

ARCHETYPES LIST

THE HERO. Lord Raglan in *THE HERO: A STUDY IN TRADITION, MYTH AND DRAMA* contends this archetype is so well defined that the life of the protagonist can be clearly divided into a series of well-marked adventures, which strongly suggest a ritualistic pattern. Raglan finds that traditionally the hero's mother is a virgin, the circumstances of his conception are unusual, and at birth some attempt is made to kill him. He is, however, spirited away and reared by foster parents. We know almost nothing of his childhood, but upon reaching manhood he returns to his future kingdom. After a victory over the king or a wild beast, he marries the princess, becomes king, reigns uneventfully, but later loses favor with the gods. He is then driven from the city after which he meets a mysterious death, often at the top of a hill. His body is not buried, but nevertheless, he has one or more holy sepulchers. Characters who exemplify this archetype to a greater or lesser extent are OEDIPUS, THESEUS, ROMULUS, PERSEUS, JASON, DIONYSIS, JOSEPH, MOSES, ELIJAH, JESUS CHRIST, SIEGFRIED, ARTHUR, ROBIN HOOD, WATU GUNUNG (Javanese), AND LLEW LLAWGYFFES (Celtic). In modern literature: Danny in *Tortilla Flat*, Phoenix in "A Worn Path," and Laura in "Flowering Judas."

THE SCAPEGOAT. An animal or more usually a human whose death in a public ceremony expiates some taint or sin that has been visited upon a community. (e.g. Shirley Jackson "The Lottery" and *One Flew Over the Cuckoo's Nest*).

THE OUTCAST. A figure who is banished from a social group for some crime against his fellow man. The outcast is usually destined to become a wanderer from place to place (e.g. "Love Song of J. Alfred Prufrock," Cain, Grendel, *The Wandering Jew*, "The Ancient Mariner," *Easy Rider*).

THE DEVIL FIGURE. Evil incarnate, this character offers worldly goods, fame, or knowledge to the protagonist in exchange for possession of his soul (e.g. Lucifer, Mephistopheles, Satan, *The Faust Legend*, "Rosemarie's Baby" (movie)).

THE EARTH MOTHER. Symbolic of fruition, abundance, and fertility; this character offers spiritual and emotional nourishment to those with whom she comes in contact (e.g. Mother Nature, Mother Country, alma mater, Mary in "How Beautiful with Shoes," Phoenix in "A Worn Path," mother in "The Creature."

THE TEMPTRESS. Characterized by sensuous beauty, this woman is one to whom the protagonist is physically attracted and who ultimately brings about his downfall (e.g. Delilah, *The Sirens*, Cleopatra, Daisy in *Daisy Miller* and Criseyde in *Troilus and Criseyde*).

THE PLATONIC IDEA. This woman is a source of inspiration and a spiritual idea, for whom the protagonist or author has an intellectual rather than a physical attraction (e.g. Dante's Beatrice, Petrarch's Laura, most Shelleyan heroines, Poe's "Ligeia," Mangan in "Araby."

THE UNFAITHFUL WIFE. A woman, married to a man she sees as a dull and unimaginative, is physically attracted to a more virile and desirable man (e.g. Guinevere, *Madame Bovary*, *Anna Karenina*, Lady Chatterley, "The Astronomer's Wife," and "Roman Fever."

THE STAR-CROSSED LOVERS. A young man and woman enter an ill-fated love affair which ends tragically in the death of either or both of the lovers (e.g. Antigone and Haemon, Romeo and Juliet, Tristan and Isolde, Hero and Leander, "Love Story," and "Westside Story."

THE QUEST. This motif describes the search for someone or some talisman which, when found and brought back, will restore fertility to a wasted land, the desolation of which is mirrored by a leader's illness and disability. Jessie L. Weston's from *THE RITUAL TO ROMANCE* traces one facet of this archetype through the quests of Gawain, Perceval, and Galahad for the Holy Grail. This situation is also used in Tennyson's "Idylls of a King" as well as in shorter poems by Morris, Browning and Arnold. Ahab's monomaniacal quest for the albino whale, □Moby Dick□, is a variation of this archetype. Others: "Love Song of J. Alfred Prufrock," Tortilla Flat, Beloved, Joy-Luck Club, One Hundred Years of Solitude, Cervantes' Man of La Mancha, and Heart of Darkness.

THE TASK. To save the kingdom, to win the fair lady, to identify himself so that he may re-assume his rightful position, the Hero must perform some nearly superhuman deed (e.g. Odysseus must string his bow, Arthur must pull the sword from the stone, Beowulf must slay Grendel).

THE INITIATION. This usually takes the form of an initiation into life, that is, the depiction of an adolescent coming into maturity and adulthood with all the attendant problems and responsibilities that this process involves. An awakening, awareness, or an increased perception of the world and the people in it usually forms the climax of this archetypal situation (e.g. Holden Caulfield, Huckleberry Finn, Kunte Kinte, Stephen Dedalus, Eugene Gant, Okonkwo, The boy in "The Bear" (Faulkner)).

THE JOURNEY. Usually combined with any or all of the foregoing situational archetypes, the journey is used to send the Hero in search of information or some intellectual truth. A common employment of the journey archetype is the descent into hell (e.g. Odyssey, Aeneid, Divine Comedy, Endymion, Joyce's Ulysses. A second use of the pattern is the depiction of a limited number of travellers on a airplane flight, sea voyage, bus ride, or walking trip for the purpose of isolating them and using them as a microcosm of society (e.g. Chaucer's Canterbury Tales, Ship of Fools, Crane's "Open Boat."

THE FALL. This archetype describes a descent from a higher to a lower state of being. The experience involves spiritual defilement and/or a loss of innocence and bliss. The Fall is also usually accompanied by expulsion from a kind of paradise as penalty for disobedience and moral transgression (e.g. "Paradise Lost," Billy Budd, Benito Cereno, "Deliverance" (movie), and "Where Are You Going, Where Have You Been?")