CHAPTER II

LITERATURE REVIEW

This chapter aims to review what experts say about related topics of present study. This chapter contains theory of archetype, archetypal criticism, myth, urban fantasy biography of Cassandra Clare, Mortal Instruments: City of Bones novel, and theoretical framework.

2.1 Archetype

Archetypes are map for our personalities, and each of us is shaped and influenced throughout our lives by these ancient, pervasive, formless, psychic templates. From time to time, they erupt from the unconscious and manifest as highly charged ideas or images.(Jung,1981)

Carl Jung, a Swiss psychiatrist believed that within our subconscious mind we hide and protect a universal, shared consciousness that connects all human beings. This realm of consciousness is inaccessible to the conscious mind; we cannot recall the experiences that live there because, individually, we did not experience them. They are the experiences, or ideals, that have accumulated over the generations and are stored in the subconscious mind (Jung 1981).

Jung claimed that to smile, cry, or the ability of sucking in the newborn, is archetypal. Similarly, all repetitive behaviours and gestures which define us as humans are of archetypal form (Jung, 1981). Jung also suggested that archetypes are universal and innate. They are not something learned; we are all born with

them, and they work away in our unconscious shaping our experiences and reactions to people, things, and events.

Another definition for archetype came from Norhtrop Frye. Archetype for Frye is not as it is for Jung a physic content of something called the collective unconscious. It is social and cultural not innate and physic as is made in his *Anatomy of Criticism* (Frye,1952).

2.2 Archetypal Criticism

According to Jung, the basis for all storytelling is the individual's desire to find out the self and reach into consciousness. Archetypal criticism focuses on characters, images, symbols, metaphors, plots, events and themes in 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. (Liu : 2014)

2.2.1. Characters of Archetype

Jung in *Archetypes* stated there was no limit to the number of archetypes that may exist. Jung suggested that the number of archetypes is not static or fixed. Instead, there are innumerable (perhaps limitless) different archetypes that may overlap or combine at any given time. Jung divided four major archetype: Self, shadow, persona, and anima.

Self is the archetype represents the unification of the unconscious and conscious aspects of an individual. The Self emerges through a process known as individuation, in which the various aspects of personality are integrated. (Jung,1981)

Shadow is a major portion of the unconscious mind is composed of repressed ideas and emotions, such as fear, shame, anger, and grief, as well as other aspects of our personality we feel, or have decided, are "not good enough" (our inner Zombies). Surprisingly, the Shadow also contains repressed experiences of our power, magnificence, and light (our inner Angels). We are often more afraid of being great and magnificent than being small and insignificant. The Shadow archetype is considered the darker side of the psyche, and represents our wild and chaotic nature. It is the domain of the unknown. Everyone of us hide a Shadow, and as long as it remains hidden, unconscious or denied, we inevitably project our "dark side" onto other people, places, and events. (Jung,1981)

The third major archetype is Persona. The word "persona" comes from the Latin for "mask." We all work hard at keeping our Shadow and Imago under wraps, hiding our vulnerabilities, shielding ourselves behind a socially acceptable mask. That's our Persona. Instead of spontaneously and authentically expressing all of who we are, our natural tendency is to present a preferred image of ourselves to the world. The Persona represents all the different social masks we wear in different groups and situations. It protects the ego from negative, disturbing images and feelings. According to Jung, the Persona may appear in dreams and can take a number of different forms. (Jung,1981)

The fourth major Jungian archetype character is Anima and animus . A part of our persona is the role of male or female we must play. For most people that role is determined by their physical gender. But Jung believed that we are all really bisexual in nature. Anima is the female aspect present in the collective unconscious of men, and animus is the male aspect present in the collective unconscious of women. Together, they are refered to as syzygy(divine couple). The anima may be personified as a young girl, very spontaneous and intuitive, or as a witch, or as the earth mother. It is likely to be associated with deep emotionality and the force of life itself. The animus may be personified as a wise old man, a sorcerer, or often a number of males, and tends to be logical, often rationalistic, even argumentative. (Jung,1981)

Beside four major archetype character Jung also mentioned the other character. Jung described them, the archetypes swirl about in the unconscious, constantly shifting and merging into new forms, so that over time new archetypes come into being and take root in the psyches of new generations. (Jung,1981)

The first other characters is Hero. Hero is the champion, defender, rescuer, and independent identity who pursues a great quest to find his identity. Second is the Father is an authority figure, stern, powerful. The personification of the masculine principle of consciousness. (Jung,1981)

Beside the father there is the mother character. The Mother is the personification of the feminine and represents the fertile womb out of which all life comes and the darkness of the grave to which it returns. The mother

corresponds to the unconscious which can nourish and support the ego. (Jung,1981)

The other is The Wise Old Man (Sage) , a human personification of the father archetype. The wise old man is representing knowledge and wisdom. Next is, The Trickster, known as deceiver, liar, trouble-maker but also lesson-giver. (Jung,1981)

2.2.2 Situational Archetypes

Jung stated there are some situational Archetypes that happens with archetype characters. First situational archetype is 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. (Jung,1981)

Second is the Task such as to save the kingdom, to win the fair lady, to identify himself so that he may reassume his rightful position, the Hero must perform some nearly superhuman deed. (Jung,1981)

Third called as 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. (Jung,1981)

Fourth situational is The Journey. 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. (Jung,1981)

Fifth is the Fall. This archetype describes a descent from a higher to a lower 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. (Jung,1981)

Sixth is Death and Rebirth. The most common of all situational archetypes, this Motif grows out of the 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. Anthropologists believe that fertility rites and vegetative rituals usually took place in the spring because this is the time of physical regeneration of Nature, an appropriate time to enact ritualistic statements of spiritual rebirth and resurrection. (Jung,1981).

2.2.3 Archetypal Symbols and Associations

Jung said the collective unconscious makes certain associations between the outside world and psychic experiences. These are passed from one generation to the next. Jung stated there are some of the more common archetypal associations. The first is Light-Darkness. Light usually suggests hope, renewal or intellectual illumination; darkness implies the unknown, ignorance, or despair. (Jung,1981)

Second is Water and Desert . Water is necessary to life and growth, it commonly appears as a birth or rebirth symbol. It is archetypally significant,

anthropologists believe, that water is used in baptismal services, which solemnize spiritual birth. Similarly, the appearance of rain in a work of literature can suggest a character's regeneration or rebirth (Jung,1981).

Third common association is Heaven and Hell. Man has traditionally associated parts of the universe not accessible to him with the dwelling places of the primordial forces that govern his world. The skies and mountain tops house his gods; the bowels of the earth contain the diabolic forces that inhabit his universe (Jung,1981).

Fourth is Magic Weapon. Weapon symbolizes the extraordinary quality of the hero or heroine because no one else can use or wield the weapon. It is given by a mentor figure. The other associations is colours,geographic/geologic features-- mountains, forests, gardens, rivers, etc (Jung,1981).

Every country has its own different meaning for colour. Western culture have adopted some eastern colour. The associations with colour of western culture according to Mario De Bortoli & Jesús Maroto in *Colours Across Cultures: Translating Colours in Interactive Marketing Communication* are following:

Red colour in North America associate with Excitement, warning, sex, passion, adultery, safety rescue, hot, spicy. While in Latin America Mexico Red Sunny, religion, compass, vibrancy, intensity, death. In south American red colour associate with Craftsmanship, Visibility, Vibrancy. (De Bortoli, Mario and maroto jesus,2001)

Yellow colour in North America associate with Visibility, cautionary, happy, sunny, cowardice. Used in U.S. to signal police area; color of taxis; yellow ribbon as symbol for loved one to return home. In latin America Yellow associate with Sun. while in south America associate with Wealth, religion, ceremony, visibility (De Bortoli, Mario and maroto jesus,2001)

Blue associate with Trustworthy, official business, philosophy, soothing in North America. While in Latin America associate with Blue Mourning, trust, tranquillity. In south America blue associate with Sky, freedom, infinity, blessing, ocean (De Bortoli, Mario and Maroto, Jesus,2001)

Green in North America associate with Environmental, outdoorsy, masculinity, freshness, healthy, envy, jealousy, inexperience. In Latin America associate with Vegetation and Environment in South America. (De Bortoli, Mario and Maroto ,Jesus,2001)

Brown in North America associate with Dullness, boring, fertile, strength, unprocessed, poverty and Alcohol in Latin America. Brown associate Nature in South America (De Bortoli, Mario and Maroto Jesus,2001)

In north America Gold associate with Money, wealth luminosity. Gold associates with Wealth, church adornments in Latin America. (De Bortoli, Mario and Maroto Jesus,2001)

Black associate with death, evil, sin, nothingness, business, adult, formal, sexy in North America and Mourning, religion, respect, death in Latin America.

Sophistication, authority, mourning, religion, formality in South America (De Bortoli, Mario and Maroto Jesus,2001)

In North America white associate with White Clean, pure, elegant, antiseptic. Pure, clean, peasant ,cool, and authority in Latin America. White associate with Light, cool, purity, accomplishment, aspiration in South America. (De Bortoli, Mario and Maroto Jesus,2001).

Silver in North America associate with sleek, classy, modern. Latin America associate silver as Pirates, riches. South America as Gauchos, craftsmanship (De Bortoli, Mario and Maroto Jesus,2001).

Gold in north America associate with money, wealth luminosity. In Latin Maerica associate gold as wealth, church adornments. (De Bortoli, Mario and Maroto Jesus,2001)

2.3 Myth

Jung in *answer to job* defines "myth" as: "...not fiction: it consists of facts that are continually repeated and can be observed over and over again." (Jung, 1958)."The mythical character of a life is just what expresses its universal human validity. It is perfectly possible, psychologically, for the unconscious or an archetype to take complete possession of a man and to determine his fate down to the smallest detail." (Jung, 1958)

Myths and fairy tales of world literature contain certain motifs that appear everywhere with similar content. Archetypes appear consistently in all

mythologies, fairy tales, religious traditions, mysteries and rituals. Archetypes have the same psychological content in the East and West, but otherwise express themselves on the social level in a variety of ways (Pascal, 1992). All cultures and religions of this day left a world of myths, legends, stories that are the same as a few hundred years ago and have the impact on our imagination, a way of thinking, the arts and literature.

2.3.1 Angel Myth

The most interesting fact about angels, and one that may explain their everlasting appeal and timelessness, is that they exist in almost every religion, and go back in time to ancient civilizations where they are even found in "Sumerican carvings, Egyptian tombs and Assyrian reliefs" (Gibbs, 1993, 57). Within Christianity, angels have usually been portrayed as spiritual, heavenly creatures. Their stereotypical portrayal includes large, white wings, anthropomorphic but asexual faces, as well as a radiance that stems from their very bodies, or a light that is shining upon them with no apparent source. Very often there is also a halo over their heads which confesses, in a way, their religious and heavenly status. They are beings of kindness, love, wisdom and above all beauty. They represent everything that humans believe to be associated with God. Their appearance, sex, corporeal status, immortality, power, and indeed, their very origin and nature, are all issues that have deeply troubled and puzzled both theologians and philosophers throughout the centuries.

The Middle Ages were a time during which the study of angels—also referred to as angelology—was undertaken by many with great interest. Bernard of Clairvaux, a French abbot of the twelfth century, believed that "both animals and angels need bodies, one to serve us as it is its nature to do, the other to help us because he loves us" (of Clairvaux, 1987, 228) Aquinas, an Italian Dominican priest specializing in natural theology and philosophy during the thirteenth century, who "would [often] use the nature of the angels to illuminate the nature of human cognition by referring to angels as the extreme of what is possible for an intellectual nature to be" believed them to be "completely incorporeal" (Collins, 1947), while Bonaventure, an orthodox theologian and philosopher of the thirteenth century believed, contrary to Aquinas, "that angels, like everything other than God, were composed of matter and form" (Collins, 1947). These were just a few of the thinkers who attempted to shed light on these celestial creatures and reveal aspects of their existence that had not been examined before.

Rosemary Ellen Guiley in *The Encyclopedia of angels* consider angels exist in their own right, but also as part of us and all creation. We attempt to define them too precisely shatters their mystery. Angels exist in a realm that can be grasped only through intuitive knowing and visionary experience. Nonetheless, intellectual inquiry and study of angels is valuable, for consciousness is raised to a higher plane and made fertile for visionary understanding. The literature on angels describes their many roles: messenger, protector, guardian, punisher, destroyer, administrator, minister, teacher, and servant and worshiper of God. (Guiley,2004)

Andrew Sulavik in *All About Angels* said the Catholic approach to angels begins with the belief that we live in a created universe of things visible and invisible. Things visible include the material aspect of creation, all those things that we can perceive with our senses. Things invisible include the spiritual aspect of creation which cannot be seen, heard, smelt, tasted and touched (Sulavik ,1999)

The visible things are about how we live in the material world. As modern people, we accept a scientific and technological view of the universe, and do not believe for the possible existence of angels and their active presence in the world. The modern mind tends to be skeptical regarding what it cannot prove through empirical evidence and accepts only what can be physically measured. Measuring the boundaries of the world according to the five senses alone leads to the conclusion that only a material world exists (Sulavik ,1999).

The Invisible is about acknowledge a spiritual world beyond the boundaries of the physical world. Both faith and reason point to a spiritual dimension populated with angels. But humans cannot see angels unless they reveal themselves to us (Sulavik ,1999).

Saint Augustine , quoted by Sulavik in All About Angels wrote that "'angel' is the name of their function, not of their nature. The name of their nature, it is 'spirit.' Precisely what a pure "spirit" or an angel is has been the object of much theological debate. Saint Thomas Aquinas thought that an angel is a totally immaterial, limited being which possesses a separate intellectual substance. In this

light we see that in no way should an angel be mistaken for a ghost or a soul separated from a human body (Sulavik ,1999).

An angel by its nature is created to exist apart from a body. Because angels are not composed of any material substance whatsoever, but are held in being by God, they cannot decay and perish; and they are not vulnerable to physical injury or death at the hands of other creatures. Angels, like human souls, do not occupy a quantitative space. A human soul does not occupy any single part of the human body, and yet it exercises its power everywhere in the body. Angels are similar to the human soul, since they act upon the physical world and have effects there in large and small ways without occupying a certain place (Sulavik ,1999).

Aside from acting as heaven couriers who deliver messages between God and humans, angels can also act directly on material things and can influence human actions in a number of ways. The actions of angels on earth and in relation to human beings sometimes require that an angel assume as like human form in order to accomplish a mission. Such an assumed body is not a living organism, however, but only looks and acts like one. (Sulavik ,1999).

When an angel moves a material object locally, it is only by God's will that this is achieved. Angels assist us and only perform miracles as God's agents, at his command and with his consent. An angel can act indirectly upon the intellect and will of a person in much the same way as one human influences another. However, an angel's ability to influence someone is far more powerful

than any human attempt to do the same. Yet, even with their superior intellect and will, an angel has no privileged access to our thoughts or to our free will. An angel is able to stir a person's imagination and emotions in persuasive and effective ways in order to influence the will (Sulavik ,1999).

There are many kind of angel that written in the bible, one of them is Nephilim. Guiley in *The Encyclopedia of angels* stated that Nephilim is a race of giants spawned by the cohabitation of angels and human women. Nephilim means "fallen," "those who have fallen," or "those who were cast down." The Nephilim sometimes are called the sons of God, as are their fallen angel parents. The Nephilim displeased God. The Nephilim were already present upon the earth when the Sons of God began their relations with mortal women: The Nephilim were upon the earth in those days, and also afterward, when the sons of god came into the daughters of men, and they bore children to them. The corruption brought by the mingling of angels and humans caused God to regret that he had made man upon the earth (Guiley,2004).

2.4 Urban Fantasy

Urban Fantasy is, for the most part, defined by setting. Stories belonging to the Urban Fantasy sub-genre take place in an urban environment, usually contemporary times, and on Earth (rather than some fantastical land). According to Aristova N.A in *a Brief Overview of Literary Genres (With Reference to Contemporary Literature of The English Speaking Countries)* Urban Fantasy novels are set in a modern, urban environment where werewolves live in

abandoned subway stations, or pixies hide in the small spaces of a campus dormitory. In contemporary literature of the USA there is an unwritten rule that if urban fantasy novels involve vampires they must be set in and-around New Orleans (A, Aristova N ,2014).

Slusna stated in *Paranormal And Religious as Part of Pop-cultural Consumerism*, Urban fantasy utilizes specific fictional universes as one of its basic attributes. The narrations are taking place in familiar everyday, routine city environment, but this setting is enriched through special experiences, exceptional superpowers or by paranormal course of events (magic practicing, seeing and communicating with dead, raising and laying ghosts etc.). Although narratives show some resemblance to our world, they bring components that our everyday experience defines as empirically unverifiable, such as paranormal beings, magic and superheroes with superpowers. In commercially successful urban fantasy romances, even the narration itself changed significantly: it turns into the story. Primarily, the narration in urban fantasy romance is choreography of visually attractive and provocative desirable images. In contrast to its predecessors (myths, legends, or fairy tales), the contemporary story lacks an aspiration to encourage readers to develop their spiritual self by imitation of ideal,defined by religions or culture (Slusna,2014)

Emma Newman the author of *between two thorn*s quoted by McLenon defines urban fantasy as the places in which the fantasy (magic and or strange creatures, usually) is set – the urban environment. "Urban fantasy" first emerged as a genre label in the early 1980s. The term categorised a new form of popular

fantasy fiction which dramatized a magical incursion into a fictional version of the contemporary, urban world. In this fiction, a human protagonist confronts fairies and elves from an alternative. These stories also contain supernatural elements and creatures. Urban Fantasy is more of a hybrid of other genres than its own hard definition. Urban Fantasy tends to have a gritty atmosphere similar to crime fiction or noir, but mixes elements of mystery, romance, horror, and fantasy. As a result of its hybridity, authors have plenty of room to experiment and have fun. As a sub-genre, Urban Fantasy is highly popular, but still relatively new—having taken root in the 1980s.

McLenon in *Defining Urban Fantsay and Paranormal Romance Crossing Boundaries of Genre, Media, Self and Other in New Supernatural world* said there are some characteristics of Urban fantasy. The first is Level of Magic. Magic may or may not be a part of an Urban Fantasy story. In fact, if magic is present, because it exists in an urban setting right here on Earth it contrasts starkly with the magic of wizards more classic Fantasy stories. Magic may be a known phenomenon in the world, or a new one, or a secret desperately hidden.(Mclenon,2014)

Second is Level of Grand Ideas and Social Implications. Urban Fantasy is an escapist sub-genre and has a tendency to lack depth. However, due to its versatility, Urban Fantasy can sometimes offer insightful commentary on our social structures.(Mclenon,2014).

Third is Level of Characterization. There are no standard characters in urban fantasy Mclenon,2014).

Fourth is Level of Plot Complexity. Urban Fantasy is a flexible sub- genre, because of that the plot structure will be complex.(Mclenon,2014).

Fifth is Level of Violence. Urban settings often use violent acts, but that is not necessary as the sub-genre (Mclenon,2014).

2.5 Mortal Instruments: City of Bones

City of Bones is about a young girl, Clary Fray who is unaware of the existence of supernatural creatures and her significant role in their world. She founds out the hard way as her mother goes missing and a Shadowhunter, Jace Wayland saves her life from demons sent by Valentine, Downworlders' enemy.

Clare has incorporated a number of mythological elements and supernatural creatures. These supernatural beings include Shadowhunter (those who fight Downworlders), werewolves, faeries, vampires and warlocks etc.

City of Bones instantly topped the New York Times bestseller list .The book garnered several awards in YA literature, including American Library Association Teens Top Ten Award (2008), Georgia Peach Book Awards for Teen Readers, and The 2010 Abraham Lincoln Illinois High School Book Award among others. Moreover, City of Bones is adapted into a major motion picture in 2013.

2.6 Cassandra Clare

Cassandra Clare was born as Judith Rumelt on July 27, 1973 to American Jewish parents, Elizabeth and Richard Rumelt, in Tehran, Iran. Her parents are writer and business school professor professionally. Clare's first professional writing sale was a short story called " The Girls Guide to Defeating the Dark Lord" in an anthology of humor fantasy. Clare started off her serious writing career in 2004 with City of Bones being the first episode in The Mortal Instruments series. Inspired by the urban landscape of Manhattan, she brought the mythologies to life in the modern New York City.

2.7 Theoritical Framework

This study will be conducted by using Jungian Archetype theories in order to find out the Angel archetype and to find out the symbol of Angel archetype using colour meaning in western Culture according to Mario De Bartoli and Jesus Moreti in Mortal Instruments : City of Bones novel by Cassandra Clare.