



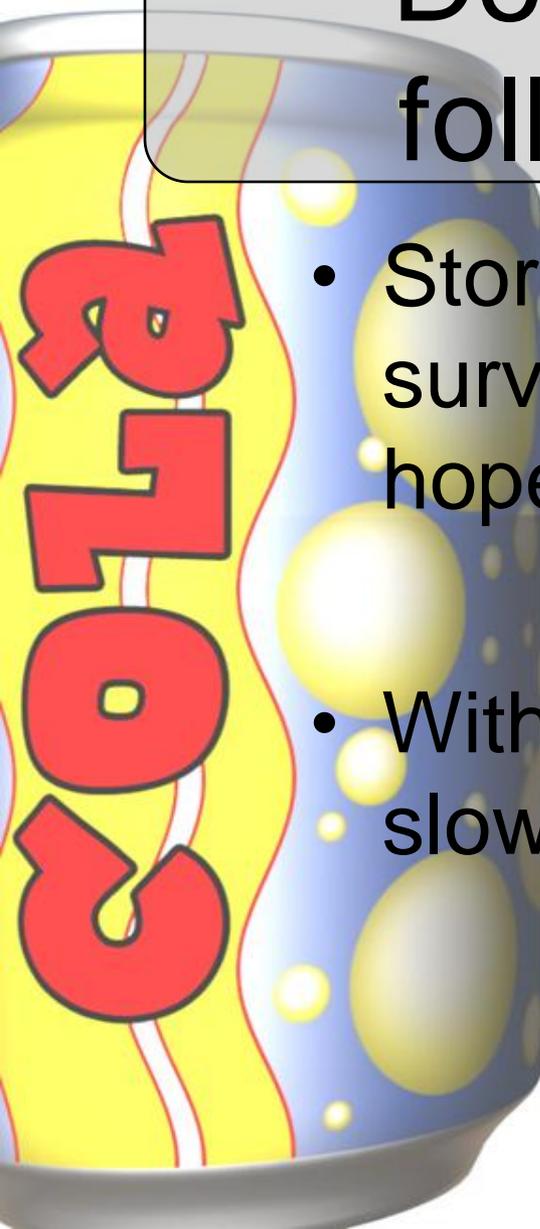
Archetypes

Storytelling for
Survival and Hope



How many stories do you encounter daily?

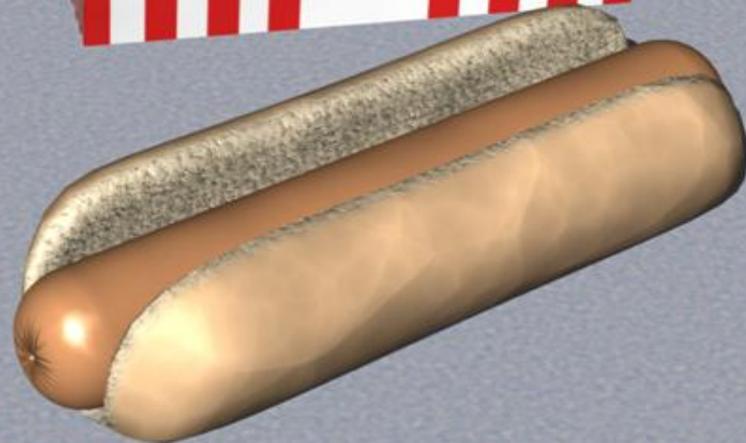
- Think about the number of stories you encounter daily either reading, viewing, or listening. This would include all of the following categories:
 - books, short stories, newspaper stories, movies, sitcoms, tv shows, video games, news reports, magazine stories, etc.



Do you agree with the following statements?

- Storytelling is essential for the survival of humanity and provides hope for humanity.
- Without stories, mankind would slowly go mad and become suicidal.

Storytelling for Survival and Hope



Why do we need stories?



- To explain natural phenomenon such as great floods and the creation of the world
- To answer such questions such as why we are born and why we die
- To help us escape reality by entering a world where the good guy wins, the forces of evil are defeated, and love conquers all
- To help define the roles of good and evil such as the hero and the villain so that we might recognize them in reality



What are archetypes?



- They are the basic building blocks of stories that all writers use to create a world to which readers can escape.
- Without communicating about archetypes, all cultures around the world use them to build their stories. This is called the Collective Unconscious (term coined by Carl Jung).
- Examples of archetypes are: the hero, the damsel in distress, the battle between good and evil, etc.

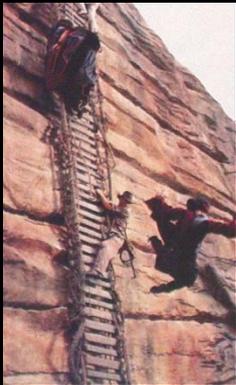


Situational Archetypes



• **THE QUEST**—search for someone or some object, which when it is found and brought back will restore life to a wasted land, the desolation of which is shown by a leader's illness and disability

• **THE TASK**—to save the kingdom, to win the fair lady, to identify himself so that he may assume his rightful position, the hero must perform some nearly superhuman



• **THE INITIATION**—this usually takes the form of an initiation into adult life. The adolescent comes into his/her maturity with new awareness and problems along with a new hope for the community. This awakening is often the climax of the story.

• **THE JOURNEY**—the hero goes in search of some truth or information to restore life to the kingdom; he must descend into a real or psychological hell and is forced to discover the blackest truths quite often concerning his faults; once the hero is at his lowest point, he must accept personal responsibility to return to the world of the living; this could also appear as a group of isolated people (trapped on a boat, bus, island) to represent society



Situational Archetypes



• **THE FALL** —describes a descent from a higher to a lower state of being. The experience involves a defilement and/or a loss of innocence and bliss. The fall is often accompanied by expulsion from a kind of paradise as a penalty for disobedience and moral transgression.

• **DEATH AND REBIRTH** —grows out of a parallel between the cycle of nature and the cycle of life. Thus, morning and springtime represent birth, youth, or rebirth; evening and winter suggest old age or death.

• **BATTLE BETWEEN GOOD AND EVIL** —Obviously the battle between two primal forces. Mankind shows eternal optimism in the continual portrayal of good triumphing over evil despite great odds.

• **THE UNHEALABLE WOUND** —The wound is either physical or psychological and cannot be healed fully. This wound also indicates a loss of innocence. These wounds always ache and drive the sufferer to desperate measures.

• **THE RITUAL** —The actual ceremonies the initiate experiences that will mark his rite of passage into another state (weddings, funerals)



Symbolic Archetypes



- **LIGHT VS. DARKNESS** —light suggests hope, renewal, or intellectual illumination; darkness suggests the unknown, ignorance, or despair.
- **WATER VS. DESERT** —water is necessary to life and growth and so it appears as a birth or rebirth symbol; the appearance of rain in a work can suggest spiritual birth or rebirth; characters who live in the desert are often “dead” to morals or the “good side”
- **HEAVEN VS. HELL** —gods live in the skies or mountaintops; evil forces live in the bowels of the earth
- **SUPERNATURAL INTERVENTION** —the gods most often intervene on the side of the hero to assist him in his quest
- **HAVEN VS. WILDERNESS** —for the hero, places of safety are required for time to regain health and resources; these hideouts are often in unusual places

Character Archetypes



• **THE HERO** —mother is sometimes a virgin, circumstances of birth are unusual, some attempt is made at birth to kill him; raised by foster parents, returns to his kingdom to right wrongs, marries a princess, becomes king, meets a mysterious death, body is burned rather than buried

• **THE INITIATE** —young heroes or heroines who go through training; usually innocent and wear white

• **MENTOR** —teacher or counselor to the initiate; often are father or mother figures to the hero or heroine

• **FATHER-SON CONFLICT** —father and son are separated and do not meet until the son is an adult; often the mentor is loved and respected more





Character Archetypes



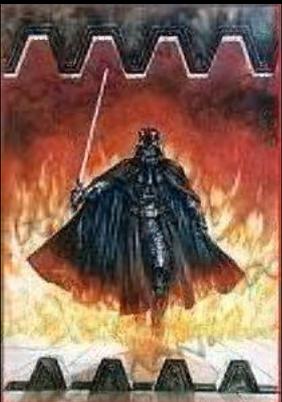
• **HUNTING GROUP OF COMPANIONS** —loyal companions willing to face any number of dangers to be together

• **LOYAL RETAINERS** —somewhat like servants to the hero who are heroic themselves; their duty is to protect the hero and reflect the nobility of the hero; they are expendable



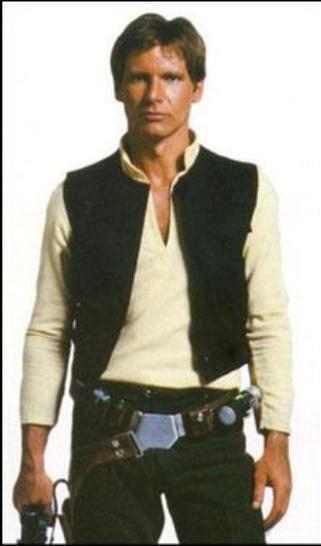
• **DEVIL FIGURE** —evil incarnate; offers worldly goods, fame, or knowledge to the hero in exchange for possession of the soul

• **EVIL FIGURE WITH GOOD HEART** —redeemable evil figure saved by the nobility or love of the hero.



• **SCAPEGOAT** —animal or human who is unjustly held responsible for others' sins; sacrificed but they often become more powerful force dead than alive

Character Archetypes



- **OUTCAST** —figure banished from a social group for some crime against his fellow man (could be falsely accused of a crime or could choose to banish himself from guilt)
- **TEMPTRESS** —sensuous beauty; brings about the hero's downfall because he is physically attracted to her
- **PLATONIC IDEAL** —female figure who provides intellectual stimulation for the hero; he is not physically attracted to her
- **CREATURE OF NIGHTMARE** —animal or creature disfigured or mutated; monsters who are the antagonists in the story





Other Archetypes

- **TRICKSTER** –Relish the disruption of the status quo, tuning the Ordinary World into Chaos with their quick turns of phrase and physical antics
- **SHADOW** - Represents the energy of dark side, the unexpressed, unrealized, or rejected aspects of something
- **SHAPESHIFTER** -His mask misleads the Hero by hiding a character's intentions and loyalties
- **THE DRAGON** -Charismatic and colorful. Wants to be the center of attention. Arrogant
- **THE SNAKE** -Sophisticated and charming. More than meets the eye

SHREK Archetypes



• **HERO** —Shrek...literally doing superhuman deeds (fighting fire breathing dragon)

• **QUEST** —to find and rescue Princess Fiona

• **TASK** —to get his swamp back from the fairy creatures



• **HUNTING GROUP OF COMPANIONS** —Donkey is there to make Shrek's humanity come out and show that he is not just an ogre at heart

• **FRIENDLY BEAST** —Donkey

• **DAMSEL IN DISTRESS** —Princess Fiona in the highest tower



• **HEAVEN VS. HELL** —glowing embers and fire are shown to be the habitat of the dragon.

• **LIGHT VS. DARKNESS** —the castle is dark to represent evil; Fiona is first seen in a ray of light; as soon as they escape, they emerge into daytime since they have escaped evil

SHREK Archetypes



• **DEATH AND REBIRTH** —when they escape the dragon, morning is dawning suggesting hope and rebirth

• **BATTLE BETWEEN GOOD AND EVIL** —Shrek and Donkey vs the Dragon



• **STAR-CROSSED LOVERS** —Dragons and Donkeys aren't supposed to be together

• **EVIL FIGURE WITH A GOOD HEART** —Dragon appears at first as an Evil Figure, especially with the remains of the knights, but Donkey saves her and converts her to good

• **CREATURE OF NIGHTMARE** —Dragon before she falls in love with Donkey



• **THE JOURNEY** —Shrek and Donkey face their fears and conquer the dragon, finding Fiona to accomplish their task