Psychological Reflections on Cinematic Terror

JUNGIAN ARCHETYPES IN HORROR FILMS

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Description of the Major Archetypes Used in the Horror Film Genre

AN INTRODUCTION TO JUNGIAN THEORY AND ARCHETYPES

It is probably a good idea to start this text by describing Jung's use of the concept of *archetype.* To do so entails giving a simple outline of the psychological theory of Carl G. Jung.

According to Jung, the conscious mind "grows out of the unconscious psyche which is much older than it, and which goes on functioning together with it, or even in spite of it."[1] It might be said that the unconscious is the psychic base of consciousness and that the latter rises from the former—comparable to an island emerging from the vaster, unknown waters of the sea.[2]

Jung agreed with Freud that a certain part of the unconscious was reserved for forgotten or repressed memories. Called the *personal unconscious,* it basically held contents that were thought to be incompatible with conscious functions, such as experiences that at one time were conscious but were no longer acknowledged due to their stressful or troubling nature. As Jung so aptly put it, however, this personal unconscious was *not* the deepest (or most important) layer. There was another level of the unconscious more universal in scope, not simply derived from personal experiences, which all humans inherited. This structure, the *collective unconscious,* was the "common psychic sub-

strate" for the entire human race, and it was this psyche that Jung elevated to primary status in his psychoanalytic theory.[3]

The contents of this collective unconscious were referred to as *archetypes*, since they were primordial (or "archaic") types of images that persisted since our earliest human history. Jung ascribed an almost mystical quality to these collective archetypes and believed that all mythologies possessed an archetypal base.[4] Jung further considered archetypes so important that he believed that they influenced, as well as mobilized, philosophical and religious beliefs down through the ages. Angels, devils, God, and demons—all were common symbols that shaped and continue to shape our traditions.

Our deepest convictions are so affected by these images that we are not even aware of their power in our conscious lives. About the only time we might recognize a glimpse of their true nature is when they make an appearance in our dream-world or daydream fantasies. But even then, the archetypes "comport themselves like ghosts" and fade away as quickly as they materialize, like spirits on the wind.[5]

At this point in our discussion, we will analyze the major Jungian archetypes that have influenced and molded the horror film genre. The reader might think this association to be an unusual one upon first glance, but, to paraphrase Jung, all archetypes have positive and negative aspects. They contain paradoxical elements of good and evil, divine inspirations as well as hidden fears of the dark side.[6] Ever since human beings first evolved on this planet, they have been at war with the *self*, the total personality. The symbols (or archetypes) that humans have used to depict this struggle between the "good versus evil" self have been transformed through the ages but have persisted nonetheless. One genre that has provided a suitable outlet for their expression is the horror film, and it is to this specific category that we now turn. It is hoped that readers will see the striking correlation between some of these archetypes and the manifest content expressed consistently throughout a number of horror films.

THE MAJOR ARCHETYPES ASSOCIATED WITH HORROR

The Mother/Child Archetypes

One of the most powerful archetypes of all time is the "maternal" image. It appears in a wide variety of forms, ranging from one's own personal mother and grandmother to less personal female relations, such as a nurse or governess, to even a remote ancestress.[7] Like most other archetypes, each of these forms can have both a positive and negative meaning. Some of the more favorable qualities associated with the *mother archetype* include fertility, life-sustenance, comfort, and se-

curity—in general, the qualities of any helpful or nurturing agent. The mystical figure of the Virgin Mary, the "Mother of God," would be a representative example in history of this more positive type of maternal archetype. At the same time, evil characteristics have just as often been ascribed to the "mother figure"; some of these images include ravager, devourer, temptress, seductress, and poisoner. The Biblical character of Eve, who initiated the downfall of humanity by eating from the Forbidden Tree, represents this darker side of mother (as "the mother of original sin").[8] Jung is best known for describing this ambivalence of attributes by his use of the expression "the loving *and* terrible mother."[9]

From the earliest vampire film, *Nosferatu* (1922), the female has been designated as the "mother" of all the Count's evil offspring. It is the heroine who will be carrying the seed of vampirism throughout all of London. Yet it is also the heroine who proves to be the Count's undoing, keeping him by her side until well after the sun has risen, thereby destroying him and saving her husband and friends.[10] Another more recent illustration of Jung's "loving and terrible mother" appears in the science-fiction horror film *Aliens* (1986), in which the major antagonist is an otherworldly "gigantic Queen Bee protecting her revolting larvae."[11] Director James Cameron was successful in evoking both disgust and pity in the audience that viewed the "mother" alien lashing out in maternally aggressive fashion at Ripley (played by actress Sigourney Weaver) for having destroyed her nest. Clearly the horror film genre contains many examples of the ambivalent mother archetype. Our attention, however, will be primarily on how this mother figure interacts with the children she has spawned, for this is a much more dominant theme in the horror genre.

Jung discussed the *child archetype* in his articles, describing the child simultaneously as "smaller than small," to signify its helplessness and impotence, as well as "bigger than big," to represent its miraculous birth and potential for heroic and godlike deeds.[12] Post-Jungian reviewers have explained that this "symbolic" or "mythical" child figure is originally an *innocent* of Paradise, who is brutally thrust into a world of imperfection and parental rejection, thus becoming an *orphan of reality*. As an orphan, the child feels powerless and alienated, wishing only to return to the primal innocence and maternal love that were felt during the few short moments after birth. This wish is never fulfilled as the reality of this world becomes more painfully acknowledged.[13]

This orphan symbol has been extensively used in the horror cinema, with an emphasis on the mother-child relationship and all of its inherent tensions. Sometimes, as in the series of *Psycho* movies, the mother archetype becomes so strong that the son's masculine identity is subsequently repressed—even after the mother's death. Alone, the son even-

tually adopts the mother role in order to be "close to the womb" once again. The final result is a seriously disturbed adult who can never find satisfaction with himself or another. Consider too the number of films portraying a child (or children) possessed by demons. The list seems endless, extending from *The Innocents* (a very appropriate Jungian title) to *The Exorcist* or *Omen* sequence, but all the films have a common ingredient. Either the child has had a traumatic relationship with his or her parents (typically the mother) or has been "cast aside" to be taken care of by other guardians who are not related by blood. Again, the orphan image comes across to the viewer. Here are young people who do not fit in with their surroundings because of parental rejection and who subsequently fall victim to attack by supernatural agents (or perhaps powers of their own creation). We will be exploring these *orphan archetype* themes from the aforementioned movies in greater detail within Part Two of the text.

The Persona/Shadow Archetypes

The *persona archetype* originally referred to the "mask" that an actor wore when assuming a role in a play. Jung acknowledged that the persona is not real; it is a deception that the human uses to convince others that he can conform to society and be an upright and law-abiding citizen. With the persona, the human can "take a name, earn a title, exercise a function, be this or that . . . [yet we] discover that the persona was [nothing more than] a mask of the collective psyche."[14] The persona is simply a facade that one exhibits publicly, both for the benefit of others and for self-advancement. The person's real "face" remains hidden underneath and may never have a chance to be fully expressed. Sometimes, the role that a person plays becomes so strong that he or she becomes the victim of an *inflated ego*; namely, the role is so convincing that others are not only deceived but also manipulated by this sophisticated (and power-hungry) actor.[15]

In horror, the recurrent *Dr. Jekyll and Mr. Hyde syndrome* simultaneously evokes our outward persona *and* repressed parts of ourselves. In society, we have learned to act properly, to love appropriately, and to prize our intellectual gifts—that is, to appreciate our "Jekyll" persona. But there is another side to us, "one who wants to do all the things that we do not allow ourselves to do, who is everything that we are not, the Mr. Hyde to our Dr. Jekyll."[16] We try to excuse our rages and strong emotions when they come out, denying these inner feelings by expressing the sentiment that "I don't know what came over me." What "came over" us was that *shadow side* of our personality, reflecting those uncontrollable animal impulses that we try to keep in check and hide from others as much as possible, as Jekyll does to his Hyde.

The reality is that we are two selves, not one. It is no coincidence that, each time the Jekyll and Hyde story is filmed, the same actor is used to portray both roles, since both outer and inner faces are "parts of the same self."[17]

Jung explored this *shadow archetype* in great detail and concluded that it is potentially the most powerful and dangerous image of the lot. Because of its evolutionary roots, the shadow possesses a demonic strength that knows no bounds or restraints. Moreover, the shadow has a strong desire to live and wants to express itself just as outwardly as the persona. Looking in the mirror and "seeing our own shadow" is the first step in confronting that "dark self," yet it must be done, no matter how painful the process, if we are ever to acknowledge the bestial part within our unconscious.[18]

The shadow can have a positive influence on the individual when properly asserted. By its tenacity and incredible "staying power," it can drive the person to accomplish wonders and to engage in fruitful and highly creative endeavors. Jungian writers have commented that the shadow archetype gives to the human personality a full-bodied, three-dimensional quality. "It is primarily responsible for man's vitality, creativity, vivacity, and vigor. [Indeed] rejection of the shadow flattens the overall personality."[19]

Pearson's image of the *wanderer* contains many of the elements of the shadow side that are consciously registered by the individual. The wanderer's identity is in direct opposition to the persona, being instead the outcast or hermit from the established social order. Through this solitude, the "dark night" of the shadow may be experienced as the wanderer ventures into the world of the unknown.[20] Abandonment and detachment from others is vital if the wanderer is ever to move beyond the role that he or she is playing for others.

Within the medium of the horror film, one message is continually expressed: The dark shadow "cannot and perhaps should not be repressed!"[21] One technique that has been used to depict this shadow side is the insertion of a "divided" figure into the story line. This character outwardly projects a very normal, perhaps even noble persona, but, underneath this exterior, a demon lurks, waiting to be unleashed. One might say that this "split" person is cursed because, every so often, the shadow side needs to be freed to exercise its control and power. Examples of such cursed figures range from the sophisticated and gentlemanly Count Dracula to the more normal and overly sensitive Larry Talbot. When night falls or the moon is full, the vampire and were-sides "take over," changing these characters dramatically. Often, when the persona reasserts itself, a "cure" to the condition of vampirism or lycanthropy is sought. This involves taking a wanderer's journey down "the path of hell," for the cure is worse than the affliction itself; it in-

volves a total destruction of the character's existing personality. These figures from *Dracula* and *The Wolf Man*, introduced to the sound cinema in 1930 and 1935 respectively, will be examined in Part Three as we look at the *cursed wanderer archetypes* in more depth.

Inflation of the Shadow

Just as the persona may be inflated, the shadow can be as well. In fact, this dark side can become so blown up that it simply grows too big for the human ever to control.[22] The "bigger than big" shadow can become so powerful that it may even dissolve one's own consciousness, which has fairly limited dimensions. As Jung noted, when the shadow possesses the naive-minded so completely, the result is a horrific destruction of self and even nature.[23]

Our use of technology for war and mass destruction has brought the shadow to greater heights over the last century. We now have the capacity to destroy ourselves ten times over with the weapons that we have created from our dark side. The horror realm has not been remiss in reminding us of what we have produced by loosing this shadow on unsuspecting humanity. The giant monsters, from massive insects to huge dinosaurs and even incredibly sized aliens, are all reflections of the shadow blown up to outrageous proportions. Interestingly, "the Monster [shadow] almost takes second place to the real villain—impersonal science [or our technological shadow]—which has released or created It, usually through nuclear experimentation or interplanetary travel."[24] Such *shadow abomination archetypes* as *Them!* (1954) or the extraterrestrial Ymir from *20 Million Miles to Earth* (1957) will be focused on in Part Five.

Irrational/Avenging Shadows

A related archetype appears when the shadow operates apparently "without rhyme or reason." Like most images, this one does not conform to logical constraints or causal relationships since it reflects unconscious processes that "hark back to a prehistoric world where . . . functions such as thinking, willing, etc., were not yet differentiated."[25] As such, there are times when the shadow behaves so autocratically that it denies tangible reality or makes statements that fly in the face of reason."[26]

This *irrational shadow archetype* is one of the most pervasive themes in the modern horror film. Many movie critics have suggested that violent "all-out gore" on the screen would seem to typify a considerable number of films over the last two decades.[27] If there is a reason for this "blood orgy" from underdeveloped as well as personality-deficient

shadow figures, it probably derives from our primitive roots where overt and uninhibited aggression were the norm and staple of our very survival as a species.

George Romero's flesh-eating zombies, first introduced in the cult classic *Night of the Living Dead* (1968), are a good example of these irrational nonpersons (or shadows) that mysteriously come out of nowhere to prey on the human race. Though Romero has provided a good social commentary on where we are headed as a society in each of his three *Living Dead* films, the driving force behind his works is the strange and often unexpected appearance of the zombies themselves. "There is no hope of escape or salvation from these cannibalistic, brain-dead zombies."[28] Why they are here, why they feed on the living, why they are even able to function after death—all these questions are left unanswered in the attempt to portray an entire world "going mad" because of this unknown plague. The irrational behavior of the zombies cannot be explained logically, so Romero does not try. Instead, he uses their irrationality as a vehicle to show the audience what the dark shadow really is: something truly terrible and revolting from another dimension (that is, the underworld) that defies the rational, scientific analysis of this reality.

Not all modern horror films represent the shadow in such an illogical fashion. Several movies illustrate the partial containment of the shadow so that its unbridled power can be channeled more effectively into the character's consciousness and subsequent behavior. The goal behind using the shadow in this way is the quest for vengeance or justice for a wrong inflicted on the principal character. Jung remarked that assimilating the shadow into consciousness provides the individual with an almost "godlike" superiority, allowing him to hold in his hands the scales of good and evil. There appears to be an almost total (even ruthless) disregard for others as the quest for justice is begun. The demands and dictates of the individual may even be imposed on others in a cruel and oppressive fashion to arrive at a level of vengeful satisfaction.[29] One might almost say that there is a certain "shadow logic" in how the person employs his or her dark side to achieve the act of retribution.

This *avenging god archetype* is most manifest in the horror anthology type of film, in which several stories are connected by the common threads of vengeance and retribution. *Tales from the Crypt* (1972), the original British version adapted from the EC Collection of Comics, is a very effective narration of what happens to individuals who commit every reprehensible sin in the Bible, from adultery, to avarice and greed, to even "murder" of the handicapped and lower classes. One story in particular has a rational(!) zombie seeking justice for the death that was cruelly imposed on it, a striking contrast to Romero's type of

"shadow figure," which is nothing more than a brain-dead, lumbering primitive in search of new humans on which to feed.

Obviously, the avenging and irrational archetypes occupy different ends of the shadow continuum but will be treated together in Part Seven. While many horror archetypes highlight Jung's most pervasive one, the shadow, several other important images should also be acknowledged before proceeding to our film history.

The Wise Man/Magician Archetypes

The wise old man usually appears just when the hero is ready to give up the fight or is faced with death. This sage possesses the knowledge necessary for the hero's survival. The old man is not only able to point out which roads lead to the desired goal but can also warn the hero of possible dangers and threats to come, as well as supply the means to handle each one effectively. Thus, the wise old man represents the heightened cognitive powers of intuition, wisdom, and cleverness, as well as particularly prized moral qualities, such as kindness, decency, and a willingness to help one's neighbor.[30] In addition, this primordial image is basically conceived to induce self-reflection and insight in the hero before he ventures forth on his journey. The force of good, which has been conspicuously absent up until this point, can indeed be mobilized by the wise old man so that the powers of evil can be directly combatted, even when they reach their highest level.

A number of roles have often been linked to the *wise old man archetype*. They range from the grandfather, doctor, priest, teacher, professor, and guru, to any other person possessing renowned or respected authority.[31] At times, the wise man is oriented toward ideas more than people; that is, he is not concerned about forming relationships with people but would rather be by himself (like a hermit) until his counsel is required. Within the horror film genre, the person who typically defeats the evil source is the sage or scholar, well-versed in the superstitions of the Old World, since he comes from that culture.[32] Consider for a moment the characters of Dr. Van Helsing or Dr. Frankenstein and the ways they are portrayed in the cinema. Both are quite astute and knowledgeable but also socially retarded, obsessed with their theories and ideas to the exclusion of all else, yet still feeling that they have the best intentions at heart. For all their weaknesses, these learned characters still possess the strength to cause the downfall of the evil creature, and it is to their credit that they are necessary for the resolution of the moral conflict.

Like the other Jungian archetypes, the wise old man does have a dark side. Like the Merlin figure, he can be alternately "good incarnate" or "the very aspect of evil." This *wicked magician* side can be

traced back to primitive societies, where the shaman or medicine man is not only a facilitator and healer but also the vile concocter of poisons.[33] Thus, the old man can be both a life-bringer and a death-dealer, a powerful sun-god and a sinister devil—with both sides forming his overall identity.

A substitute image to the wise man/evil magician archetype is the *father figure*, considered by Jung to be representative of structure, power, and order as well as separation, dissolution, and chaos. The "father-king" is extremely impersonal toward the people he rules, much like the wise man: "He does not know his subjects as individuals. The children frequently cry out to be recognized [but he does not hear them]."[34] The father-king has to realize that he is responsible not only to the group but also to each of the individuals within it. Without the acknowledgement of the personal dimension, the father-king's power and accompanying insensitivity can reach dangerous proportions, which may result in the overthrow of his kingdom by the very subjects he is sworn to protect; his subjects now see him as a "death-dealing" mad despot, similar to the evil magician figure.

The *wicked* (or *mad*) *magician archetype* is repeatedly exemplified within the series of Frankenstein films, in which the doctor creates life but subsequently fails to take the responsibility for that life (since it does not meet his very unrealistic standards of perfection). Pearson has noted that the *magician* may not always know what he is doing in the process of creation, and so he may inadvertently free a powerful monster that was originally caged in the Underworld and tragically brings about the downfall of mankind.[35] Pearson's description correlates quite nicely with the Dr. Frankenstein image. Here is a man who aspires to be a god yet does not have the foresight to see what his experiments will truly create—life, yes, but in monstrous proportions. Part Four will provide us with further insights into how this mad magician archetype can be connected to the Frankenstein legend as portrayed in the cinema.

The Anima/Animus Archetypes

According to Jung, there is an inherited, collective image of the woman in each man's unconscious; this feminine side of the male psyche is termed the *anima archetype*. Likewise, in the female psyche, a masculine side (or *animus archetype*) exists, also at the collective unconscious level.[36] Based on Jung's theory, it would appear that neither sex is so completely masculine or feminine that it does not contain elements of the other.

As an illustration of the anima archetype, "the most masculine of men will often show surprising gentleness with children, or with any-

one weak or ill; give way to uncontrolled emotion in private; be both sentimental and irrational; and have surprising intuition or a gift for sensing other people's feelings."[37] Males frequently repress these more "feminine" qualities and inclinations so that they can present a more favorable persona to their business associates. With respect to the animus archetype, a complementary repression of the male side ensues.[38] This "mannish" part, thought to be unbecoming in women, involves a craving for power, an exhibition of courage accompanied by strong physical aggression, and forthright as well as outspoken tendencies. Both men and women usually consider it a virtue to keep their opposite-sex side concealed, since Western civilization places a high value on group conformity and sex-typing. After all, from early childhood, "boys are expected to conform to a culturally specified masculine role and girls to an imposed feminine one. . . . Thus, the [developing] persona takes precedence over and stifles the anima and animus."[39]

Even though repressed, the anima and animus images can still become partially conscious throughout a person's lifetime when he or she encounters people of the opposite sex. The first "significant other" is generally the opposite parent. Jung indicated that, for the male, the mother is the initial female to whom the boy relates, so she cannot help contributing a major influence to his developing masculinity.[40] A similar process ensues with the daughter as she discovers her animus from identification with the father.

Sometimes the influence of the mother is so strong that the son can never free himself from the anima's alluring power and fascination. Referred to as the *mother complex*, this circumstance involves the son viewing the mother in such "superhuman glamour" that his subsequent love life will reflect this "boundless fascination, overvaluation, and infatuation . . . [which is nothing more than] a transference of his strong feelings for mother"[41] to other female partners. In the horror film *Psycho* (1960), the character of Norman Bates (played by Anthony Perkins) typifies the major aspects of this mother complex. So controlling is the parent that the son judges other females in terms of whether "mother" will like them or accept them as part of the family. What Norman does not realize is that his anima also contains a demonic side that makes the mother projections exclusively negative.[42] The paradox is that, while Norman wants to find a suitable sex partner, he cannot because his "devilish mother" will never allow him to replace her with someone else.

Pearson's images of *martyr* and *warrior* can be directly applied to Jung's archetypes of anima and animus, respectively. The martyr is a figure that embraces suffering and self-sacrifice, believing that salvation will come only through experiencing pain. Women are often placed in the martyr role, sacrificing their very existence to save the lives of

others, including their offspring.[43] Pearson has stated that for too long females have been crippled by this negative anima; their entire personalities have been defined according to this self-sacrificing mentality rather than the development of their true selves, through the more masculine animus.

The warrior archetype is a more appropriate symbol for women to use as a role model. Here is a figure that battles the dragon and slays it, who is not afraid to speak out and fight for what is right to protect not only self but also others. But in our society, the female often has a difficult time identifying with the warrior-animus, since she has been socialized to adopt the more culturally compatible "damsel-in-distress" role. "By being heroic [and warrior-like], a woman defies her social conditioning . . . and thus she implicitly challenges the status quo."[44]

The result is that while the warrior archetype has traditionally been defined as part of the male identity, it has become "the new frontier" for women. Pearson has reflected that the real issue for all women is to discover their underlying animus and *fight* for what really matters to them.[45] Likewise, because men have been so strongly conditioned to be exclusively warriors, they need to develop the other part of their personalities, the neglected anima, if they ever want to achieve completion and psychological "wholeness."

Interestingly, the horror film genre has portrayed a *changing female archetype* over the decades, from martyr-victim to the more recent warrior-hero, in keeping with the comments made by Carol Pearson and other active feminists (such as Carol Gilligan and Anne Carr). Ever since its inception, the horror film has placed the female in the role of damsel in distress, whereby she is victimized by the aggressive male "shadow-monster." Consider the 1925 silent film *The Phantom of the Opera* (or, for that matter, any of the remakes). Here we have the monster-man kidnap a young opera star, Christine, and take her to his chambers below the opera house. There she is tutored by the musically talented phantom. Still, Christine has reason to fear for her very life, since she is kept a hostage and held against her will by a madman who lusts after her beauty and innocence.[46] Rarely in the history of horror films do we get a chance to see the feminine psyche display its more aggressive animus. Such moments usually come when the female herself is the monstrous shadow figure, as in *The Bride of Frankenstein* (1935), *The Cat People* (1942), and *She-Wolf of London* (1946). More often than not, however, the male is assigned the roles of both monster and warrior-hero.

Especially within the last decade, the *female as victim archetype* has reappeared in a plethora of serialized films, such as *Friday the 13th*, *Halloween*, *A Nightmare on Elm Street*, and *The Texas Chain-saw Massacre*. Nonetheless, a new trend has recently emerged, casting the fe-

male more appropriately in the *Amazon-warrior archetype* mode. Films like *Terminator 2: Judgment Day* (1991) and *Misery* (1991) show the viewer that the hero does not necessarily have to be male nor the victim always female. In this new cinematic image, the woman is presented as a fellow comrade or a competitor of equivalent strength, reflecting impulses toward independence or uncontrollable aggression.[47] Part Six will examine two hit movies of this generation, *Halloween* (1978) and *Aliens* (1986), to contrast the traditional stereotype of "woman as martyr-victim" with the New Age image of "woman as Amazon-hero."

CONTEMPORARY AND FUTURE ARCHETYPES ASSOCIATED WITH HORROR

The text will conclude its overview of archetypes in Part Eight with an examination of where these archetypes are headed in the next generation and beyond.

The Dark Humor Shadows

One archetype that continues to be displayed in the horror genre is the *dark humor image*. Ever since its inception, the horror film has often been diverted in the direction of the send-up and lampoon. Take, for example, the 1973 British film, *Theatre of Blood*. One of the best parts of the movie occurs when the sounds of a crushed police car (with a trapped officer inside) are excruciatingly relayed over a walkie-talkie to a befuddled inspector.[48] Psychologically, it makes sense to lessen the grisly shock value of a horror film by adding touches of dark humor to the contents; in this way, the audience will be more inclined to laugh it off than be repulsed. The British horror film has incorporated the send-up in its story line for quite some time, and the American offshoot has directly copied this effective pattern. Therefore, one British classic, *The Abominable Dr. Phibes* (1971), will serve as a model for our discussion of the dark humor archetype.

The Techno-Myths

Another archetype has to do with the technological updating of certain horror legends, or *techno-myths*. Some of the classic stories, such as *Frankenstein* and *Dracula*, have been successfully transported to a new era that is much more scientifically advanced than the one in which they were originally conceived. By updating these legends, new viewers can be captivated and enthralled by the same basic story line and at the same time relate each myth to their own present frame of reality.

Some highly original and creative updatings of the traditional horror formula have involved the man-made creature being brought to life by solar energy (*Frankenstein: The True Story*, 1973); the vampire being resurrected in present-day England (*Dracula, A.D. 1972*, 1972; *The Lair of the White Worm*, 1988); and the doctor discovering new ways to bring the dead back to life, such as by injecting "re-animating" solutions into the recently deceased (*Re-Animator*, 1985). One movie in particular, *Lifeforce* (1985), is an intriguing updating of Bram Stoker's novel *Dracula* where the vampire menace comes from space.[49] This futuristic retelling of the Victorian myth is still able to maintain the original ingredients of the Stoker text, even down to the part where the vampire travels from Transylvania to England via ship—only now it is from the alien home planet to Earth via spaceship. More similarities with the Stoker classic will be noted when we discuss *Lifeforce* more thoroughly in the concluding unit.

Now that we have introduced the major Jungian archetypes of the horror film genre, we will place them in the proper historical context. This will be accomplished in our second chapter as we review classics extending from the silent era to the current period.

NOTES

1. Carl G. Jung, "Conscious, Unconscious, and Individuation," in *The Archetypes and the Collective Unconscious*, trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1990), 281.
2. Frieda Fordham, *An Introduction to Jung's Psychology* (London: Penguin Books, 1966), 21.
3. Carl G. Jung, "Archetypes of the Collective Unconscious," in *The Archetypes and the Collective Unconscious*, 3–4.
4. Carl G. Jung, "On the Nature of the Psyche," in *The Basic Writings of C. G. Jung*, trans. R.F.C. Hull (Princeton, NJ: Princeton University Press, 1990), 77–78.
5. Ibid., 77.
6. Jung, "Archetypes of the Collective Unconscious," 20–41.
7. Carl G. Jung, "Psychological Aspects of the Mother Archetype," in *The Archetypes and the Collective Unconscious*, 81.
8. Anne E. Carr, *Transforming Grace: Christian Tradition and Women's Experience* (San Francisco: Harper & Row, 1988), 189–92; Edward F. Edinger, *Ego and Archetype: Individuation and the Religious Function of the Psyche* (London: Penguin Books, 1972), 16–24.
9. Jung, "Psychological Aspects of the Mother Archetype," 82 (emphasis added).
10. William K. Everson, *Classics of the Horror Film* (New York: Carol Publishing Group, 1990), 192.
11. John McCarty, *The Modern Horror Film: 50 Contemporary Classics* (New York: Carol Publishing Group, 1990), 185.