

## СЕКЦІЯ 3. РОМАНСЬКІ, ГЕРМАНСЬКІ ТА ІНШІ МОВИ

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### **FEMALE PSYCHOLINGUISTIC ARCHETYPES IN MASS CULTURE FILMS (BASED ON THE CHARACTERS' HIERARCHY OF NEEDS)**

Ever since Jung put forward the idea of collective unconscious and repetitive images featuring different cultures and languages, defining them as archetypes, the hypothesis has found application in various fields. Jung supposed that it was manifestly not a question of inherited ideas, but of an inborn disposition to produce parallel thought-formations, or rather of identical psychic structures common to all people [2, p. 158]. The notion of typical characters in mass culture media has brought out several classifications of archetypes. The one considered in the paper is that by Schmidt [7], who distinguishes eight female archetypes: the Seductive Muse, the Maiden, the Mystic, the Matriarch, the Father's Daughter, the Amazon, the Nurturer and the Female Messiah. I correspond the classification with the hierarchy of human needs by Maslow and propose a typology of female psycholinguistic archetypes frequenting English-language mass culture films of XXI century.

The character's archetype defines the role of the heroine in the plot, her actions and (verbal) behavior. McAdams [5] distinguishes three layers of personality – 1) personal traits, 2) motivations, goals, values, 3) narratives, which come as the result of personal traits and motivations. Further psycholinguistic research comprises narrative, thematic, and content analyses of the female characters' turns in the films. Additionally, other

characters' referential speech reveals the investigated character's psycholinguistic image.

Maslow's classification of human needs [3] is traditionally represented in the form of a pyramid, which is a disadvantage when it comes to the application of this classification to motivations of fiction characters. Thus, the deficiency needs are considered here separately as physical needs, security needs, need for belonging and love, needs for esteem and self-esteem. These groups of needs are paramount while establishing the character's archetype, while their combination in a single group gives an overly simplified model, which does not permit to identify the psycholinguistic peculiarities of the character's speech. D'Souza & Gurin note that in practice, needs are experienced – satisfied or denied, obsessed over or ignored – in a dynamic way; the boundaries between the levels established by Maslow are porous and fluid, individuals often seek satisfaction on multiple levels simultaneously, pursue satisfaction at a higher level before lower level needs have been fully – or even partially – satisfied [1, p. 184].

The life goal for the Seductive Muse is to love and be loved back; thus, her narratives are those on love, sex, seduction, affection, relationship, belongingness, and beauty. The Maiden needs to have fun and discover the world around, which defines her narratives on having safety, protection, reassurance, stability, freedom, justice, fairness, and knowledge. The Mystic archetype looks for self-development, focusing on self-actualization, self-fulfillment, connection to the divine, elements, mysticism, knowledge, balance, and solitude. The Matriarch's motive is to rule, defining her narratives as those on order, (self-)esteem, achievement, independence, appreciation, respect, affection, belongingness, self-actualization, and self-fulfillment. The Father's Daughter needs to fit in with some group, thus referring to the themes of comfort, dependence, safety, protection, reassurance, stability, love, affection, belongingness, (self-)esteem, achievement, independence, and appreciation. The Amazon's function is to fight, which presupposes her concentration on truth, (self-)esteem, achievement, independence, appreciation, self-actualization, self-fulfillment, freedom, justice, and fairness. The Nurturer's goal is to take care of someone, which defines her narratives on providing food, comfort, safety, protection and reassurance, dependence, stability, love, and affection. The role of the Female Messiah is that of the teacher, she enlightens others and shows a way to the greater good. Her narratives are those of meaning, safety, protection, reassurance, stability, self-actualization, self-fulfillment, freedom, justice, fairness, knowledge, and balance.

Maslow indicates self-actualization as an ongoing process that involves dozens of little growth choices that entail risk and require courage. It is a difficult path to take and often puts characters at odds with surrounding people and norms. Maslow also defines that self-actualizing people are deeply committed in action to core values that look very similar to those put forward in all major religious traditions. These “being-values” are simple yet difficult to fully embody in the everyday challenges of life – for example, truth, justice, goodness, beauty, order, simplicity, and meaning or purposefulness [6, p. 742]. All the leading characters in a plot are self-actualizers, while the culmination for their character arch is a transcendence experience of some kind. Usually, the essence of the transcendence experience indicates the archetype.

Internal growth of each character goes through conscious or unconscious search for “something to admire, to sacrifice” oneself for, “to surrender to, to die for” [4, p. 42]. Having had a transcendence experience, each self-actualizing character discovers her personal system of beliefs, which she develops out of her own private revelations, myths and symbols, rituals and ceremonials, which may be of the profoundest meaning to her individually and yet completely idiosyncratic, i.e., of no meaning to anyone else [4]. These “meta-motivators” form the character’s archetype, define her psychological image and influence her linguistic patterns.

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