshal the initiate's sincere expressive curiosity with an aura of common reality. Lynd (1961) said that only a language of symbols, of inconsistency, of plentiful significance can converse with the deeper and more subtle ranges, of human understanding.

## Conclusion

The above review of articles speaks clearly about the vampire novels using the archetypal theory. Some of the authors wrote about the vampires who were terrible creatures and then in later twentieth century authors show them in the manner of romantic vampires who had love affairs with human beings. These kinds of articles make the readers get into the deeper level to overcome the fear of vampire novels. Archetypal symbols, images are well identified in the vampire novels like rat, rabbit, shadow etc. Vampire themes are the gothic novels. Myth is the major meaning that is claimed by many authors. From this study the researcher could get a new idea to write articles or thesis on vampire themes in an innovative manner.

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