

ASEBL JOURNAL

Good Books

Far From the Madding Crowd,
Thomas Hardy

Dr. Jekyll and Mr. Hyde, R.L.
Stevenson

The Secret Sharer, Joseph Con-
rad

The Politics of Experience, R.D.
Laing

Ship of Fools, K.A. Porter

The Grapes of Wrath, John
Steinbeck

*God Bless You, Mr. Rosewater &
Slaughterhouse Five*, Kurt Von-
negut

New Book

*Common Boundary: Stories of
Immigration* (Editions Biblio-
tekos 2010)

Good Quote

“Self-love, my liege, is not so
vile a sin as self-neglecting.”
Shakespeare, *Henry V*

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“The Reality of a Blurred Dream: The Developing Conscience and Progression of the Emerging “Self” in the works of Hardy, Stevenson and Conrad.”

By Kristen Morale

“The normal symbols of our desires and fears become converted into their opposites; for it is then no longer life but death that is the challenge. The shining sphere must submit to descend and disappear into the night-
w o m b o f t h e
grave” (Campbell 12). An essential facet of one’s journey is defined by the adventure taken to discover a force so underlying within the human psyche, that it must almost result in a form of disembodiment; a force that, though necessary for gradual maturation, is not yet given suitable chance to rise beyond the realm in which it is temporarily bound. The individual’s quest is one constituting the psychological depth of discovery, and thus no

longer singularly concerns the rise of once latent qualities of strength and fortitude within a character’s Self, when one is invoked by a greater power to seek his destiny from afar. As Joseph Campbell states in *The Hero With A Thousand Faces*, the significance of one’s “ascension” to this plateau of greater understanding rests in his decision ultimately to crucify a portion of his being and compel the incomplete and uncertain aspects of the ego into an area of somewhat physical consciousness. Campbell implies that the process of achieving a sense of completeness is fundamentally experimental; since this is so, a hero must ultimately accept the weakening of body and soul, the presence of a shadow which

releases the mind from the microcosm of its own existence. A person must inevitably falter until the shadow transforms into a physical manifestation of the soul, a projection that becomes the epitome, and final aspect, of a hero’s seemingly endless journey.

The journey of a hero encompasses not simply those qualities which allow for maturation within the developing Self, yet also the concealed influences of a character not acknowledged before. The individual ego cannot be entirely accountable for this development to occur, and thus requires assistance from another who is recognized as separate from the hero. He is not yet responsible for the commencement of his own journey, and must

“PERSONAL RESPONSIBILITY IN MODERN LITERATURE”

BY RACHEL MCCOPPIN

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The twentieth-century is frequently represented as a period of alienation, disillusionment, and spiritual aridity; America witnessed two world wars, the Depression, the

Cold War, McCarthyism, the Civil Rights Movement, the Women’s Movement, assassinations, the Holocaust, the Atomic Bomb, and Vietnam. American Modernism

marked the beginning of America’s change from innocence to disillusionment. The war led to a general feeling of nothingness; it led to a questioning of all that American

thereby allow the ego temporary rest, as an illuminated sun is urged to descend and succumb to the night so as it may discover what remains absent from the developing psyche and thus achieve a balance that is crucial to his furtherance. For example, the young knight Gawain, in *Sir Gawain and the Green Knight*, is physically called to recognize the existent yet presently indefinable aspects of the hero within. In a similar fashion, Boldwood's character in *Far From the Madding Crowd* is seen as this presence that consistently interferes (or perhaps assists) with Bathsheba's decline, an unfortunate fall due to this inability to banish from the Self the emotional fragility of her mind and recognized weakness of the soul. Based upon circumstance, the "physical" aspects of the hero's quest remain essential as the causes of an uncertain affect; exemplified by the instance of Dr. Jekyll in *The Strange Case of Dr. Jekyll and Mr. Hyde*, this man's choice to alter his features with the assistance of a potion is both essential yet unfortunately condemning. The realness of something formerly hidden allows an individual to experiment with the possibilities presented by this *chance* to change. In "The Coincidentia Oppositorum and Images of the Shadow," authors Woods and Harmon explain Jung's interpretation of these latent qualities as existent in all beings, as "...anything that remains in the unconscious is incorrigible; psychological corrections can be made only in consciousness... otherwise nothing changes" (182). Therefore, a person's soul hardly becomes an exception in the discovery of an underlying will, this driving force that compels the emerging unconscious into a world in which it was never truthfully acknowledged.

In *Far from the Madding Crowd*, author Thomas Hardy supplies this example of the eventual degradation of both body and soul through the portrayal of William Boldwood. From the very beginning, this character is excluded from formal introductions by his immediate identification as the 'black sheep', a sense of dislocation apparent in the distance from which he stares. This image is not necessarily tainted by the hardships which constitute his life, but viewed more so with a sympathetic eye, an unfortunate picture of the unkind fate bestowed upon him; his character embodies the inability to detach from the confines of a false belief in love, a gradual desire for one which comes to mentally isolate Boldwood from the favor of others. As she ponders her visceral yet still unexplained reaction to Boldwood's character, Bathsheba Everdene also muses over the circumstance of this unusual inclination to show interest in the gazing of a man; she considers that, "As with persons playing whist for love, the *consciousness* of a certain immunity under *any* circumstances from that worst possible ultimate, the having to pay, makes them unduly speculative" (Hardy 82). Bathsheba's somewhat unconscious acknowledgement of Boldwood's desire to 'absorb' the consistency of her being, to communicate without the necessity of possibly corruptive speech, is counteracted by her refusal to comply with man's natural desire to show admiration of a female's beauty. Furthermore, her ability to possess a certain degree of autonomy as a female farmer, and apparent sense of Self, is hardly equivalent to the situation presented Boldwood, whose acceptance of life and desire for nothing greater creates a sort of precariousness about his character. "If an emotion possessed him at all, it ruled him; a feeling not mastering him was entirely latent...He had no light and careless touches in his constitution, either for good or for evil" (Hardy 107). His character is clearly undefined by being allowed, through obscured emotions, to direct itself a direction compelled by circumstance; thus, if Boldwood's ego is already undeveloped in forming an individual sense of the Self, the possibility of separating these two distinct aspects (assuming there is enough of the original to divide) of his soul must be questioned.

Bathsheba's initial interpretation of Boldwood's immovable stance, upon the land from which the two rather impassively view the other, is one of a 'dignified and valuable' man and an individual whose physical appearance, as viewed by afar, may safely be characterized as admirable (87). He is one whose common yet evident sense of pleasure is steadied, a type of balance shown by a composed being, by simply existing without the necessity of extravagance, portrayed emotions of excitement, or even love. Yet, this version of a moderated being, a weakened Self restricted from experiencing underlying desires and therefore the absence of any kind of self-initiated action to satisfy them, is a result of how meekly he esteems the capabilities of his person. Due to his supposed yet failed relationships that have sharply discouraged his spirit, Boldwood judges women as "creatures" apart from his male character, a physical appearance, yet more so the rather superficial one he attributes as belonging to the female; ironically, the single way in which he compares women to his own character, in addition to how others perceive him (such as the view held by Bathsheba), is entirely inaccurate. This idea of the ego, constrained by feelings of personal feebleness, has been

extended to others that have not the reason or will to insist on discovery of this self; such a person is Sir Gawain and the soulful potential he holds yet cannot use for reasons of worthlessness, disguised by his regality and position as a member of King Arthur's court. Once again comparing the concept of the physical with that of concealed emotional restraints, this barrier presented Boldwood is especially apparent when juxtaposed to Frank Troy, a man whose egotism is the aspect so prevalent in his personality, and whose pride is overwhelmingly detrimental to an end that Fate chooses to bestow upon him.

Troy's character is viewed initially (as portrayed by his disrespect for those less nonchalant about consequences and indifferent towards feeling as himself) as one that accepts the concept of morality as extant only within the mind, an expectation created by those to limit the blithe forces nature of the soul and freedom of the individual will. As described in the narrative, Hardy states how "...but being fully conscious that what sober people missed he enjoyed, his capacity, though really less, seemed greater than theirs... [his] comprehension became engaged with trivialities whilst waiting for the will to direct it..." (Hardy 150). Troy, although without much money, hereby relies upon his character, the dazzling personality that he believes himself possessor of, to attract that which physical wealth cannot necessarily lure - perhaps the love of a woman. If this conceit is not entirely conspicuous (as shown when Fanny's absence forces Troy to stand within the church on his wedding day, mortified, amongst the murmur of curious townspeople, when her absence is supposedly accidental), his pride is temporarily threatened. In another instance, gallantry is shown by his ability to simultaneously bring about and guard the smitten Bathsheba from the danger of his sword, a particular representation of human Fate; yet, the ease in which he revokes power of mind away from her person almost portrays love as a chess player moves a pawn. He is intent on victory and gradual empowerment, and thus identifies love as somewhat trivial, indeed. Yet, this man's reliance upon such "charm", in addition to this way he is immediately compelled by an uncoordinated mind, already presents the clear sense of pride in which he perpetually indulges himself.

Once more, Hardy's choice to acquaint to a reader the story of two characters now molds a relationship that is formed by the initial physical aspect noticed of the other's being. This characteristic generates an emotional component that attaches itself to one's perspective of that person; the epitome of Troy's meeting with Bathsheba, and thereby the reason for which she feels that love has overtaken her soul against the apparentness of his conceit, is his focus upon this once again deceitful aspect of appearance. Troy notices this physical beauty of the female character, instead of shying away from it. Yet, although Troy's ego seems to surpass that of Boldwood's as dominant and more freely associated with repetitive change, it is both the relentless and self defining pride he cannot surrender and this inability to see beyond the hubristic quality of the soul, even if temporarily occurring. Campbell states that "The inflated ego of the [tyrant] is a curse to himself and his world - no matter how his affairs seem to prosper. Self-terrorized, [ready] to battle back the aggressions of his environment which are the reflections of uncontrollable impulses to acquisition within himself, he is the giant of self achieved independence" (Campbell 15).

In Hardy's novel, there are instances in which certain characters are allowed temporarily to push aside individual qualms and begin to almost unconsciously desire to take part in the creation of an end, an influence upon one's actions that may be somewhat detrimental to his or her character; the actions of a group that may be identified by its familial type connections, to further assist and invoke the emerging hero. Due to the undetermined path Boldwood's potential yet suppressed Self may follow, he may be viewed as a child, not merely for his indecisiveness and naiveté, but also because of his willingness to love Bathsheba and satisfy his intense need for her, without greater proof of her affections. His cries for her are, at times, heard yet not answered in a desirable manner, yet he remains insistent in his attempts to be loved and, although somewhat hidden within his soul, anticipates the *chance* to receive love in return. Yet, his desire for satisfaction of the soul resembles the passion in which the child, to gradually become a hero, must somewhat desert this idea of being loved; for example, Sir Percy Blakeney, in Baroness Orczy's *The Scarlet Pimpernel*, must abandon the love of Marguerite (whether for intentional reasons or not) to become the hero, and perhaps even to redeem this image of his mother lost by a crazed mind. Meanwhile, Sir Gawain portrays his oath to those words written on the pentangle by leaving Lady Bertilak behind for the sake of his family, the Round Table, while Shylock in Shakespeare's *Merchant of Venice* abandons the familial love for his daughter to offer greater concern for his fading chance of financial wealth. When arranging such plans of marriage to

Bathsheba, Boldwood is keen, and focusing on the significance of his words, when he explains the presented ring as "...simply a pledge – no sentiment, the seal of a practical compact. Be gracious and give up a little to me, when I would give up my life for you!" (Hardy 338). This concept of lost love may be found between man and woman, male and female; yet, this familial aspect is still seen through the growing relationship between Boldwood and Gabriel, specifically when both prepare for the gathering to be held in Boldwood's home.

Gabriel can undoubtedly be viewed as a type of father figure to this man, warning the anxious character to remain aware of the grave yet likely possibility of Bathsheba's rejection of his marriage arrangement. His character, instead of removing the damage done by another's careless hand (e.g. Bathsheba's choice to take Fanny's body for burial preparations), he guides this man through a reality that is not in his favor, a truth that rejects this small force that is driven by instinct to supplant the position of Bathsheba's absent husband. Oak warns "Pray don't speak of it, Sir, we don't know what may happen. So many upsets may befall 'ee...and I would advise you – not to be too sure" (Hardy 329). His protective words serve as those of caution against this child, whose newfound ability of possession over those with the power of choice (equivalent to that which he was formerly given) is at its greatest. It is also noticed that Gabriel does indeed caution against the belief in certainty as, according to Campbell, the "hero" figure has only begun development of the Self during his childhood stage and thereby cannot yet overcome the boundaries implemented against him. In addition to this, Gabriel's image as one that nurtures (whether it is desired for Boldwood to finally gain possession of his own life, or his eventual animalistic side should become apparent) is the opposite of what Campbell considers an accurate image of both father and mother, one that is not meant to support the furtherance of the son's ego (131). Therefore, in the case of the female, Boldwood's fractured sense of love for Bathsheba may consider her character as the final piece of this trinity: the mother. Both tell Boldwood to evade succumbing to feelings of love for this woman, and must then support the idea that both do not wish for the soul to become animalistic and thus never witness whether or not there are, indeed, underlying feelings of hate within his character that lead to recognition of a possible shadow. The hero is not created from his ability to love, yet maturation and love of the *Self* is important; either of which he seems to have none of, since he willingly accepts Bathsheba in such a battered condition, in fundamentally any wearied form of life and with jaded soul. Campbell writes that "The conclusion of the childhood cycle is the return of the hero, when his true character is revealed. It amounts to an emergence of powers hitherto exuded from human life. This theme of crucifixion – resurrection can be illustrated either on the body of the hero himself, or in his effects upon the world" (Campbell 329). Therefore, in the pivotal scene of Troy's execution, Boldwood ultimately chooses to act on his own accord and progresses onward from the hidden fear and misunderstanding of a child.

Boldwood becomes the anti-hero at the epitome of *Far from the Madding Crowd*, a character's attempts at freedom seen as a violent act against one seeking forceful redemption from an estranged wife. This scene provides a great sense of relief to the reader, as one of the characters within the novel, through irrational and immediate action, at last allows for something definitive to occur, furthers this opportunity for change that has been stagnant for so long a time before. "He had turned quickly, taken one of the guns, cocked it, and at once discharged it at Troy...then [Troy's] muscles relaxed, and he lay still" (Hardy 341). In a realistic sense, Troy's death is one of a villainous figure, or one that perhaps is in the way of Fate's punishing hand. Unlike Boldwood, he must inevitably perish by death. Throughout the novel, the instance when Troy is viewed with sympathy due to his feelings of sorrow and regret for the destruction of Fanny Robin is one that produces a sympathetic aura to his skewed attempts at redemption. This is noticed in his future unsuccessful efforts to bury the flowers in the earth near her grave, an element as natural and purging as water not allowing some sort of respite. Yet, this brief instance allows one witness to his character's potential change, a possibility only to be oppressed once more within the last few moments of his life, when he proves his survival and thus dominantly beckons that Bathsheba come with him at the end of Boldwood's party: his rightful possession. In this moment, Troy can no longer seek this escape from such a rigid ego, not allowing it the chance to expand and is thereby presented with the wrath of Fate, of Boldwood, against the Fate once represented by Troy's character. This demonstrates that even a concept so grand as Fate may possess a type of duality, and thus questions whether a mortal life is governed by fortuitous circumstance or

allows for one to control, or even the possibility to usurp, this power of authority over the afflicted soul. Boldwood soon becomes this afflicter, a martyred figure whose decision to murder Troy exemplifies the impetuosity of an oppressed soul in order to not only free the Self, yet almost unconsciously to provide chance for Bathsheba to remove the unfavorable impression of her husband upon her mind.

Boldwood's actions provide the first instance, whether regarding past characters of Chauvelin, Portia and Sir Gawain, when the gradual hero must surrender a portion of the self, whether violently or not, to further the psychological aspect of his character. He does follow the path of a hero, as he begins as an undeveloped child, tempted by a sort of "temptress", and thus comes to break away from the confines of the mind. His example is one of an almost physical separation of good and evil, a division of the Self that becomes apparent in this final action of violence, and the consequence that soon follows. In that moment, Boldwood's inner Self, this feral stranger-like component (compared to the constrained character which so defined his person) becomes the dominant personality, the enlivened rage of an un-lived existence emerging from the depths. Yet, Boldwood's semi-transformation into a unrecognizable being can signify two different outcomes; the first, Troy is the opposite of the characteristic Boldwood, and thus by killing him destroys all chance of anyone else acting in such a feral way, to instead be tormented and starved of existence like the latter. Yet, by allowing this animalistic side to emerge he is meanwhile imitating Troy's character, and must therefore lock himself up as he would an animal, wishing for his Self to remain "good" or stable long enough to be engaged. Fundamentally, Boldwood does save the hero from himself, the unknowable *from corrupting the familiar too quickly*. Yet, it is strange as to why he decides to murder Troy: is his reasoning for anger, possession, or perhaps due to the newfound love he gained for his own influence upon others, yet specifically upon himself. In *Sir Gawain and the Green Knight*, *The Merchant of Venice* and *The Scarlet Pimpernel*, both male and female characters experience physical changes which are based on the changing of clothing or identity in terms of appearance. The significance between the tangible and emotional becomes most prevalent in the novel, *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson, and short story, "The Secret Sharer" by Joseph Conrad, both of which speak of the name for this opposing Self: the shadow.

The ego continues to develop and expand for further psychological growth and possibility, while the unrevealed hero of the story still holds limited views of his character; for example, Dr. Jekyll refers to himself as an aging man whose features were becoming increasingly worrisome, while the nameless captain disregards the circumstances by which he has complied to steer the ship but feels are too insignificant or irksome to name. Therefore, this sense of Self still limits the character in its inability to understand; yet, the significant change occurs because of self initiation, a search or quest that seeks, whether acknowledged or not, the answer to a sense of isolation and incompleteness of the human soul. As shown by Boldwood, the human being is allowed authority over the discovery of this missing piece, yet not necessarily when or how this process will be brought about. The concept of the shadow is viewed as an individual's opposite; this arises if the person has either this restricted view of the Self (e.g. worthlessness), or as Robin Robertson states, when someone is unable to "...admit that [they] have forbidden desires – such as sexual desires unconnected with love – they block any awareness of such desires from consciousness. The personification seems so clearly to be *other*" (Robertson 187). A choice is now offered to each character, whose desires become manifestations within the depths of the mind, ready to emerge as gradually needed to expand this ego and evade possible death. In a way, one person in a couple served as a type of physical opposite to the other, and was thus always acknowledged; from Marguerite and Chauvelin, to Sir Gawain and the Green Knight, one serves as the less vague and elusive character than the other. Therefore, the shadow defines the integration of positive and negative, good and bad, and encompasses the villain in the hero and the circumstances vice-versa. Specifically, the shadow is the other Self which harbors necessary aspects of the soul that may further the psychological advancement of one's dominant personality.

This concept of the shadow concerns the inner journey taken by the individual; thus, if the ego is meant to now expand, the question of whether or not love may be a relevant component of this mental growth. In "The Metaphysics of Sexual Love", Arthur Schopenhauer relates the feelings of the 'hero' to the reason he decides to feel anything; the essay explicates how a "A hero is ashamed of all lamentations except those of love, because in these it is not he but the species that wails" (552). Schopenhauer was a strong believer in love being quite at fault, an emotion disguised as an egotistic action yet soon calls a person to clear this

illusion; he must acknowledge the fact that each individual, in order to properly grow by actions which support of humankind, must again eliminate the fruitless attempts of love for another yet embark on this journey that affects all and relates to all. Boldwood portrays that love is both corruptive and helpful; yet, it tragically results in this animalistic side of his character (shadow) being called forward too suddenly into the conscious world and all too precariously placed back within. The adventure of Conrad's nameless captain in "The Secret Sharer" presents this model of a universal journey, one in which all must inevitably take and accept as this formerly unconscious means of development. As the individual Self becomes less connected with those that surround, the physical and psychological now begin to vie for the gateway by which to represent; the captain's "circumstances" are pushed aside, and the journey thereby begins.

Conrad introduces the captain as one who experiences a sense of dislocation once aboard his ship; he acknowledges his lack of knowledge about both ship and crew, yet remains unconcerned about arriving at any other conclusions than the unidentified destination to which his vessel travels: whose home? This man is somewhat without purposeful existence; he states his familiarity with the functioning and surroundings of a ship yet implies that his life has somehow been altered against a will he may or may not have possessed prior to this journey. He is unable to declare himself a true leader and must thus "follow" this course awarded him partly by means of chance. Through this rather bleak overview of the captain's complacency with the happenings of existence, though, is he able to continuously acknowledge the truthfulness of his situation: he is a stranger. "But what I felt most was my being a stranger to the ship; and if all truth must be told, I was somewhat of a stranger to myself" (Conrad 103). The implication of this stranger figure, a shadow that apparently cannot be incorporated into the captain's Self, must thereby limit his understanding of *what* is missing yet thus results in this initiation that cannot arise from any other source, except from the naturalistic and life-bearing qualities of an ocean beneath the vast horizon. Interesting enough, during the captain's first meeting with the mysterious Leggatt, his attitude becomes discernible from that of before; although he still perceives himself as unrecognizable to his own mind, his connection with this man is almost instantaneous; the captain may be estranged, yet he is able to find appeal in his other "Self" that still remains somewhat of a component of the original being. Oncemore, the influence of the physical is still extant by the captain's identification with Leggatt by means of visual imitation: wearing the same pajamas, following and walking with the other and especially the way in which the steward on board wishes to confirm the captain's identity by having a "good look at me" (Conrad 120).

A major component of the hero's journey is based on how well he is able to distinguish the necessary gradation that will come to define his existence. Leggatt begins to show certain slight characteristics that offer this hero's ability to stray away from sea in which he was born. These quickly disappearing moments and lessons of infancy and childhood are almost eliminated not by experience (as with Boldwood), yet in the form of a rather brief and casual life story shared with the intrigued captain; the physical journey becomes less and less prevalent as the quest continues, yet is furthered here because of the power, whether chosen or not, soon begins to tempt both "captains". In addition to this, as Leggatt explains the story of his escape from the *Sephora*, it becomes his duty to declare the occupation of his father and thus the importance of staying at a distance from this man; remaining estranged from a father that will not necessarily welcoming him back home, whose authority and power to judge is detrimental to the confessing shadow figure, fearful of his own existence. The breaking away with the father, but never actually atoning with him, is not characteristic of the hero; yet, his survival is more important than the captain's own. This is also another instance in which an author chooses to portray the idea of morality as existent only within the mind; yet, when Archbold comes aboard the ship, the captain seems to cautiously hint at the presence of his double beneath.

More interesting, though, is the fact that he confuses the person murdered (by an accident, as stated by Archbold) with that of Leggatt; "I never liked him, somehow. You see, he wasn't exactly the sort for the chief mate of a ship like the *Sephora*...Suicide! That's what I'll have to write to my owners directly I get in" (Conrad 125). Not only does Leggatt seem to lie about the position he held, as it belonged to the man that was supposedly killed, yet nameless captain's next words almost seem to then promote the actions of his alter ego, possessing a bit of malice by tacitly assuring the captain that no, it was not an accident or suicide – the man was murdered. Therefore, the shadow does seem somewhat malicious and cannot apparently be trusted; although, the captain's use of free will is obvious in his tuning out of Archbold's words and re-

mains loyal to the confines of his own mind, in which a plan is brewing to either allow his double into his soul, or release him.

This love for the Self, once acknowledged to thereby attach oneself to and especially relevant to the captain's story, seems to create conflict between whether or not this shadow is beneficial for a character's growth. Schopenhauer believed that people are attracted to those traits not found within themselves, while Woods and Harmon state that the shadow represents those traits which a person does not accept in himself and passes on to and begins to view in another. Essentially, the captain is attracted to his presently noticed faults, and this becomes his way of becoming consciously whole. Yet, although both he and Leggatt are represented as shadowed figures throughout the story, the shadow is given a perceptible light by which this figure enters the captain's reality. "I saw at once something...pale floating very close to the ladder. A faint flash of phosphorescent light...flickered in the sleeping water with the elusive, silent play of summer lightening in a night sky. [His] face was a dimply pale oval in the shadow of the ship's side" (Conrad 107). This double is associated with both darkness and light, having the chance to be purged of his sins by the sea and yet refusing, but also providing the way to the captain's psychological completeness. The captain further questions Leggatt and soon discovers that this "man" did, indeed, swim towards the light of the ship and claiming that it was "something to swim for" (117). Regardless of outer appearance, and as this journey to ultimately allow this character willful leave from the ship, and thus from the captain's life of becoming the leader - one not chosen yet urged to thus command. Leggatt was originally said to be wanted for unintentional murder of a man, and must therefore commit suicide. This situation is ideal as towards the end, when the captain is no longer in need of his presence, Leggatt may gradually fade from the physical world when his dominant Self is no longer escaping its death. The shadow is ambiguously seen, as witnessed in the case of Dr. Jekyll and Mr. Hyde.

Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* no longer presents the requisite of the hero as a journey to be taken across distant lands or meant to rescue a person in physical danger; it is a fight for power, a battle for possession. A major point emphasized by Stevenson, as the hero and his fate become even vaguer, is how this power allows one to move in reverse; Dr. Jekyll is initially given chance either to release the inner shadow from within yet must then decide whether this dangerously emerging figure could and should conquer the dominating ego. In a specific context, the concept of this *stranger* has not yet been dissipated but is viewed in a discernible way; Jekyll is well acquainted with Hyde, as he is able to explain the motives and reactions for each action performed and provides different pretexts as to why his second Self should not be at complete fault. Either individual is ever able to meet the other, so this extension of power is neither based upon the influence of others nor the inability of portion of the soul to govern the other: it more so becomes the decision of Dr. Jekyll to succumb to this luring essence of power over an essence he "created". The potion the doctor uses becomes this turn from man and God, transformed into a human being's reliance on science, the machine, something that lessens the amount of uncertainty and produces an effect that will generate a similar result each time. The example of Dr. Jekyll becomes the epitome of this ultimate choice to surrender the power which was initially given to humankind, the gift of free will that is relinquished by (and relinquishes) the doctor's inability to cease his experimentations before the man was no more. The one aspect of Stevenson's story that can be given special focus is based upon these feelings of pity that seem to cross the boundary between familial love and the unfortunate loss of the Self; this gradually questions the nature of an individual's ego: "It was on the moral side, and in [my] own person, that I learned to recognize the thorough and primitive duality of man...I was radically both" (Stevenson 49).

This option given to Jekyll relates to Schopenhauer's idea of "discovering" by means of the opposite; yet, in order to properly do so an individual must possess some kind of love for the Self – an ego that is willingly and ready to accept this dual nature of humankind. Based on previous instances, such as the unfortunate fate of Boldwood and the captain's attraction towards his ambiguous double, Jekyll and Hyde represent the definitive: Hyde is fundamentally malicious in nature, while his other self is increasing debilitating in both body and mind. Yet, the rather hazardous and experimental concoction which causes this transformation between the two characters is, as Dr. Jekyll confirms, neither "diabolical or divine", advocating once more this increasing authority of the human will over that of fortuitous circumstances that are physically perceived but either unknown or uncontrollable (51).

The tale of Dr. Jekyll offers greater concern towards the more conscious mind; not only does this man utilize the intellect of a doctor and therefore becomes possessor of knowledge concerning both the earth's creations (through chemicals) and the unnaturalness of their mixture, yet he may already acknowledge the growing potency of this force within him. Unlike Boldwood and Conrad's young captain, Dr. Jekyll accepts not necessarily the control over and guidance of this force. Rather, he believes the opportunity to liberate the body of such a menace yet continues to live beneath the same existence quite thrilling. The most conspicuous aspect of the doctor's attitude towards his alter ego is the ability to view the monster with feelings of pity and guilt; similar to both Boldwood and Leggatt, Mr. Hyde is corrupted by his hands stained with the blood of innocence. Also in a likewise way does Dr. Jekyll continuously call for others to refrain from berating him as one would reprimand a wronged child; Hyde is savage and somewhat underdeveloped, aspects for which he may not be considered culpable. Jekyll states that "His love of life is wonderful; when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him" (Stevenson 61). The fact that the doctor perpetually identifies the exact emotions possessed by Hyde inevitably signifies his presence within this embodiment of evil and thus characterizing him as so; he may glance into the mind of a monster, yet he cannot and chooses against entirely become one.

The hero's journey cannot ever come to a definite end, as the variation of influence between good and evil may no longer provide certainty; identified as the vice of an indefinite Self, an individual's disconnected being becomes the necessary component of maturation, a piece so removed yet understood by the one whose person deems it essential to this unconscious growth. The identification of the hero may now be stated as one that is has strived for an achieved balance, an identity that is crucial to the furtherance and completion of his being; he is something that has witnessed love, hate and all human feelings and has thus attempted to void the incompleteness of the soul. Therefore, what becomes of the individual ego? Stevenson's tale of opposites transforms into one in which both are spoken of when only one is mention; towards the end, Dr. Jekyll is compelled to accept suicide as a means to annihilate the emerging beast within. Did the captain and his "secret sharer", possessing hindsight from an event which occurred in the existent yet gradually fading memories of his past, depart from his guided vessel with the impression that this alter ego was truly extant? Does Boldwood's decision result in an inevitable death, a suppression of that which made life momentarily tolerable, yet without leaves this created space absent of all possible consistency? Each character has acknowledged the unrecognizable in himself, accepted the being that constitutes an essence of his humanity; a person succumbs to this Self and thereby becomes the known and unknown, the familiar yet a personal enemy - a friend and its stranger. An individual must thereby become the *chosen* recipient of the award or ultimate punishment of life; he must decide whether freedom is an opportunity to be gained or consequence to apprehend. The *hero* must come to crucify himself and gradually fall with the latent, yet continual, hope of rising once again.

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society had formerly accepted. The Modernists felt that traditional literary and philosophic structures could no longer portray what the world had been through, so Modernism sought to “make it new.”

New forms, structures, and stylistic devices, like fragmentation and juxtaposing different images together, became important. Many Modernists, like Ezra Pound and T. S. Eliot, developed the idea of borrowing fragments from everyday existence and making art out of them. Many modern artists also believed that their work portrayed meaning for humanity; the meaning was subjective to the author, but they believed that their subjective meaning would evoke different, yet just as important, meanings for the readers of their works. Many Modernists believed that they could help society out of the spiritual desert that they found themselves in, thus many modern works have a central message of altruism through personal responsibility towards others as a means of societal salvation.

A new view of American Modernism needs to be explored, one that acknowledges a message of hope through personal responsibility towards others. It is important to view this tenet of altruism in modern American literature to see that past topics such as war, poverty, crime, depression, hunger, murder, and death, there is still a cohesive ethical voice.

R.D. Laing’s *The Politics of Experience* offers a conception of accepting personal responsibility for one’s own involvement in the violence of the modern era. Laing believes that society only serves to propel violence; Laing states that “We seem to seek death and destruction as much as life and happiness....If we can stop destroying ourselves we may stop destroying others. We have to begin by admitting and even accepting our violence” (49).

There are many modern American authors who expound a message of altruism through personal responsibility to combat the despair of the modern world.

Richard Wright’s modern novel *Native Son* personal responsibility enables Ivan to remain kind to Bigger Thomas, even though Bigger murdered his girlfriend Mary Dalton. Similarly in Bernard Malamud’s despairing novel, *The Assistant*, Morris’ choice to be kind and responsible for his actions serves to reveals a modern message of personal responsibility and altruism in the face of constant struggle. Many ethics courses also discuss the importance of personal responsibility.

John Steinbeck’s *The Grapes of Wrath* details specific characters who are explicitly altruistic in a time of extreme diversity – the Great Depression. The character of Casy dies helping the starving and oppressed migrant workers. Tom Joad protects Casy, becoming a fugitive, but in his escape, he vows to “be there” for the others who will soon need him, making him an embodiment of personal responsibility towards others. The mother sacrifices herself to constantly give to others, feeding unknown children and guiding and protecting her family. She directly leads Steinbeck’s modern message that each individual should strive to know their ethical responsibility towards others. Rose of Sharon closes the novel with perhaps the most altruistic action, giving her breast, her body, to a man dying of starvation. Steinbeck is an exceptional author for this study because his novels may appear, at times, romantic: “The darker side to man does exist in Steinbeck’s works. However, in dramatizing the battle to resist the foes of despair and defeat, Steinbeck speaks a global language of hope” (Lewis & Britch 4). Just because he arrives at affirmative outcomes does not mean that he doesn’t portray some very dark themes; affirmation through altruism is a part of many Modernist novels, only it must come fully realizing the horror of the twentieth century.

Modernist Katherine Anne Porter offers a message of the importance of human responsibility for one’s own actions as well. Her novel *Ship of Fools* portrays a failure of society; it even seems a warning to the world, in regards to the war that destroyed the world’s innocence, of what comes from grasping onto false ideals and ignoring personal responsibility within the present moment. There is only one instance of altruism aboard this ship; it happens when a low class man jumps overboard to save the life of a dog owned by higher-class passengers. The man dies, and the dog lives. The owners, Herr and Frau Hutten, dismiss the incident: “Ah, of course he expected a reward (320)! The stewardess witnesses the Huttens giving the dog broth that was intended for humans. Porter is making a statement about human responsibility. This novel ends without any of the characters, except for the man who dies saving the Hutten’s dog, realizing the importance of altruism. The novel ends with this group of people in Germany at the beginnings of war. She blames the individual for the outcome of the war. As Unrue states, the characters’ “self-absorbed isolation combined with an arrogant pride explains many of the moral flaws seen in the passengers on the *Vera*...in

short, it expresses itself in the myopic belief in the superiority of one group of persons and in the wrongness and inferiority of others” (185). They are not altruistic towards one another because they choose not to forget their own “importance.”

Modern author Kurt Vonnegut also promotes an affirmative message of personal responsibility and accounts for this responsibility in a time of war. His *Slaughterhouse-Five* depicts Billy Pilgrim as an odd character traveling throughout time with World War II as central to his connection as an altruistic figure. *Slaughterhouse-Five* repeatedly shows situations where altruism is valued; Pilgrim himself realizes his own accountability for the war in a transformative scene where he sobs after seeing the mistreatment of a horse after the bombing of Dresden. Later after being abducted by space aliens, he teaches others that death is an illusion, with himself living on after he has died. Also in his *God Bless You Mr. Rosewater*, Eliot Rosewater suffers so much from his war memories that he gives his life over to endlessly helping those in need. For decades, Vonnegut continued to promote altruism in the modern world, and it is for this that he should be remembered and valued. Again modern authors, like Steinbeck, Porter, and Vonnegut, offer an interesting discussion of the responsibility of the individual towards others in the face of hardship, perpetuating a modern message of sacrificial accountability towards humanity.

William Carlos Williams’ “Paterson” is his epic poem of simplicity, one man walking alone through the town of Paterson, accepting what he sees, and letting altruistic acts stand forth in the midst of everyday life. Objective values truly do not exist from the standpoint of the voice in “Paterson.” There are instances in this poem that show mankind, even for a brief instant, acting altruistic, and it is these moments that stand out from the other chaotic moments within the text. At the end of Book V, there is a moment where an individual stands out as a genuine ethical subject: “recalling the Jew/in the pit/among his fellows/when the indifferent chap/with the machine gun/was spraying the heap/he had not yet been hit/but smiled/comforting his companions/comforting/his companions” (99). There is no more powerful image in this entire poem than this one. It deals with the horrible indifference that life sometimes offers; the world can’t seem more indifferent than it is when portrayed in this situation from the Holocaust. Williams also offers the absurdity of this situation; a man is in the most horrifying circumstance that a human can experience, and yet because he has not yet been hit by a shower of bullets, he smiles and comforts his fellow men who are scared as well and also will momentarily die. And yet through all of this, Williams shows the importance of personal responsibility in all times. The man in this scene is an embodiment of the ultimate form of love; in the face of the worst the world has to offer, he has offered service to the world.

And finally, at the height of the Modernist Movement is T. S. Eliot’s “Wasteland” which encompasses the tragedy of the modern age, but also declares an affirmative option of personal responsibility. Throughout much of the poem, Eliot captures the pain of the modern era, focusing on its materialism, as in his section titled “A Game of Chess,” the frustrating monotony of society dominates with snippets of incommunicative relationships and extravagant materialism. His poem also concentrates on the spiritual angst and aridity of the modern people; for some communication with others seems impossible; others are controlled by only their passions, as in his “Fire Sermon.” But Eliot warns the reader to head the Phoenician sailor, for he “was once handsome and tall as you” (46). After placing humanity in a virtual desert with no rain, Eliot finally brings forth rain to satiate modern angst and indifference. His message to the modern people comes in his final section “What the Thunder Said:” “Datta” [give,] “Dayadhvam” [sympathize, and] “Damyata” [control oneself]” (50). Through this message Eliot proclaimed that humanity would come to understand “Shantih, Shantih, Shantih [peace which passeth understanding]” (51). Many Modernists believed that they had a message to help humanity through the tumultuous times of the modern era, and T. S. Eliot was no exception; *The Waste Land* succeeds in expounding this spiritual meaning of altruism through personal responsibility towards others. It was only through accepting this responsibility that the modern people had any hope of moving forward.

In the modern world, facing world wars, poverty, illness, and other seemingly insurmountable ethical situations, modern authors offered a consistent message of affirmative possibility. Today contemporary culture also faces numerous ethical dilemmas; responsibility for one’s personal actions seems to become less important each day. Acknowledging altruism in a dark era filled with dread and doubt, such as Modernism, confirms the necessity of personal responsibility for one’s own actions. Modern literature captures, not only

the moral choices of characters in times of impossible cruelty and godlessness, but it also teaches the importance of one’s responsibility to never allow such atrocities to occur again. It seems that only good can result in adhering to Eliot’s modern mantra “gives, sympathize, and control [oneself].”

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