

THE MYTH OF THE VAMPIRE AND VAMPIRE REVENGE IN AMELIA HOLT ATWATER RHODES *IN THE FOREST OF THE NIGHT*

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Abstract: The aim of this article is to probe the myth of the vampire and its revenge in Amelia Holt Atwater Rhodes novel *In the Forest of the Night*. The purpose of this paper is to identify the myth and revenge in the novel *In the Forest of the Night*. It is the debut novel of American author Amelia Atwater Rhodes and was published in the year 1999. The study of the myth of the vampire and its revenge prevails in this novel. Carl Gustav Jung and Joseph Campbell introduced the main theoretical implement of myth. The characters in the novel are considered as vampires with the mythological perception. The transformation of the vampire myth plays a decisive role in this novel. The main objective of this paper is to endorse the myth of the vampire and its revenge for the blood in Atwater Rhodes novel *In the Forest of the Night*.

Keywords: Vampire, myth, revenge, blood, Jung.

Amelia Holt Atwater Rhodes is the author of fantasy young adult literature. Her debut novel is *In the Forest of the Night* and was published in the year 1999. Her novels highlight fusion of witch craft and vampirism. The key theme of this novel is Revenge. Atwater Rhodes initiates the novel with William Blake's verse the **Tyger**.

Tyger! Tyger! burning bright
In the Forest of the Night.
What immortal hand or eye
Could frame thy fearful symmetry? (5)

In this novel tiger is the essential character, termed as Tora. Rhodes commences Blake's poem "Tiger", to describe the presence of Tora as the prevalent cat in the all God's creatures. The appearance of the tiger 'Burning bright' mentions that tiger don't char, it has fiery orange fur and it refers to a benevolent of vigour or power that this tiger has. The mystery and the power of the creature scorches with some sort of inward force *In the Forest of the Night*. The immortal hand or eye signifies the sight and conception. Tiger has a much nuanced superiority. A dreadful allusion is the terror of tiger, but also indicates to the inspiring. The inspiring is an old conception of really big, powerful, mysterious stuff that petrifies because it's big, powerful, and mysterious. Symmetry is a traditional eminence of the celestial, as well as the essential factor of imaginative beauty. The novel allusions the individual mystery and it's the supremacy. All the characters in the novel are vampire. The protagonist Risika is the three hundred years old vampire. Risika has the vengeance

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on the antagonist Aubrey, because Risika's brother was killed by Aubrey. The mythological events that were presented in this novel are Risika kills Aubrey by transforming her creature as a tiger and force to take revenge.

Vampire as an uncanny creature of a hateful environment pretends to strive for sustenance or hurt by slurping the blood of slumbering persons, a fellow or female aberrantly gifted with identical behaviours. Vampires are not mutual like human beings but they have astonishing immoral nature to live in this world the vampires need required nourishment for growth, so the vampires guzzle the blood from human beings to endure specifically through the night time. "Myth is the first and foremost psychic phenomena that reveal the Nature of the soul." (6)

According to Claude Levi Strauss and Edmund Leach positions that myth is an erroneous history a tier about the previous we recognize to be untrue or it is a creation of a spiritual mystery, in which circumstance it is delightfully exact for those who have faith in but a fairy tale for individuals who do not. The chief typescripts in myth are normally special humans, outrageous living being, or downright deities, outstanding for their physical handicaps, irregularities and moral offenses or on event, amazing physical beauty. Rene Girard's views on myth, he states that myth are not particular accounts of chronological events are in fact biased symbols of these events. The existence of monsters and other unique creatures authorizes that myth deals in intemperance, extravagances in agreement with the opposition which befall through any disaster specifically through a sacrificial one. Girard argues that "the monstrous or extraordinary nature of the mythical hero is generally perceived as being the final proof of the absolutely fictitious and imaginary character of mythology."(65). J. Gordon Melton, in his vampire book: *The Encyclopaedia of the undead*, mentions the vampirism creatures among Babylon's, Romans, Mayans, Aztecs, and Asian civilizations, the vampire was a monster, a bad omen or a blood sucker. Allegory is the expressions that are contrived with images and it one bob up in Atwater Rhodes novel *In the Forest of the Night*.

Myth is archetypally an old-fashioned horrified story of mysterious writing and standard or widespread implication it is associated in a certain community and it is habitually related through a ritualistic manner, it expresses the turns of unbelievable existences such as Spirits, demigods, supermen, emotional state or ghosts, it is fixed distinct in historical time or in the mystical creation, otherwise may perhaps pact with arrivals then leavings amidst uncanny world as well as the domain of humanoid history, the formidable creatures stay illusory in anthropomorphic comportments, even though their supremacies exist superfluous than mortal and regularly the section is not true-to-life nevertheless consumes the ruptured disorganized lucidity of nightmares (29).

The theory of the myth is related with the fictional personality in this novel that are designed with her sturdy existence in the creation, her hidden presence, absence in the internal of the novel and her arrival to the illustrious world in the end subsidises vastly to it. The myth of the vampire is mirrored in the story *In the forest night*. The conjectural attitude discusses the five simple notions useful to the collective unconscious, myth, archetype, image and symbol. Jung deals with myth, archetypes and the collective and used to confer the resilient construction among Victorian times and the Gothic genre. Jung's theories either, which so greatly accentuate the emotional erections of the thinker as the origins as well as the decisive position point of myth and religion. Joseph Campbell alleged the mystical ground of being the ultimate reference point of all myths and rituals. The ideas about both the functions and origins of myth are drastically unlike from Campbell and Jung. The origins of myth are apprehensive, Segal claims that Campbell and Jung are dissimilar because the latter wrote about inner structures that are entirely inherent the concept of the archetype, although Campbell wrote about psychological structures that are open to stamping by the environment. The roles of myth are fretful; Segal claims that Jung would have seen the four functions of mythology that Campbell often stated as an entire skewed to his own.

Jung and Campbell support a mutual view of myth. Jung and Campbell detained different views of myth, and Campbell observed himself as a unique theorist slightly that a disciple of Jung's. "For example Jung infers myth almost absolutely psychologically. By distinction Campbell takes myth metaphysically as well: myth rises to the creation as well as unconscious" (4). Myths initially come from the entity's own dream awareness, within each person there is what Jung called a collective unconscious. We are not only characters with our unconscious purposes linked to an exact social environment. We are also evocative of the species *Homo sapiens*. We infiltrate to this nearby receiving in trace with dreams, fantasies and traditional myth; by using dynamic imagination." (5). Jung does not mean that a prototype is race memory. It is the archetype as such that is genetic not the typical image. This situation does not have to be understood as weird art at all. Saying that archetype as such is the result of execution is just as sensibly appropriate as saying that the natures are the outcome of evolution. What human beings receive are not the exact images, opinions and state of mind that our forefront accepts once had what we get is the latent to have like thoughts and feelings and to display related behaviour.

Campbell's declaration that myth isn't just a collection of illogical, intuitive reports that can be rebutted by modern science: on the different, mythological symbols represent metaphysical perceptions that have as their implication a plane of location that transcends all types of acquaintance and alleged. Vampire is a word originated from Slavonic. Vampire is unnatural being of malicious nature and it is the creative and typical arrangement of the belief, a restored dead body,

made-up to seek nourishment or do hurt by imbibing the blood of sleeping persons; a man or woman peculiarly artistic with like habits. The act and the nature of the vampire, it is a double leaved trap-door, departing by means of springtides, used in theatres to effect a sudden vanishing from the stage. It is one or other of several bats, predominantly South American, known or usually believed to be blood suckers. It is a creature of evil and repugnant attractiveness, particularly one who kills cruelly upon others; a dreadful and harsh exaction. Pegge Anonym says that the explanations we have of the vampires of Hungary are most farfetched. They are blood suckers that arise out of their graves to bane the living. These vampires are imaginary to be the physiques of departed persons, vigorous by evil spirits, which come out of the graves, in the night time, suck the blood of many of the living, and thereby rescind them. It is the evil by intake some of the earth out of the vampire grave. Encycl. Brit, says the vampires or ternate bat with huge canine teeth call it vampire, because it sucks the blood of men and other animals when asleep. The vampires are astonishing for the varied nature of their food. It is the benevolent of devil fish. In 1867 Chronicle positions that the massive of the Cephaloptera is simply a monstrous Ray; and though sea-devil and vampire are allocated to it as trifling names, it is in no way arduous save from its massive asset and bulk. It is used in halls to affect a quick withdrawal from the juncture.

In the Forest of the Night novel is a mystery suspense novel that is unreal novel, with mainly about characters. In these furtive novels the characters and the environments provoked by those characters effort the story advancing and not vice versa. Characters do not exist to be set fragments in an artificial drama whose value is finally discovered in a single unclear clue or a gotcha ending whose only resolution is wonder rather than aggravation of thought. Mystery confusion novels that are real novels end where they activate with a scrutiny of the human heart in conflict, in despair, in peace, in anguish, in love, in happiness, in fear. The persistence of this artefact is to evaluate the use of the vampire myth, frequent mythical images and archetypal patters in his pains to communicate his vision of life. Mystifications are a creative form which is used to mention to a surprising diversity of themes. The use of the mythological motifs and archetypes in the literary works of the period is not recognised as an arrival to the primitive mythology, since what is in the fore front is the inner world of the present man. Mythical motifs and epitomes are a means of revealing the specific psychology it has to put new implications on fabled archetypes; since they have been as the yields of the unconscious. The inner world of vampire has originated its expression in mythical archetypes.

An archetype is an allegorical symbol, which is sincerely ingrained in the unconscious, extra largely based on substance of universal nature than a normal literary symbol, and is more normally dramatic of the fundamental in man and nature. Amelia Atwater Rhodes mythical motifs and archetypes are the main core of her novel. Her profound curiosity in the cataleptic in the creation of a work of

art is revealing of his pre living with the roots of mankind and the universal truths concerning mankind. Atwater Rhodes' novel *In the Forest of the Night* has explored revenge as the main motif. It is a novel used as a mythology of pure fantasy. In the dainty of Jungian archetypal criticism, the centre will be typically on nature, earth, mother, child, hero archetypes; character archetypes such as shadow, anima, animus, persona and self and universal archetypes such as good, evil, love and friendship. Debra A. Moddelmog, central myth is a difficult as important modernism and postmodernism or at times, the change between the democrat and the antiroyalist parties. The term myth is not a word with a fixed meaning. William Righter, like some other critics, distributes with it altogether by pronouncing that he will recklessness the futile effort to capture the intangible essence of myth and will instead examine the diversity of uses to which modern writers have put it. Myths are not mere stories, but the story of humankind. According to Guerin, Myths are simply original fictions, deceptions based upon deceitful reasoning, should be accepted. Paralleling myths with misconception or unfamiliarity is to be cast aside. It should be seen as certain kind of nonfiction level about immortals or tales told mainly for entertainment.

According to the evidence of many myths, the intergalactic man is not only the creation but also the last goal of all life of the full of creation. All cereal nature means wheat all treasure nature means gold, all generation means man says the medieval sage Meister Eckhart. And if one expressions at this from an emotional stance, it is surely so. The whole inner psychic authenticity of each specific is ultimately concerned with toward this archetypal symbol of the self. In real terms this means that the presence of human beings will never be acceptably explained in terms of lonely dispositions or purposive mechanism such as hunger, power, sex, survival, perpetuation of the species, and so on. That is man's key purpose is not to eat, drink etc. but to be human. Beyond these efforts, our inner cognitive truth serves to clear a living mystery that can be expressed only by a symbol and for its expression the unconscious often indicates the potent image of the celestial man (215). Plato says myths are not true, but he sees them as an crucial vehicle for salvation, a kind of religious or magic charm: It is well well-intentioned consecutively the risk that these things over and over to him like a magic appeal, even as I at this moment and for a long time past have been sketch out this myth. He proposed a metaphysical and figurative approach to popular myths. Aristotle used mythos for the procedure of the events, demonstrating an association of words and incidents, narrative or plot of a work of fiction; Mythos was the first belief and soul of the tragic art. Myth and ritual are also seen as the practicalities of all ethnic forms. Myth and ritual denote different instants of the same essential cultural problem.

The essential symbols or primitive images are archetypes as well-defined by Jung: The collective unconscious states itself through archetypes. These myth forming structural elements are ever present in the collective unconscious. The

primordial image, or archetype is a figure, be it daemon, a human being, or a process that repetitively recurs in the course of history and appears where ever original fantasy is liberally expressed. Then we examine these images more closely. We find that they give form to countless typical experiences of our ancestors. They are so to speak, the psychic residues of innumerable experiences of the same type. They present a picture of psychic life in the average, divided up and projected into the manifold figures of the mythological pantheon. Jung defines archetypes as structural elements of the collective unconscious psyche that give rise to myth. Archetypes seem to be a kind of structure of the primary images of unconscious collective fantasies. They are also categories of symbolic thought that organize the representations that individuals receive from the outside. Myths are the original disclosures of the preconscious psyche, involuntary statements about unconscious psychic happenings. Myths are the means by which archetypes, essentially unconscious forms, become manifest and articulate to the conscious mind. Myths are mere allegories of phenomenal events; they do not derive from external forces. In the archetypes and collective unconscious Jung states that although it seems as if the whole of our unconscious psychic life could be ascribed to the anima, she is yet only one archetype among many. Therefore, she is not characteristic of the unconscious in its entirety. She is only one of its two aspects. It is a feminine design in the male psyche. Anima is the opposite side of the man's psyche, which he carries in both his personal and collective unconscious. Jung sees it as the soul which is the living thing in man that which lives of itself and causes life.

Every man carries within himself an eternal image of woman, not the image of this or that definite woman, but rather a definite feminine image. This image is fundamentally an unconscious, hereditary factor of primordial origin and is engrave in the living system of man, an archetype of all the experiences with feminine beings in the age long ancestry of man, a deposit, as it were of all the impressions made by the symbolic structures from myths, legends, and fairy tales are subjected to comparison with similar structures in literary works. The mysterious and often savage unconscious of human nature becomes a major subject for Atwater Rhodes and with it comes a revitalised notion of the truth of the Greek myth. The vampire character, understanding of the unconscious, her intense commitment to life and individuality are central to her art in which unity of expression is attained by the mythic symbols which are expressive of elemental universal forces. Through myth and mythic symbols, Amelia Atwater Rhodes penetrates through the vampire character Risika the immortal world of human nature. Even if there were no women it would be possible at any time to deduce from this unconscious image how a woman must be constituted physically. The same is true of the woman that is she also possesses an innate image of man.

The function of the anima is to link the ego to the individual's inner world, or the unconscious, and to mediate between ego and unconscious. The persona is

the opposite of the anima. The dominant function of the persona is to mediate the ego with the external world or the environment. The persona is the person's mask, which is shown to the world. It is the social personality the persona sometimes masks the true personality. Thus the mythological criticism focuses on images, symbols, characters, plots, events and themes that continually recur in works of literature. *In the Forest of the Night* is the novel set in Concord, Massachusetts. The protagonist Risika enters into the town by relinquish her human form into the hawk after that Risika moves into her bedroom looks herself in the mirror and saw her hair been old gold colour and eyes became black, and now she was dressed with black jeans and black T- shirt because of her mood today. Black is the colour symbolizes and it was associated with power, elegance, formality, death, evil and mystery. It was the mysterious colour associated with fear and the unknown. It has a negative connotation that is Risika has revenge to kill the powerful vampire Aubrey.

The nature of the vampire myths are not in order. "The vampire myths are so confused that it is easy to see they were created by mortals. Some myths are true: my reflection is faint and older ones in my line have no reflection at all. As for the other myths, there is little truth and many lies." (9) Protagonist says about herself in the novels, that she was born in the year 1684 and named as Rachel Weatere, more than three hundred years ago, one who named as Risika after her transformation from human form to vampire. The revenge and myth in the novel *In the Forest of the Night* the narrator Risika divulges her past that taken place in the year 1701 and in the present she is the vampire penetrating Aubrey to mouthful his blood by using her fangs. "Tell a preacher what I see? Tell him that I can look into people's minds and that I can..." (11) The fable that existing in the verdict is Risika's brother Alexander hears the people's thoughts and gifted to resistor things as well as fire but Risika did not recognize this supernatural ability of her brother Alexander. Myth is the things that are conveyed through images, symbols, themes, ideas, character, and plot. According to Carl Jung allegorical characters that archetypes are inherent in within the collective unconscious of people, the domain over in these elements are developed as collective unconscious. The predator myth has an impressive genealogy and an almost incomparable solidity.

Myths cannot distinct from certainty and it is accompanying with religion, traditional and cultural believes. Allegory has a significant starring role in giving beliefs to the story. Mythological story is not an artefact of author's imaginary it is based on realistic source. Symbol is "the best possible expression for an unconscious content whose nature can only be guessed, because it is still unknown" (6). Symbol is not the entity indicates, but a manifestation of it that hinge on feelings, states of attention and moods. "Images are interrelated to procedure; they prompt and form figures of our unconsciousness. However, Jung distinguishes that once more consciousness shows an imperative role here because there is no image without a conscious process". (13) The play *In the Forest of the Night* verves about the past

and the current life of the protagonist Risika. "I am not Rachel, and I can never be Rachel again, I think Rachel is dead."(37) Risika remained innate to the forename as Rachel Weatere popular in the year 1684 and at present she is a vampire as the name Risika and she contemplates about incident in the year 1701 and she was changed as a vampire by another vampire Ather and Aubrey. Risika decided to take retaliation on Aubrey because Aubrey kills Risika's brother Alexander and also her tiger Tora.

Risika seeking a diversion, into New York city and she herself bring the ability of her kind to change to pure energy, pure ether, and she takes a travel to Ambrosia. Ambrosia, one of the city's many vampire clubs. Then she moved into the city through the scarred wooden door that leads to Ambrosia. It is the place of vampire club. The club is small and looks like any café, only single candle in the corner gives. Risika can see only the dim light; in that place human will be blind in the city of Ambrosia. Risika will damn Aubrey by challenging him in Ambrosia that she will destroy Aubrey tonight.

"Tell him I hunt where I wish, I say to the human. And I will kill Any other servants of his who approach me" (37)

Risika return to her home at dawn and find one of Aubrey servants in her yard and she can't tolerate that other vampire and their servants in her territory. She changed her form to human and asked servant vampire that Aubrey said to warn you Risika. Risika approached the person and send a message and challenge through the vampire that she will kill Aubrey tonight. Like a vampire hunter, Risika waiting to hunt Aubrey. Risika can sense the feeling of the Aubrey and she identifies Aubrey the only vampire prefers using a knife and he uses his mind skilfully for that she scared for him because Alexander blood was sinking from his hand and Aubrey laughed by slaughter her brother. "Where are you, Aubrey? I ask him with my mind. Why you hide from me."(65) Risika seeking for Aubrey to kill, but she can find only the aura of Aubrey not him and she asked through her mind to Aubrey and she hears his laughing, taunting voice in her head. She changes her shape to a golden hawk that flies from that room in her animal rage lands inside the tiger's cage at the zoo.

Love is the strongest emotion, any creature can feel except for hate, but hate can't hurt you. Love, and trust and friendship and all the other emotions humans value so much, are the only emotions humans value so much, are the only emotions that bring pain. Only love can break a heart into so many pieces. Risika loves Tora and Alexander but Aubrey gives love injury to her. Prey to their death that Risika decided is Aubrey. Risika finds that Aubrey's power beating against her shield that Aubrey is reading Risika's mind and Risika pushes away from her and she finds that his power has attached itself to her aura and controls her mind keep moving with the control of Aubrey. Risika fighting against her mind, she pushed away and

long enough to change to hawk it is impossible, Risika realizes that Aubrey's mind is stronger than her mind, she has a confident that she can win Aubrey. Suddenly Aubrey disappears for a moment and appeared and at that time his knife is near to Risika's throat. "I told you long ago that you cannot win against me Risika." (95). But Risika pushed Aubrey by breaking his wrist and makes the knife to fall down to the ground. Aubrey has retrieved his knife. Risika shifts into another form she knows inside and out one with the strength to fight. She chooses Bengal Tiger is the largest feline on earth. Risika wontedly choose tiger because Aubrey does not know to read the mind of a tiger, the pure animal instinct and cannot find a hold. She slashes him by scoring his chest and makes the wounds.

The myth untaken in this to eradicate Aubrey Risika as a vampire transmuted her nature into another form the feline family the Bengal Tiger, so her fangs, colour, fur, nails, eyes are be similar to as Tiger. Treacherous vampire Aubrey has some different quality as Alexander; he knows to capture another peoples mind easily. For this quality only Risika changed her nature as Tiger because he can't read or capture the Tigre's mind. So Risika without difficulty she can suck the blood of Aubrey by expending her tusks.

I paid a high price long ago for this life. I do not want it to end yet, he tells me with his mind. I offer you my blood in return for the blood I have spilled (97)

Risika's games works and she achieved for what she came after three hundred years as a vampire. She returns to human form and lean forward. Her teeth pierce skin and the blood flows. Vampire blood is far stronger than human blood. Risika tastes Aubrey blood like white wine. "Remember this day, Aubrey. The wound you dealt long ago has returned to you. I will be satisfied with your blood, though it doesn't begin to replace the lives of Alexander and Tora. Now get out." (98). Risika remembers Aubrey that this is a wound returns to you that you made or long ago, to replace my lovely brother and my pet Tora. Eventually Risika savoured Aubrey blood as white wine and make Aubrey to recollect the day, the helical give out long ago that has reverted to Aubrey and Risika was pleased by his blood even though she is not entirely gratified because this blood cannot bring her beloved animal Tora and also her charming brother Alexander. "From a curse to a gift, I think. Does he still consider himself damned?"(103). "I am one of them but I am also Rachel I am Risika." (104). The myth is about Risika's revenge against Aubrey with her transformation as a Bengal Tiger. The vampire makes the immortal influence or sense and it spurs the structure of the dreadful symmetry.

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