THE SEARCH FOR A SOUTHERN MALE IDENTITY: MASCULINE ARCHETYPES IN PAT CONROY'S THE PRINCE OF TIDES

By Joann Bransford

A thesis submitted to the faculty of
Auburn University at Montgomery
in partial fulfillment of the requirements for the degree of
Master of Liberal Arts

Montgomery, Alabama

September 1992

APPROVED

Thesis Director

Second Reader

Director of Graduate Studies

This thesis is dedicated to my husband, Brad, whose strength and love continue to hold our family together and to allow me the luxury of happiness.

TABLE OF CONTENTS

INTRODUCTION

Cultures define their myths--myths which in turn refine the culture and the ways in which the individual culture views truth, lives in accord with truth, and transmits its understanding of that truth down through the generations. While myths originate and create parameters within specific cultures, the impact of the myths extends far beyond the culture as a whole and profoundly influences the individuals within society. According to Joseph Campbell, "myths are clues to the spiritual potentialities of the human life" (5). The impact of myth finds particular expression in the American South where the functional magnolia myths stem from the antebellum period and represent romanticized versions of Southern life before and shortly after the Civil War. At the socio-cultural level they attempt to reconcile the merits of the old South--"its comparative stability, its realistic limitation of the acquisitive impulse, its preference for human relations compared to relations economic" (Tate 527)--with the overwhelming sense of loss associated with the Civil War and Reconstruction. That loss involved the equally significant loss of an integral aspect of Southerners' agrarian way of life, and the men who fought to maintain that tradition returned to a devastated land. The very ideals of the patriarchy and paternalism they strove to protect they found destroyed--that loss forged a unifying experience for an entire region of diverse peoples. According to Arlin Turner, "those issues, centering on the former slaves as citizens, so dominated southern history long after 1865 that a degree of unity could be assumed for the region," (38) even if that unity restricts itself to accepting and incorporating the implications of the Southern history and heritage into the conventions of the late twentieth century which tend to scorn Southern chivalry. The individual Southern male finds the

burden of the past, in all of its romantic glory, forced into his present life with no mythical structure to provide him with the psychological framework necessary to reconcile the vast differences. As a result of his background and breeding, he finds himself acting in traditional manners and under a chivalric code of conduct--behavior born out of an old Southern myth which appears outdated and almost comic to the rest of the nation, accentuating his sense of alienation. The conflict that arises out of these archaic myths affects the Southern male's behavior and, at a more fundamental level, the Southern male's psyche.

The notions surrounding the magnolia myths create images of the dream-world of ladies and gentlemen living on their charming plantations. Margaret Mitchell's classic novel Gone with the Wind (1938) suggests within its title the very notion of loss associated with the changes in the South which occurred during Reconstruction. Within the opening pages, Mitchell presents images common to the myths prevalent in modern culture:

> Although born to the ease of plantation life, waited on hand and foot since infancy, the faces of the three on the porch were neither slack nor soft. . . . The more sedate and older section of the South looked down their noses at the up-country Georgians, but here in north Georgia, a lack of the niceties of classical education carried no shame, provided a man was smart in the things that mattered. And raising good cotton, riding well, shooting straight, dancing lightly, squiring the ladies with elegance and carrying one's liquor like a gentleman were the things that mattered. (4)

Something subtle, yet fundamental, seems to have drifted away from Southern culture and life. Its presence, however, lingers still in the air and finds multiple expressions within the life of the Southern male as he attempts to integrate the Southern view of truth as defined by its traditional values with the more aggressive attitudes of industrial modern America. C. Vann Woodward explains these contradictory forces:

> With the crumbling of so many defenses in the present, the South has tended to substitute myths about the past. Every self-conscious group of any size fabricates myths about its past: about its origins, its mission, its righteousness, its benevolence,its general superiority. But few groups in the New World have had their myths subjected to such destructive analysis as those of the South have undergone in recent years. (12)

The competition between what the Southern male feels internally to be the truth and what he perceives to be the country's interpretation and resentment of that truth creates tremendous tensions within his psyche.

After the abolition of slavery followed the collapse of the existing Southern way of life, and many Southerners found themselves caught in the transition, seeking myth structures which would bridge the gap between the established tradition and the instability created by the inevitable changes resulting from their defeat in the Civil War. Out of this transition emerged a culture which, according to Cleanth Brooks, maintains a unique Southern identity:

> These are a sense of place; a special conception of time that would take account of the past and of the timeless; and an interest and aptitude for narrative. . . . One way in which to describe such a culture is to say that it functions very much as a kinship society in which people attempt to maintain a connection with even their more remote cousins. To say all of this is to offer a compact description of southern society. (Brooks 5)

The ties to kin and an acute awareness of man's relationship with the land reflect the indivisible relationship between the Southern male and all of his inherited past, with the result that much of the imagery and metaphor in Southern literature mirror the nostalgia of the magnolia myths. The quest of the late twentieth-century Southern male reflects the "modern endeavor to conceive of, and to cope with, man as a self-conscious creature of history--as a historical being, a self living altogether in the nontranscendendent mode of existence termed secular history" (Simpson 61-62). The controversy and brutality

surrounding the South's history underscore this quest to either validate the magnolia myths or to establish viable alternative mythologies within which to operate--a quest which affects the Southern male at a profoundly personal level and constitutes an inherent aspect of the search for a Southern male identity.

Magnolia myths, in their romantic inaccuracy, redefine the past, but largely neglect man's role in relation to that past, offering no viable spiritual guidelines for the potential of the individual. The South of the magnolia myths shrouds itself in the healing mists of romanticism and idealism:

> It is a South which sought to realize itself not in the "institutional inheritance" of the old European regime but in the "plantation regime" as it actually was in the historical American South, with its existence established in "a patriarchal and paternalistic ethos" stemming from the rule of a "resident planter for whom the plantation was a home and the entire population part of his extended family." (Simpson 57)

For the Southern male, the myths have transformed the past, creating a new reality and with it new cultural truths. While these myths may carry the balm of an altered reality, this altered reality also carries with it the burden of maintaining a tradition under constant attack by the rest of the nation, especially the industrial North. In the tradition of the old South, "ideas--beyond economics and politics--played little part in southern life. Southerners, the saying went, 'took seriously only cotton, oratory, horses, and elections'" (Nye 115). In conjunction with those traditions, the subsequently emerging belief system "on the one hand [exhibits] an almost Oriental ancestor-worship, so compelling that it seems at times to let the present exist only as an echo of a dominant past" (Heilman 246). As a result, the Southern male finds himself bound to the land but also recognizes the intimate connection between the land and tradition, as well as the inherently violent nature of that tradition. William Faulkner, in his novel The Unvanquished (1938), explains the unique nature of this relationship

through his character Colonel John Sartoris. After the war, Colonel Sartoris finds himself with no legitimate means of venting his aggression and frustration, with no means by which to assimilate the changes which occurred during Reconstruction. He tells his son, Bayard,

> now the land and the time too are changing; what will follow will be a matter of consolidation, of pettifogging and doubtless chicanery in which I would be a babe in arms . . . I have accomplished my aim, and now I shall do a little moral housecleaning. I am tired of killing men, no matter what the necessity nor the end. (266)

However, both the Colonel and Bayard know what the result of this moral housecleaning will be and also know that John cannot survive in an altered South, cannot live without violence. Many Southern males continue to struggle with the changes and resultant cultural truths that occurred after the Civil War and which have been passed down from generation to generation. In the context of the Western liberalization of the late twentieth century, the medieval sense of Southern chivalry creates a cultural myth, but fails to offer the Southern male adequate personal guidelines for operating in an altered South. The Southern traditions in which he has found comfort and which have been such an integral part of his breeding have created a world out of step with the rest of the nation--the discord resonates throughout his psyche, highlighting his need for a viable myth when confronted with the inadequacy of the myths available to him. This lack of coherently defined and functional parameters within which to operate creates a crisis made especially poignant for the Southern male since his identity has been tied to the land and to tradition for generations. The Southern male's heritage and culture prevent his forgetting the war that failed to protect the land and refuse to let him live in the modern world. In addition, the rest of the nation has created its own myths, myths which appeal to the

nationalism of the Southerner, but which conflict with his ingrained regionalism. Woodward explains that, "(t)he danger in the wholesale rejection of the South by the modern Southerner bent on reaffirming his Americanism is the danger of affirming more than he bargains for" (13). The resulting confusion sets him adrift in search of a functional mythology which will enable him to survive in the modern world.

Although magnolia myths may no longer operate as strongly in the modern world, they still create influences at the level of conscious thought and action as well as at the level of the unconscious. Moreover, a vital component of the Southern male's attempt to integrate his past into a functional mythology involves his understanding and subsequent acceptance of the various components of the male psyche. Although not directed specifically at the Southern male, a recent book by Robert Moore and Douglas Gillette discusses this sense of masculine alienation, and according to their work, King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine (1990), men must discover each of the four male archetypes within themselves and balance the needs of each archetype within their psyche. In order to create a healthy awareness of the conscious, the mature masculine psyche must engender the four archetypes of the King, the Warrior, the Magician, and the Lover, within the realm of the unconscious, striving for "the ideal [which] is a balance between consciousness of the external world and consciousness of the unconscious" (Segal xvi). However, in the Western culture of the late twentieth century, this process of accessing the realm of the collective unconscious and the archetypes represents a difficult task:

> Our Western civilization pushes us to strike out on our own, to become, as Jung said, "individuated" from each other. That which used to be more or less unconsciously shared by everyone--like

> the process of developing a mature masculine identity--we now must connect with consciously and individually. (Moore and Gillette 45)

The lack of a functional myth, such as confronts the Southern male, which provides the images and metaphors to access the archetypes increases the difficulty of this task. The differences which set the Southern male apart from the rest of the nation tend to create a subculture where access to the collective unconscious centers on regional issues and is enhanced by the close ties to kin and shared sense of past. Conversely, this sense of history also sets the Southern male apart and enhances his sense of isolation and alienation.

By understanding the effects of the magnolia myths on the Southern male psyche and the interaction of the various archetypes within the psychological framework imposed by the antiquated magnolia myths, the Southern male can begin to understand his mature masculine archetypes, thereby incorporating the relevant aspects of the past into a truth that functions within the norms of twentieth-century America. Updating the old myths by creating functional "future" myths will allow the "maturation of the individual, from dependency through adulthood, through maturity, and then to the exit; and then how to relate to this society and how to relate this society to the world of nature and the cosmos" (Campbell 41). These goals tend to have heightened importance when viewed in conjunction with the preexisting sense of isolation among Southern males. Mythologies which will allow the Southern male to survive in the modern world must provide the individual with the images and metaphors which connect each of the four mature masculine archetypes to each other as well as to the history already engendered within the Southern male's psyche. The resolution of this conflict and the concomitant desire for a Southern male identity which operates in conjunction with the altered

surroundings of the South is explored in Pat Conroy's The Prince of Tides (1987) and is epitomized by Conroy's protagonist Tom Wingo.

One of the most prominent archetypes explored in the novel involves the King energy or archetype. Moore and Gillette explain that "the king was the earthly conduit from the Divine World--the world of the King energy--to this world. He was the mediator between the mortal and the divine . . .. He was the central artery, we might say, that allowed the blood of the life-force to flow into the human world" (60). Unfortunately for the Southern male, access to this positive, life-enhancing force tends to be thwarted as a direct result of the philosophies engendered in the magnolia myths. The violence associated with Southern tradition permeates the Southern atmosphere and epitomizes the character of Henry Wingo, Tom's father and male role model from whom he must learn to recognize and control the various dimensions of the King energy. Henry's use and abuse of the power which flows from the King energy, in conjunction with the prevailing magnolia myths which bind together the images of a violent past, continue to create the psychological backdrop against which Tom must eventually learn to master those powers and direct them in constructive manners. Tom's exposure to the Warrior archetype comes from his brother Luke, whose dedication to defending the land and the values of the old South and its traditions profoundly affects Tom's concept of masculine strength and duty. Luke's ability to take action to defend his values defines the Warrior energy within his psyche, and creates an awareness within Tom of his own lack of energy and his unwillingness to act. This form of energy within the Warrior archetype uses:

> (a)ggressiveness [which] is a stance toward life that rouses, energizes and motivates. It pushes us to take the offensive and to move out of a defensive or "holding" position about life's tasks and

> problems. . . . And it also proclaimed that there is only one direction: forward. (Moore and Gillette 79)

The similarities between the King energy and the Warrior energy allow the individual to blend the two archetypes. Healthy use of the King's generative power is most effective in the individual who has the aggressiveness of the Warrior--who has the motivation to put his power to constructive use.

Representing the more feminine side of the mature masculine are the Magician and Lover archetypes. The world of the Magician is the world of nature. According to Moore and Gillette, the man who can readily access the Magician energy,

> understands the hidden dynamics of the human psyche and so can manipulate other human beings, for good or ill. He is the one who can effectively bless and curse. He understands the links between the unseen world of the spirits--the Divine World--and the world of human beings and nature. (99)

In The Prince of Tides, Amos Wingo, with all of his eccentricities, captures the spirit of the Magician in a manner which confounds Tom, but which also gives him a character who is so completely dominated by spiritual concerns that Tom initially rejects the archetype's validity. An acceptance of the spiritual aspect of his psyche, however, constitutes a crucial stage in Tom's search for a complete awareness of self. The Lover archetype also reflects the dimension of the feminine found within all men--a dimension the Southern male with his traditional myths has the most difficult time recognizing and accessing. For a man raised in the South, the integration of the Lover energy with the other archetypes requires overcoming not only a personal past, but the past of an entire region. This final archetype of the Lover is highly sensitive to nature and the surroundings: "It expresses what Jungians call the 'sensation function,' the function of the psyche that is trained in on all the details of sensory experience, the function that notices colors and forms, sounds, tactile sensations, and

smells" (Moore and Gillette 120). Tom has the most difficulty with this archetype as a direct result of his attachment to the magnolia myths which require the Southern male to possess strength and wisdom, relegating the softer emotions of love and kindness to the Southern women. Throughout the novel Tom is actively seeking the means to overcome his past. In the process of coming to terms with his identity as a Southerner, he also comes to terms with himself as a Southern male, identifying and then blending each of the archetypes that lie hidden within his psyche into a more healthy whole.

Ironically, the structure of the narrative reveals Tom's increasing self-awareness, centered around Dr. Susan Lowenstein, Savannah's psychiatrist. As Tom explores his and Savannah's childhood under Lowenstein's gentle guidance, he becomes more comfortable exploring the effects of a traumatic childhood on his own psyche. The healing process requires not only Tom's ability to recognize the King, the Warrior, the Magician and the Lover within his family, but also his recognition of each of these archetypes within his own battered psyche and to integrate these energies into a coherent whole. Once he achieves this recognition, he begins the healing process. This process requires him to reveal his weaknesses and inadequacies to Lowenstein, a difficult task for a Southern male feeling displaced and vulnerable in New York City. The fact that Tom falls in love with Lowenstein indicates his increasing awareness of the Lover energies within himself, as well as his ability to accept and transfer, or redirect, those positive feelings towards his wife Sallie. Tom's participation in Savannah's healing process constitutes a vital component of his own healing and provides the thematic basis for the novel. Finally, through Tom, The Prince of Tides explores the Southern male's desperate attempt to discover a masculine identity which will allow him to survive in modern times,

while at the same time allowing him to retain the anomalous characteristics which make him Southern.

WORKS CITED

Brooks, Cleanth. The Language of the American South. Mercer University Lamar Memorial Lectures 28. Athens: The University of Georgia Press, 1985.

---. "Southern Literature: The Past, History, and the Timeless." Southern Literature in Transition: Heritage and Promise. Ed. Philip Castille and William Osborne. Memphis: Memphis State University Press, 1983. 3-16.

Campbell, Joseph. The Power of Myth. New York: Anchor Books Doubleday, 1988.

Cash, W. J. The Mind of the South. New York: Doubleday Anchor Books, 1941.

Faulkner, William. The Unvanquished. New York: Random House, 1965.

Heilman, Robert B. The Southern Connection. Baton Rouge: Louisiana State University Press, 1985.

Hobson, Fred. The Southern Writer in the Postmodern World. Mercer University Lamar Memorial Lectures 33. Athens: The University of Georgia Press, 1991.

Mitchell, Margaret. Gone with the Wind. New York: The MacMillan Company, 1938.

Moore, Robert and Douglas Gillette. King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine. San Fransisco: Harper Collins Publishers, 1990.

Nye, Russell. The Unembarrassed Muse: The Popular Arts in America. New York: the Dial Press, 1970.

Segal, Robert A. Introduction., In Quest of the Hero. Princeton: Princeton University Press, 1990. vii-xli.

Simpson, Lewis P. "Home by Way of California: The Southerner as the Last European." Southern Literature in Transition: Heritate and Promise. Ed. Philip Castille and William Osborne. Memphis: Memphis State University Press, 1983. 55-72.

Simpson, Lewis P. "The South's Reaction to Modernism: A Problem in the Study of Southern Letters." Southern Literary Study: Problems and Possibilities. Ed. Louis D. Rubin, Jr. and C. Hugh Holman. Chapel Hill: The University of North Carolina Press, 1975. 56-70.

Tate, Allen. "The Profession of Letters in the South," Essays of Four Decades. Chicago: The Swallow Press, Inc., 1968. 517-534.

Turner, Arlin. "Dim Pages in Literary History: The South Since the Civil War." Southern Literary Study: Problems and Possibilities. Ed. Louis D. Rubin, Jr. and C. Hugh Holman. Chapel Hill: The University of North Carolina Press, 1975. 35-55.

ARCHETYPE OF THE KING

The King energy, like all masculine energies, contains shadow realms where the positive, mature masculine energy either becomes suppressed or is never allowed to surface. Ideally, however, this archetype acts as the umbrella under which the other three archetypes of the Warrior, the Magician, and the Lover operate in harmony and balance. According to Moore and Gillette:

> The King archetype in its fullness possesses the qualities of order, of reasonable and rational patterning, of integration and integrity in the masculine psyche. It stabilizes chaotic emotion and out-of-control behaviors. . . . And in its "fertilizing" and centerdness, it mediates vitality, life-force, and joy. . . . It looks upon the world with a firm but kindly eye. . . . It is not envious, because it is secure, as the King, in its own worth. It rewards and encourages creativity in us and in others. (62)

It is the fullness of the mature masculine which Tom strives to achieve and the shadow form against which he must battle. In his striving to define his male identity, he explores the nature of the King archetype, observing his father and using him as a negative model. Since his father represents the manifestation of the Shadow King, Tom approaches the mature masculine form of the King archetype blindly, knowing only that a positive element is missing in his life and having experienced only the negative forces of the Tyrant King. The significance of discovering and activating the creative energies that lie hidden within the masculine psyche creates an overwhelming need for a functional mythology which can provide guidelines for appropriate masculine behavior at both the social and individual levels. If myths in fact do provide insights into an individual's spiritual potential, then the presence of viable mythologies are critical for the formulation of a Southern male identity since it furnishes man with

insights into the mechanics and functioning of that nature of which he must be a part:

> The world is different today from what it was fifty years ago. But the inward life of man is exactly the same. So if you put aside for a while the myth of the origin of the world . . . and go back to the myth of what is the human quest, what are its stages of realization, and what does maturity mean, the story is there. (Campbell 170)

The lack of a viable model for Tom compounds the urgency of this quest. In order to avoid the pitfalls of the Shadow King, the Southern male who finds himself within this identity crisis must discover modern myths which function according to his needs and the needs of the modern world.

This search for a functioning mythology is explored throughout Southern literature and constitutes one of its major themes. The Southern male's unique perception of history, violence, and the land binds him to the old myths, and to deny any of these traits is to confront, not simply his own identity, but the identity of the entire region. An example of this type of confrontation is seen in Faulkner's The Unvanquished (1938) when Bayard arrives in town to seek revenge for his father's death, but chooses not to do so through violence:

> He [George Wyatt] was already fumbling the pistol into my pocket, then the same thing seemed to happen to him that happened to Drusilla last night when she kissed my hand--something communicated by touch straight to the simple code by which he lived, without going through the brain at all: so that he too stood suddenly back, the pistol in his hand, staring at me with his pale outraged eyes and speaking in a whisper thin with fury: "Who are you? Is your name Sartoris? . . ." (284)

The code by which Colonel Sartoris and Bayard Sartoris lived was a code of violence and destruction. W. J. Cash describes this code for the Southerner in his assertion: "Strictly, the Southerner had no mind; he had temperament," (Clayton 171) and this temperament is generally ruled by "(his) egoistic needs to identify completely, no matter what the cost, with a grand, romantic, heroic,

gallant idea of the South. No one escaped that yearning" (Clayton 178). The best Southerners can do is recognize the urge to identify with the myths of Dixie instead of accepting the reality of the South, particularly the modern South. That reality embraces many of the beliefs of twentieth-century industrialized America and contains little room for the romantic chivalry to which the magnolia myths still cling. Tom's ability to recognize the discrepancy between myth and reality allows him to reach out for new myths which function in conjunction with the beliefs and practices of the twentieth century. Henry's attempt to cling to the violence of his native, Southern land condemns him--the land and the times are changing, and Henry cannot adapt to those changes. His violence, that of the Shadow King, knows no boundaries, and the destruction that follows him touches all quarters of his life and the life of his family.

The Shadow King expresses itself in two forms, the Tyrant and the Weakling, both representing the immature forms of the King energy. Such shadow manifestations of the King archetype often result in chaos and disorder throughout the realm, regardless of whether that region is centered on the family or the nation. According to Moore and Gillette, "in modern dysfunctional families . . . when there is an immature, a weak, or an absent father and the King energy is not sufficiently present, the family is very often given over to disorder and chaos" (58). Henry Wingo takes full advantage of his status as King, but fails to exercise the mature masculine qualities of that energy. His inability to access successfully the generative aspect of the King energy establishes a destructive value system within the family:

> This value system has direct, negative consequences on the relationship between fathers and sons. Authoritarian fathers react with anger at what they perceive as insubordination and disobedience, punishing their sons (and daughters) for not doing

> what they are told to do, or expected to do, for whatever the reason. (Bolen 35)

The detrimental effects of this tyrannical pattern ripple throughout the family structure, creating an atmosphere electric with fear. Tom describes Henry's position within the family:

> My father was an easy read. When there was real danger you knew instinctively to avoid him; he had a genuine gift for tyranny but no coherent strategies. He was both brutal and ineffectual as a man who would always be a stranger in his own house. . . . At night, surrounded by his family, my father looked trapped, and he taught me a great deal about the self-made loneliness of mankind. I began my life by being taken prisoner in my father's house; I would begin my manhood by walking over him on my way out the door. (Conroy 182)

The Wingo family's experiences qualify as worst-case abuse, and the resulting disorder and chaos from Henry's tyranny create the distorted backdrop for Tom's conception of masculinity and his subsequent struggle to redefine his "manhood."

Henry Wingo is father, husband and tyrant for the Wingo family, passing the burden of abuse down to his children. As the King of the Wingo clan, Henry establishes rules consistent with his king-ship. Once when Tom killed a bald eagle for the uniqueness of the act, his father forced him to eat the eagle and wear its feathers in an Indian-style headdress until they rotted away. Tom explains, "When I was ten I killed a bald eagle for pleasure, for the singularity of the act, despite the divine, exhilarating beauty of its solitary flight over schools of whiting. . . . My father did not permit crimes against the land" (Conroy 1-2). As the regent of Melrose Island, Henry's authority stems from his native salt marshes and works in conjunction with his natural surroundings. Conjuring images of King Arthur, a prime archetype of the King and his marriage to England, Henry represents an integral aspect of Melrose Island. When a King rules well, the land seems to flourish, and the connection between the King and

nature cannot be broken. For example, an inherent aspect of Henry's rule involves his life and activities as a shrimper, but, as a result of his possession by the shadow manifestation of the Tyrant, the relationship between King and nature is inverted, and only when the land flourishes during good shrimping seasons does Henry rule well. Even his children's perception of him involved the fundamental qualities they associate with the sea:

> His clothes smelled like shrimp and there was nothing that water or soap or my mother's hands could do to change that. When he worked hard, his smell would change, the sweat cutting into the odor of fish and becoming something different, something wonderful. Standing beside him as a small boy, I would press my nose against my father's shirt and he would smell like some rich, warm acre. If Henry Wingo had not been a violent man, I think he would have made a splendid father. (Conroy 5)

The fact that violence seeped out of Henry Wingo when he left the water and was out of his natural element as a shrimper reveals his failure as a true, generative King and illuminates the Shadow King that lay hidden just below the surface. More often than not, the manifestations of his violent nature parallel the violence hidden within nature, consecrating the relationship between the land and her King. Tom explains that every time Henry hit one of the children, he did so under the auspices of love: "Such love as we got hovered beneath the sign of Mars, a frayed refugee of some debased and ruined zodiac" (Conroy 152). However, Henry Wingo's ties to the land are unique in that they deal with only one aspect of nature's potential and capture all of the violence nature is capable of producing--he then set that violence loose on his own family:

> Recklessly, he came at the world full throttle, manic and exuberant, leaning into the almost unbreachable gales whipped up in the turbulence of his passage. He was more a force of nature than he ever was a father and there were always hurricane warnings registering on the Beaufort scale when he entered the home of my childhood. (Conroy 283)

While the link between the King and the land represents a crucial relationship, one of the King's ostensible duties requires him to create order out of the naturally occurring chaos, not to redirect and invite that chaos into his household. Ideally, the effective King controls the forces of nature and issues a generative life-force, not allowing the destructive potential to run loose within his realm.

From his father, Tom learns the lessons of the tyrant. Henry Wingo, in the shadow manifestation of the King energy, issues proclamations of abuse and leaves a wake of destruction in his path. According to Moore and Gillette: "The tyrant hates, fears, and envies new life, because that new life, he senses, is a threat to his slim grasp on his own king-ship. The tyrant king is not in the Center and does not feel calm and generative. He is not creative, only destructive" (63). This point well applies to The Prince of Tides since Henry's fears as a Tyrant create the tremendous and constant clashes between Henry and Luke which further indicate the insecurity Henry feels in his position as King. While insecure males make excellent tyrants, they seldom possess the strength of character to hold together their realms without using extreme forms of violence. An excellent example of the conflict created when the King energy surfaces as the Tyrant involves the incident between Henry and Luke on Stone Mountain:

> My father lunged and caught Luke's wrist and twisted it until the knife fell on stone. . . . My mother, Savannah, and I all huddled together, crying, terrorized, and grieving. Luke looked off the mountain toward Atlanta, endured the beating, the savagery, the humiliation, and did not shed a single tear. Shame and exhaustion, and that alone, made my father quit. (Conroy 117)

This incident reveals several facets of the Shadow King, as well as the emerging energy of the Warrior archetype in Luke. Symbolically, Stone Mountain represents the central mound or Center from which the positive flow of

the King's energy stems. King and Warrior, caught in a battle for control, are able to view the entire kingdom from their position on the mountain. However, since Henry is consistently unable to access the positive flow, the King energy expresses itself in the form of the Tyrant, who fears the new, generative life embodied in his children, and instead of generating order and calm, his brute force evinces terror and chaos. The instability which follows in Henry's wake leaves its indelible mark on his children's psyche, creating a profound identity crisis in his son Tom:

> I'll never forget my father's words on that day, or how my face felt after he slapped me, or the sight of the blood on my brother's pants. I did not understand, but I did know that I wanted to model myself after my mother. From that day, I renounced the part of me that was his and hated the fact that I was male. (Conroy 118)

As a child, Tom failed to realize the duality of the power behind the King energy. He saw only the violence, the abuse, and as he stood at the Center of his world, he chose to renounce all those negative qualities which he associated with being male. As a result, a portion of Tom's crisis involves that rejection of his own masculinity, especially because of his lack of a coherent understanding of what it is to be male. Also, Henry attacks Tom for crying, for his son's feminine qualities, so that Tom's only associations concerning the use of power involve Henry's abuse of power. Such abuse, Tom consciously chooses to reject. The result of Tom's rejection of his father is a rejection of both gender identifications. Tom notes that, even when Henry's position seems reasonable, the image he projects of his rule is that of the tyrant: "No matter how valid his point, Henry Wingo could never shake his image as the archetype of the swaggering bully. It both isolated and enraged him, yet it was a fixed destiny" (Conroy 257). As Henry's sense of isolation increases, so does his sense of rage, and the entire cycle of violence perpetuates itself. Tom recognizes the nature of the cycle, but

finds himself powerless to break the chain of events or the feelings of hurt and neglect which contribute to the process of alienation. This psychological paralysis continues well into Tom's adult life, ensuring that the destructive cycle of isolation continues in Tom's own family.

At the beginning of the novel, when Sallie tells Tom she about her affair, Tom's initial reaction is that of his father:

> I felt an irresistible desire to strike her, felt the ghost of a violent father assume dominion over the blood, felt his surge into power around the heart; my fists clenched, and for a moment I fought with all my strength against the man it was my birthright to be. I controlled myself and sent my father into exile again. (Conroy 30)

His recognition of violence, his ability to control that internal turmoil, does not constitute a reconciliation between the violence and the potentially regenerative, positive King energy within himself. Rather, his awareness serves to heighten his crisis--his lack of a coherent identity holds him slave to his own scorned masculinity:

> She hugged me suddenly, fiercely, and kissed me on the throat, but in the full flower of righteousness, I was both patriot and helot of the male ego; with the patriarchal rectitude of the scorned male, I could not return that kiss or retrieve any value for that moment of grace. Sallie turned unkissed and walked down the beach toward our house. I began to run down the beach. . . . If I could hurt the body, I would not notice the coming apart of the soul. (Conroy 31)

But when the soul screams out , despite the body's exhaustion, its agony can no longer be ignored. Tom senses his failure to avoid the same mistakes his father made, but has no way to redirect his aggression and anger. His lack of exposure to the mature masculine archetype of the King results in his inability to control the violence of the Tyrant:

> Though I hated my father, I expressed that hatred eloquently by imitating his life, by becoming more and more ineffectual daily, by ratifying all the cheerless prophecies my mother made for both my father and me. I thought I had succeeded in not becoming a

> violent man, but even that belief collapsed: My violence was subterranean, unbeheld. (Conroy 101)

As a child standing on Stone Mountain, Tom fails to understand his father's violence and brutality. As an adult, Tom fails to understand the root of his own brutality and violence because of its hidden nature. His dilemma stems from his misperception that in recognizing the potential for replicating his father's actions, he subsequently gains control over his own actions. However, because he lives with a Tyrant, he is not equipped with the knowledge which will enable him to redirect those emotions in productive, fruitful ways. When he fails to confront those negative emotions and actions, he represses them so that they fester on the surface of his psyche, wreaking havoc in his own family as Henry had disrupted the domain of Melrose Island. In order to begin the healing process, Tom must face the King energy within and learn to access that part of his psyche which constitutes the generative, creative, life-giving force.

That potential exists since, as in all masculine psyches, the King energy is primal and Tom carries that positive energy hidden deep within his tattered soul, even if by rejecting Henry, he has suppressed it. Tom's fundamental understanding of the relationship between man and nature creeps to the surface of his psyche in his loathing for New York City:

> Every time I submit myself to the snubs and indignities of that swaggering city and set myself adrift among the prodigious crowds, a feeling of displacement, profound and enervating, takes me over, killing all the coded cells of my hard-won singularity. The city marks my soul with a profound, indelible graffiti. . . . I do not like cities that dishonor their own marshes. (Conroy 32-33)

His respect for the land represents a sentiment inherited from his father and signals the latent respect for the energy embodied by the King archetype. Ironically, however, Tom's rejection of what he understands to be masculine creates a conflict deep within his soul; Tom rejects his father but has no one

after whom he can model his actions. The subsequent void in which he finds himself contributes to the sense of loss and alienation which accompanies his identity crisis, a crisis highlighted by his sense of displacement in New York, the symbol for the modern world.

Ironically, the healing process for Tom begins in New York where his awkward awareness of his uniqueness as a Southerner magnifies his sense of vulnerability. In New York, he begins to accept that part of him which contains the King energy, which most resembles what he sees in his father. When Tom starts to accept his masculinity, in all of its violence and brutality, only then can he begin to explore ways in which to control that negative energy and turn it into creative powers. He understands that the process must begin by evoking the kinder aspects of his power as King and granting forgiveness to his father. Tom's recognition comes when he explains to Lowenstein that, "My life did not really begin until I summoned the power to forgive my father for making my childhood a long march of terror" (Conroy 282). When Tom achieves his own sense of autonomy from his father's rule, and his rule over his own realm begins, he can find the strength to accept his childhood and all of the painful ramifications that accompany such acceptance. He explains to Savannah:

> Now that Dad no longer hits me or has an ounce of power over me, I find him merely pathetic. I grew up hating his guts because I was always afraid in his house and because it's difficult to forgive anyone who's robbed you of your childhood. But I have forgiven him, Savannah. (Conroy 563)

The act of forgiveness in itself requires using some degree of the mature masculine power of the King energy--it is a generative, life-giving action which the Tyrant finds himself incapable of making. As the Tyrant King, Henry failed to recognize the long-term, destructive consequences of his reign. His actions stemmed from his subconscious fears and insecurities. When Lila leaves him,

he remains incapable of understanding why he lost control at such a personal and profound level of his rule:

> He came apart as if he had thrown a piston in one of the valves of his heart. It was not grief I was witnessing; it was the agony of a man who knew he would have to pay in full the dues of his ungentle tyranny. He had to account for a thirty-year reign of mild terror and he brought to the task no talent for contrition. (Conroy 568)

Contrition and the ability to forgive someone involve a certain degree of self-esteem and personal security lacking in Henry. Faced with the concrete fact of his divorce, Henry expresses, not grief, but anger and disbelief. Conversely, despite Tom's continuing struggle for a coherent identity, he consciously recognizes that he is in a position where he either must forgive his father or become as angry, embittered, and violent as his father. Henry remains incapable of changing, of adapting to the needs of his wife and family and therefore, must struggle in a world that has little room for a failed Tyrant. This struggle is also one that Tom must face and overcome if he wants to confront the modern world. Unlike Henry, Tom consciously struggles with adapting his family and regional background of violence to the modern world in a desperate attempt to avoid repeating his father's failures.

Like Tom, Henry Wingo operates in a world without guidelines, without rules governing the behavior of the Southern male. Without functional myths to follow as a life-guide, the Wingo males find themselves faced with accepting the old, inoperable norms or drifting with no mythical support at all. According to the old beliefs, "There were two types of southern men: those who listened to their wives and those who did not; my father had a black belt degree in turning a deaf ear to my mother" (Conroy 292). When Lila sues him for divorce, Henry still finds himself incapable of listening to the needs and desires of his wife. In a

desperate attempt not to emulate his father, Tom tries to operate outside of the limits of the Southern male and balance the needs of his wife with the needs of his family and the needs of each of their careers. However, when Luke dies, so do Tom's valiant attempts at ruling as a well-balanced King, for without the understanding and strength found in the Warrior archetype, Tom finds it impossible to be an effective King.

Much of the struggle Tom undergoes concerning his masculinity revolves around his attempts to understand and, subsequently, to forgive his father for the crimes committed against his childhood. Henry's awareness of himself as Tyrant remains hidden within the subconscious realms of his psyche. His continual failure to access the generative powers found within the mature masculine manifestations of the King archetype results from this lack of awareness. Consequently, the lack of an appropriate and adequate role model for Tom plays a significant role in his psychological growth. Tom learns the lessons of the "self-made loneliness of mankind" from his father, but he lacks an acceptable male role model from whom he could glean the valuable lesson of how to escape that loneliness. Even after Tom finds the strength to forgive Henry, the self-made loneliness he learned so well follows him into his adult life like a dark blanket of desolation, of self-imposed isolation, for, absent the positive energy of the King, and the representative of the Warrior lying dead, Tom loses the delicate and false balance he strove to maintain.

WORKS CITED

Bolen, Jean Shinoda. Gods in Everyman: A New Psychology of Men's Lives and Loves. St. Louis: Harper and Row, Publishers, 1990.

Campbell, Joseph. The Power of Myth. New York: Anchor Books Doubleday, 1988.

Clayton, Bruce. "A Southern Modernist: The Mind of W. J. Cash." in The South Is another Land: Essays on the Twentieth-Century South. Ed. Bruce Clayton and John A. Salmond. New York: Greenwood Press, 1987. 171-186.

Conroy, Pat. The Prince of Tides. New York: Bantan Books, 1987.

Faulkner, William. The Unvanquished. New York: Random House, 1965.

Moore, Robert and Douglas Gillette. King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine. San Fransisco: Harper Collins Publishers, 1990.

ARCHETYPE OF THE WARRIOR

In a close parallel to the functions of the King, the Warrior finds himself responsible for defending the land. While the King's relationship with the land resembles a marriage, the Warrior's relationship more closely functions as the protector or guardian for the kingdom. While the land does not imbue the Warrior with reciprocal power as it does with the King, it provides the Warrior with a sense of comfort, creating an environment which allows him to maintain his sense of proportion and sense of justice. The Warrior draws his strength from his own internal resources and concepts of justice. In return for receiving protection, the land imbues the Warrior with a sense of solace and an appreciation of life which constitutes the motivating factor for the Warrior's actions:

> The Warrior traditions all affirm that, in addition to training, what enables a Warrior to reach clarity of thought is living with the awareness of his own imminent death. The Warrior knows the shortness of life and how fragile it is. A man under the guidance of the Warrior knows how few his days are. Rather than depressing him, this awareness leads him to an outpouring of life-force and to an intense experience of his life that is unknown to others. (Moore and Gillette 82)

By understanding its brevity, the Warrior experiences an increased appreciation and respect for life. His belief system is clearly defined, and he is willing to defend those beliefs at all costs. While his battle plans may display a great deal of flexibility, his system of values does not. Within the realm of Melrose Island, Luke Wingo serves as knight errant, and in so doing, embodies many qualities of the Warrior archetype. Moore and Gillette describe these qualities:

> A man accessing the Warrior archetype has "a positive mental attitude," . . . This means that he has an unconquerable spirit, that he has great courage, that he is fearless, that he takes responsibility for his actions, and that he has self-discipline.

> Discipline means that he has the rigor to develop control and mastery over his mind and over his body, and that he has the capacity to withstand pain, both psychological and physical. (83)

Throughout his life, Luke Wingo displayed each of these qualities and took upon himself the protection of his family as well as Colleton, encompassing its citizens within his protective sphere. The Warrior energy within Luke allows him to withstand the beatings and verbal abuses heaped on him as a child and also to absorb the brunt of abuses heaped on the rest of the family. Tom explains the role Luke assumed within the family:

> Because of his enormous strength, there was something untouchable about his presence. He had the soul of a fortress and eyes that had peered at the world from battlements too long. . . . Luke acted when the heart cried out; the poetry in him was wordless. . . . He was a man of action, and that was the intolerable burden our family presented to him simply because he was born first of all. (Conroy 53)

As an example of the Warrior archetype, Luke displays an aggressive stance towards life which serves a dual capacity: it is both energizing and life-protecting. His ability to access the Warrior archetype generates an energy that touches those around him. It is also linked closely to the land and to that part of him which makes him Southern. Tom explains that part of Luke's nature:

> Our parents had raised us to believe that southerners held the land in highest esteem. It was the land and our veneration of the land that made us distinct, and defined our fabulous separateness from other Americans. Luke had made one mistake, he thought. He had believed in the sublimity of the southern way; he hadn't just mouthed the words. (Conroy 643)

Luke feels obligated to defend the land, to maintain the integrity of the marshes and of the island on which he was raised and is, therefore, willing to take the necessary steps to insure justice. The Warrior energy within him insists upon action whenever he feels the land or the town has been violated, and this insistence finds its roots in the traditions of the South. As the government tries

to force Colleton to relocate under the guise of modernization and progress, Luke responds as a Southerner:

> Urgings that the South become like the rest of the nation have been accompanied by expressions of fear of the alien. The belief that the South is different from and somehow superior to the materially richer regions has not died; warnings against the corrupting effects of outside influences, of another Yankee invasion, have cropped up in various forms. (Killian 29)

These fears surface when Southerners are faced with the challenge of industrial development, as is Colleton when the government buys the town for the purposes of building a nuclear power plant. Change requires an acknowledgement that the status quo no longer meets the demands of society. If such an acknowledgement is made, then the Warrior leaps to action in order to perpetuate that change. However, if the Warrior does not accept the change as either a necessary or a beneficial change, then he will do everything in his power to oppose it. This desire to defend the land and its Southern history, and by extension to protect the status quo, is intimately linked to the philosophies of Southernness espoused by the magnolia myths. Killian explains that such myths involve the romanticized versions of the Civil War:

> Robert E. Lee became the Galahad of the South. This gentle, humble, and sad man was made to symbolize the alleged superiority of the gentleman-warrior of the Old South. That he was far from typical of the dashing cavalier, that as a general he was guilty of fatal tactical errors at times, that he was never a fire-eating secessionist, all were overlooked. (21)

Despite the antiquated nature of this belief structure when viewed in conjunction with modern times, Luke's concept of the Warrior emanates from these Southern magnolia myths which embrace the concept of male chivalry and a code of honor. For example, when Luke and Tom are visiting Savannah in New York, they witness a purse snatcher attack an elderly lady. Tom describes the mugger and his studied nonchalance and explains that "there

were many terrible things about our upbringing in the South, but we were unanimous in how to treat young men who mutilated the ears of old women with poodles" (Conroy 41). The Warrior ensures that justice reigns in the land and takes action to correct incidences of abuse against that land and its citizens. Unfortunately, this code of honor no longer functions in the modern world, and the Warrior in Luke finds himself operating outside of a functional mythology, and the "gallant" Robert E. Lee is emulated only by residents below the Mason-Dixon line. While in New York, Luke tries to save every bum he sees, lecturing them about how they should take better care of their bodies, despite Savannah's reassurances that they were perfectly happy:

> But Luke remained undeterred and continued to offer assistance to every drunk we passed, until one day in a small park on Seventh Avenue, he came upon a young teenage boy, supine on a wooden bench, who did not respond to his soft ministrations at all. When Luke moved him, all of us could see that rigor mortis had set in hours before. There was a hypodermic needle in his coat pocket and a driver's license listing his address as Raleigh, North Carolina. . . . The boy haunted Luke because of his southernness. (Conroy 43)

Luke cannot enforce his code of honor or enforce his system of justice while in New York. His belief structure cannot support the reality of the modern world, so Luke returns to Colleton, where he understands the workings of the world and can commune with nature. The old magnolia myths are all he understands, and this inflexibility within the Warrior destroys him.

Part of Luke's inflexibility concerns nature, which he holds as sacrosanct, as evidenced in the incident with The Carolina Snow which depicts the Warrior energy in full force. When the people from the Miami Seaquarium come to capture The Carolina Snow, Luke leaps into action:

> The town needed a warrior and I was surprised to find him standing beside me. . . . I heard Luke whisper to himself, "No. It just ain't right," and he left my side and mounted the back of the

> truck and began to toss crates of tomatoes down among the crowd. (Conroy 350)

For Colleton and its citizens, The Carolina Snow symbolizes the magic and grandeur of nature, and to violate such a unique expression of nature would be to violate all that is sacred to Luke. This affinity with the land and its denizens is also illustrated through the close bond Luke forges with Caesar, the Bengal Tiger. Caesar represents the wild, raw power found within nature--a physical power Luke understands intimately and a symbol Luke is willing to defend. As a Warrior, Luke is willing to rescue The Snow and is willing to try to tame Caesar. Unfortunately, such ideals have ceased to function in modern American society, and, with the extinction of those traditional ties to the land, Luke must choose between the extinction of the town and his own extinction. As Luke talks to the citizens of Colleton, the realization concerning the changing nature of the South's values profoundly affects him, the Warrior, since he relies almost solely on the traditions inherent in those values. The disillusionment for Luke strikes a chord deep within his psyche and is revealed in his speech to the town shortly after the government announces its seizure of Colleton:

> I thought we were southerners and that our love of the land was what made us different from all other Americans. Then I remembered it was southerners and citizens of Colleton who were the ones who brought the strangers to our town and sold Colleton down the river for a fistful of money. . . . These are the new southerners whose hearts and souls are for sale, who can be bought with the money of strangers. (Conroy 595)

Luke's sense of betrayal stems from his concepts of his own identity, an identity so closely linked to the welfare of the land, its traditions, and its values that he simply cannot operate outside of that Southern identity. These myths permeate the Southerner's heritage, and the Warrior within Luke refuses to betray those lessons of honor and chivalry taught by the magnolia myths which filled his

childhood. These myths are unique to the South and operate nowhere else in the world and nowhere else in time. According to Allen Tate:

> The South clings blindly to forms of European feeling and conduct that were crushed by the French Revolution and that, in England at any rate, are barely memories. How many Englishmen have told us that we still have the eighteenth-century amiability and consideration of manners, supplanted in their country by middle-class reticence and suspicion? And where, outside the South, is there a society that believes even covertly in the Code of Honor? (521)

However, when those myths cease to function, when the land ceases to be paramount, a new mythology must appear to replace the values associated with the old myths and create new guidelines for the Southerner, for without them the Warrior has no code of honor to follow, no cause to defend, no sense of what is just and right anymore. When the Warrior's values no longer operate, then Luke the Warrior ceases to exist. Tom understands the Warrior's absolute commitment to the land and its values. Tom's understanding extends as far as to encompass both his brother's Warrior energy as well as the lack of dominance of the Warrior energy within his own psyche. He considers this difference as he and Savannah begin their search for Luke, trying to convince him to turn himself in to the FBI:

> Then I turned the boat due south and set a course toward the country of my birth and said a prayer that I could deliver my brother from the tyranny of an absolute vision. I prayed that I could teach him the art of compromise and genuflection to higher authority. I prayed that I could teach him not to be Luke, that I could tame him and make him more like Tom. (Conroy 627)

It is a noble cause for Tom to pursue, but one which highlights the differences between the presence of the Warrior energy within the two men. Luke's absolute dedication to the land and all that it symbolizes within the magnolia myths illustrates his sense of justice: there is not room either for change or for

gray areas. Alternatively, Tom represents a man besieged by indecision in his own life, who operates on the basis of situational ethics and justice. Tom contains within his psyche the ability to embrace multiple masculine archetypes--Luke's Warrior archetype so dominates his psyche that, like Colonel John Sartoris, he literally cannot survive in an altered South.

The emergent myths, therefore, need to serve as guidelines for appropriate behavior, modified myths for modified times. Luke and Tom find themselves in desperate need of a modified mythology to help adjust their philosophical frameworks as illustrated by their encounter with women in New York during Savannah's first poetry reading. Tom describes the scene:

> As we entered the church, Luke made a thoughtless mistake when he held the door open for a pretty, scholarly women who was entering the church behind us. As southern boys, we were vaccinated with the oily serums of an instinctive politesse, and it would have been unthinkable at that time for either of us not to hold a door open for a lady. The lady reacted to different serums. In a surprisingly swift move, she grabbed Luke by the throat with one hand, then stuck two brilliantly sharpened nails beneath his eyeballs. (Conroy 37)

The times have changed, and throughout the nation people's belief structures have adapted to those changes. Unfortunately, while the rest of the nation moves rapidly towards the twenty-first century, the South chooses to amble along at a more traditional rate, finding comfort in the metaphors resplendent in its own history. Luke, as a Southern male in full possession of the Warrior energy, finds himself lost in the antiquated values of his Southern heritage, choosing to stay behind in Colleton and rejecting the progress of the modern world.

The relationship between Luke and Tom represents the unequal relationship between a man who readily accesses his Warrior energy and a man who is merely capable of accessing that energy. Tom recognizes and

admires the Warrior energy within Luke as he explains to Lowenstein, "None of us suspected it when we were growing up, but Luke was the one living the essential life, the only one that mattered" (Conroy 144). However, Warriors functioning in the modified, modern times must contend with their immature masculine forms as well. One such manifestation of the Warrior energy's immature masculine form involves the Hero--a form Tom understands and emulates well. The Hero aspect of the Warrior archetype displays great prowess during a crisis, but his powers end there:

> The Hero . . . is locked in mortal combat with the feminine, striving to conquer it and to assert his masculinity. In the medieval legends about heroes and damsels, we are seldom told what happens once the hero has slain the dragon and married the princess. We don't hear what happened in their marriage, because the Hero, as an archetype, doesn't know what to do with the Princess once he's won her. He doesn't know what to do when things return to normal. (Moore and Gillette 39)

This uncertainty not only grips Tom's psyche when he does not have a crisis in which to operate and play the part of Hero, but also illustrates the difficulty he has reconciling the feminine archetypes of the Magician and the Lover. The Hero generally lacks the Warrior's clarity of thought and ability to take responsibility for his actions. Instead, the Hero follows the proscribed forms and takes action only during a crisis. The hero in Tom comes to the fore when he is called upon to go to New York to help his twin recover:

> "It's the only role I really play well. The hero of the hour. . . . It's the fatal flaw of all Wingos. Except Mom. She gives dinner parties planned for months."
>
> "You blame your parents for so much, Tom. When does it start becoming your own responsibility? When do you take your life into your own hands? . . . "
>
> "I don't know, Sallie. I can't figure it out. I can't make anything whole out of it. I don't know what it all means." (Conroy 27)

Tom's willingness to be the Hero during his sister's crisis represents one of the few times he finds the energy to take action, one of the exceptions to his emotional paralysis. He recognizes his position as Hero within the family structure, but also recognizes how unsuitable and superficial that position is, not only within his family, but also within his own psyche. His inability to "figure it out," and the resulting confusion and sense of being off-balance, unfulfilled, and not whole haunts Tom's awareness and follows him throughout his search for a Southern male identity. While he admits the essential nature of Luke's life, he fails to access the potentials hidden within the Warrior energy which would enable him to blend the demands of his environment with the demands of his psyche; he fails to achieve a psychological balance between the two. This process, however, requires a great deal of introspection and objectivity--two feats Tom is incapable of achieving as long as he lacks a coherent identity as a Southern male. As a result of his astounding admiration and affection for his brother, Tom understands that the Warrior energy exists, and that in its destructiveness lies the potential for regeneration and for new, healthier growth. His concept of his own masculinity, however, is so self-destructive that the end result is almost a negation of his manhood:

> My manhood! How I loathed being a man, with its fierce responsibilities, its tally of ceaseless strength, its passionate and stupid bravado. How I hated strength and duty and steadfastness. . . . But I knew my role so clearly now, knew the tyranny and the snare of maleness, and I would walk toward my sister as a pillar of strength, a vegetable king striding over the fields of our shared earth, my hands sparkling with the strength of pastures, confident in cycles, singing of her renewal, comforting her with the words of the coach and good news from the king of seasons. Strength was my gift; it was also my act, and I'm sure it's what will end up killing me. (Conroy 55)

One of the reasons Tom despises his masculinity involves his perception of how to access and subsequently to use the Warrior energy. However, in order to

access this archetype he must have an understanding of what it is to be a Southern male.

While he finds an appropriate model in his brother Luke, Tom fails to imitate properly those qualities in Luke that would enable him to tap successfully into the Warrior energies hidden deep within his psyche. For Tom, understanding and acknowledging the resources available to his brother does not constitute the ability to use similar resources. Part of his difficulty results not only from his own sense of masculine self-hatred, but ironically also results from Tom's over-identification with the feminine. During his rape, Tom's sense of emasculation is both emotional as well as physical. From the emotional perspective, Tom finds that at the very beginning of the crisis, "I was overwhelmed by impotence, by fear, by a cowardice so profound that I sank to my knees and cried out in a wordless immolated howl" (Conroy 477). At the conclusion of the crisis, Tom's sense of emasculation stems not only from the very nature of a male who has been raped, but also from his mother's action of providing him with a Kotex to help stop his bleeding, conjuring clear images of the feminine menstruation cycle. As a result, Tom has experienced the theft of the precarious sense of masculinity he had from a psychological as well as physical perspective: "My humiliation and powerlessness now complete, I felt a quiet shift in my bloodstream as the man groaned and thrust deep inside me. He did not take notice of that subtle moment when a murderous rage shivered through me" (Conroy 478). Instinctively, Tom awakens from his deep-sleep and takes action to save his life. This mental shift which results in Tom's taking action, however, remains dependent on Luke--Luke initiates the action and Tom simply follows through. Tom, as a shadow Warrior, fails to defend the land and

his family at this critical juncture. Only with the aid of a true Warrior can Tom complete his mission and take meaningful action.

The result of his inability to access properly the aggressive energies of the Warrior archetype stored within his psyche leads Tom, as an adult, to his sense of emotional isolation and warfare with his own family. His aggression, instead of being directed towards positive uses, leaks out and attacks the emotional health of his family, wreaking destruction without the benefit of allowing for new emotional growth--he has not yet learned to control the Warrior within himself. Instead, he chooses to live in a state of somnolence, repressing his Warrior energies. According to Moore and Gillette:

> How does the man accessing the Warrior know what aggressiveness is appropriate under the circumstances? He knows through clarity of thinking, through discernment. The warrior is always alert. He is always awake. He is never sleeping through life. (80)

As a result of Tom's insecurities and traumas which occurred during his adolescence, he chooses to go into an emotional deep-sleep as an adult instead of activating the Warrior energy within his psyche. As he compares his life to the life of his brother, Tom realizes this deficit in his own life:

> I'm living out my life in a bedroom community watching the seven o'clock news and doing the daily crossword puzzle while my brother eats raw fish and wages a war of resistance against an army of occupation who stole the only home we ever knew. . . . But Luke has proven something to me. I'm not a man of principle, I'm not a man of faith, and I'm not a man of action. . . . I've become exactly the kind of man I hate more than anything in the world. (Conroy 625)

As a man with the potential of coming to full maturity, Tom must consciously choose to take action. In order for Tom to experience the regenerative aggression, he must seize control of his life. He must voluntarily awaken from his self-imposed deep sleep, examine his life, and with some degree of

introspection honestly evaluate his abilities and needs as a male who chooses to remain in the South.

Luke's limitations within the Warrior archetype and fixation on his Southern heritage establish definite parameters outside of which he cannot exist. His dependence on the land binds him to his past and once that connection is severed, so too is Luke's lifeline. When Colleton is relocated, he loses his sense of place and of oneness with nature; he loses his clarity of thought, the one deadly failing for the Warrior. Conversely, Tom finds himself relegated to the position of observer and admirer, refusing to become one of Luke's arm band warriors to defend Colleton from the government. He sees Luke's fatal flaw, yet cannot help but admire his brother for having the strength of conviction to carry out his plans and to act in the manner consistent with his sense of justice. Tom's immobility allows him the painful opportunity to see both sides of the Warrior energy, its destructiveness as well as the potential for new growth and learning in its wake. Ultimately, Tom must escape his fear of the first to use the energy of the second and confront that fear as he discovers the more feminine oriented archetypes of the Magician and the Lover.

WORKS CITED

Conroy, Pat. The Prince of Tides. New York: Bantan Books, 1987.

Killian, Lewis M. White Southerners. Massachusetts: The University of Massachusetts Press, 1985.

Moore, Robert and Douglas Gillette. King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine. San Fransisco: Harper Collins Publishers, 1990.

Tate, Allen. "The Profession of Letters inthe South." Essays of Four Decades. Chicago: The Swallow Press, Inc., 1968. 517-534.

ARCHETYPE OF THE MAGICIAN

The Magician appears in many forms--wizard, healer, shaman, priest--and despite the varied nomenclature associated with the Magician energy, one role of the archetypal character remains the same, to guide young men within the community into that mystery and stage of life known as manhood. Frequently the Magician uses the ritual of initiation for this purpose, inducting the boy into the mysteries of manhood. Moore and Gillette explain the role of the Magician: "He is the "ritual elder" who guides the process of transformation, both within and without. The human magician is always an initiate himself, and one of his tasks is to initiate others. . . . The Magician is an initiate of secret and hidden knowledge of all kinds" (98). While the man accessing the Magician energy ministers to the spiritual, and oftentimes physical, needs of those around him, his powers also separate him from others, creating a man who is both intimately involved with while at the same time oddly removed from his community. This interaction stems from his familiarity with the ritual process as well as the inherently sacred and hidden nature of the knowledge surrounding that process:

> This secret knowledge, of course, gives the magician an enormous amount of power. And because he has knowledge of the dynamics of energy flows and patterns in nature, in human individuals and societies, and among the gods--the deep unconscious forces--he is a master at containing and channeling power. (Moore and Gillette 99)

At the most fundamental level, the Magician must not only possess the ability to understand divine communications and powers, but must also be willing to impart that knowledge to the younger generation in an attempt to enable them to access, understand, and share that knowledge. The elder member of the

community who embodies this spiritual power channels it in such a manner as to assist the younger men in accessing their mature masculine potentials. Those men, in turn, develop their own spiritual potentials and pass down that sacred knowledge to the next group of awaiting adolescents, mimicking the cyclic nature of the universe. The Magician represents a critical link in the initiation process of young boys into the world of young men; he is the wise elder who understands exactly how much knowledge the child needs to become a man and gives him just that amount. "He is a seer and a prophet in the sense not only of predicting the future but also of seeing deeply" (Moore and Gillette 99). The child may or may not recognize the role of the Magician as he continues to struggle through the trials and initiation processes that lead towards masculine maturity, but he subconsciously connects with the Magician's power inherent in all males.

Amos Wingo uses more subtle measures to illuminate the path towards manhood, incorporating his Southern heritage and his subsequent appreciation and understanding of nature and God as central aspects of his Magician energies. Tom describes his grandfather, revealing the essential relationship between Amos' profound understanding of the forces of life and his understanding of religion and God:

> Amos Wingo was one of the strangest men I've ever met and certainly one of the finest. Any study of my grandfather becomes a meditation on saintliness. His whole life was one long hymn of praise to the Lord, one long, boring hymn of praise. . . . But Amos himself admitted it was hard to lead a normal life when God was constantly interrupting him with spectacular and time-consuming interviews. (Conroy 153)

These interviews represent the unique aspect by which the Magician energy is displayed in Amos Wingo. He holds a privileged relationship with the spiritual world, a relationship other men in the community recognize and accept. His

willingness to share his knowledge of the divine places him in a realm inaccessible to others because of their inability either to reach and understand the divine, or their unwillingness to communicate that knowledge to the rest of the community. These interviews also represent the influence of Amos' Southern heritage in its religious emphasis. Cleanth Brooks explains both the sociological and the literary evidence of this unique Southern feature:

> His [John Shelton Reed] sociological evidence again sets the South apart from the nation in the extent and general uniformity of its religious convictions, which are deeply held and basically orthodox. But for those of you who prefer a literary artist's insight rather than a sociologist's findings, I offer you Flannery O'Connor's fine phrase--"Christ haunted." Her use of the term is precise: she did not write "Christ-guided" or "Christ-centered," but "Christ-haunted." Even bawdy and rowdy and sometimes roguish southerners cannot quite get the Christ image out of their minds. Jesus is still a presence, threatening or comforting. (10)

The intimate connection Amos holds between this world and the spiritual world illustrates the Magician energy, while at the same time illustrating the inherently Southern aspect of his nature. As a man empowered with the charm of the Magician, Amos Wingo attempts to use his understanding of God and the spiritual world to illuminate the minds and souls of almost everyone he meets. As he travels the small towns that lay scattered throughout the rural South, Amos attempts to spread his knowledge of the spiritual world:

> He believed that no family could feel truly secure or American until they were all named up in a decent Bible where Jesus spoke in red. . . . As a salesman of Bibles, my grandfather became something of a legend in the small-town South. He would hit a mill village or a crossroads town and start going door to door. If a family was not in need of a Bible, then someone in that family was probably in need of a haircut. (Conroy 155)

Radiating congeniality, Amos travels from town to town, but despite this appearance of intimacy with people throughout the landscape, he is never accepted as standard issue. His relationship to and discernment of spiritual

matters takes precedence in his life, an arrangement the town of Colleton accepts with ease, compassion, and some degree of perplexity. Tom explains one of Amos' most notable rituals, a ritual which combines his Southern religiosity with his understanding of the power behind rituals. Every year, Amos imitates Jesus' march to Calvary, bearing the weight of the cross for the salvation of man. Tom's description captures the emotional reaction of a Southern male who still feels the ties to his heritage, but also feels the counterpressures of the modern world:

> I would have preferred that my grandfather celebrated Good Friday in a quieter, more contemplative fashion. It embarrassed me deeply to watch his gaunt, angular body bent under the weight of the cross, trudging through the congested traffic, stopping at intersections, oblivious to the admixture of scorn and awe of his townsmen, sweat discoloring his costume, and his lips moving continuously in the inaudible worship of his Creator. He was a figure of majesty to some, a perfect jackass to others. (Conroy 311)

However, everyone knew him and accepted his unusual display of power and compassion. His actions, however bizarre, touched a common chord among the Southern men in the town: the ritualistic aspect and the religious aspect both communicate to the mature masculine archetype of the Magician within their psyches. The long-term effect Amos, the Magician, has on the male psyche is illustrated by Luke, who stumbles on Amos' cross after the town has been relocated. Luke picks the cross up and imitates Amos' long march through a town that no longer exists. As the life of the town changes from old Colleton to New Colleton, so does the spiritual composition of the town. As Luke reenacts the ritual, however, he sees the town reconstructed before his eyes and encounters Mr. Fruit. While small Southern towns tend to accept their oddities like Mr. Fruit for no other reason than that they can recognize them and

appreciate their place and importance in the scheme of the town, New Colleton cannot, and Mr. Fruit finds himself lost in a town that no longer exists.

As the Wingo family elder, Amos presents Tom with the opportunities for peaceful reprieves from the violence of his family and of the world. He provides Tom with an example of the gentle power encased deep within the human soul and brings that power to bear by creating an aura of serenity and safety within the walls of his home and within the parameters of his direct influence. Every time Amos and Tom go out together, he attempts to provide Tom with the means to weather the emotional storms with which he must live, attempts to provide Tom with the secret knowledge that is necessary for the wholeness Tom lacks by showing Tom the glory hidden in nature:

> The Magician, then, is the archetype of thoughtfulness and reflection. And, because of that, it is also the energy of introversion. What we mean by introversion is not shyness or timidity but rather the capacity to detach from the inner and outer storms and to connect with deep inner truths and resources. (Moore and Gillette 108)

Amos possesses that unique ability to weather the storms found within a violent family, seeking and finding the calm contained within his own psyche and distributing that sense of serenity to all those who came near him. This ability is symbolically illustrated through Amos' almost martyr-like ability to weather the physical storm that accompanied Tom and Savannah's births. Amos accesses that spiritual realm, enabling him to endure the storm and insure the family's safety. Tom relays the part Amos played in the story of the twin's birth to Lowenstein:

> The rain was cruel and stinging against his face. He thought of Joseph leading Mary and the child, Jesus, into Egypt during the persecution of Herod. Joseph was a strong man, my grandfather thought, as he struggled through the rising water, and he had faith in God. But he was no stronger than Amos Wingo and there was

> not a man or a woman alive on the planet with such a simple astonishing love of God to sustain him. (Conroy 86)

This love of God and Amos' ability to garner strength from his convictions and insights into the spiritual world aided him during the physically raging storm that threatened his family. The story of Tom's and Savannah's birth and the tale of Henry's recovery during World War II evolve into family myths, providing the children with an example of self-sacrifice and unselfish love. Tom reacts to these myths with the skepticism of a man still searching for his own identity, a man still incapable of the type of sacrifice glorified in the myth of his own birth: "Yet later, I would wonder if their courage and sacrifice, the selfless, mortal choices that led to their own ruin and to the survival of the house of Wingo was not part of some obscene joke whose punch line would take years to evolve" (Conroy 96). Tom's realization concerning his grandfather's ability to see deep within the spiritual realm and translate the truths he discovers there into axioms for leading an innocent, pure life in this world comes to him only as an adult who is still discovering his own identity:

> Later, long after my grandfather was dead, I would regret that I could never be the kind of man that he was. Though I adored him as a child and found myself attracted to the safe protectorate of his soft, uncritical maleness, I never wholly appreciated him. . . . I would like to have seen the world with eyes incapable of anything but wonder, and with a tongue fluent only in praise. (Conroy 324)

Tom recognizes the nurturing, almost feminine, aspect of the Magician, but also realizes his inability to accept completely that aspect of his own masculinity. The indelible marks of Henry's reign still linger in Tom's awareness of masculinity, creating a conflict between the "soft, uncritical maleness," of Amos the Magician and the "ungentle tyranny" of Henry the King. Tom's search for a male identity creates within him a sense of recognition and longing, but he has

not yet developed a strong enough sense of self to release the pretensions of his reigning patriarchy.

The interactions between Amos and Tom represent critical, formative stages concerning Tom's sense of spiritual balance and sensitivity towards the more gentle aspects of his masculine identity. Unfortunately, only with the death of the Magician can Tom fully understand the implications of his grandfather's power:

> The South died for me that day, or at least I lost the most resonant and eminent part of it. It lost that blithe magic I associate with earned incongruity. . . . His death forced me to acknowledge the secret wisdom that issued naturally from the contemplative life. As a boy I was embarrassed by the undiluted ardor he brought to worship. As an adult I would envy forever the simplicity and grandeur of his vision of what it was to be a complete and contributing man. . . . The only word for goodness is goodness, and it is not enough. (Conroy 559)

Tom realizes that Amos was a complete male, with all of his Southern expressions fully intact. The environment of the South, "that soft, warm acre," permeated Amos and his attitude of appreciation for all of God's gifts to man in the form of nature. Unfortunately, Amos' example was not enough to protect Tom from the abuses of his tormented childhood. As the "liege of storm, the thane of winds" focuses his violence on his youngest son, Tom absorbs his fury and rage, disavowing everything associated with his father and with maleness. Ironically, while this renunciation of his masculine identity takes strong root in his consciousness, it fails to allow Tom access to the more feminine aspects of his psyche, leaving him instead, exposed to a void within his psyche he cannot bridge. As he progresses in his interactions with Lowenstein, Tom begins to realize more fully the consequences of that void. The psychological ramifications become evident as Tom begins to explore the archetype of the Lover hidden within himself.

WORKS CITED

Brooks, Cleanth. "Southern Literature: The Past, History, and the Timeless." Southern Literature in Transition: Heritage and Promise. Ed. Philip Castille and William Osborne. Memphis: Memphis State University Press, 1983. 3-16.

Conroy, Pat. The Prince of Tides. New York: Bantan Books, 1987.

Moore, Robert and Douglas Gillette. King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine. San Franscisco: Harper Collins, Publishers, 1990.

THE ARCHETYPE OF THE LOVER

The difficulty in Tom's search for a Southern male identity lies in his failure to understand and draw from the Lover energy hidden in the abyss of his soul. His overwhelming orientation and attraction towards sensuality indicates the natural dominance of the Lover archetype within Tom, but his life experiences and the scars left by his father prevent him from reconciling the masculine and feminine aspects of his psyche. Henry, the Tyrant, continually suppresses Tom's more feminine aspect as evidenced by Henry's brutal response when Tom cries after Savannah hits him on Stone Mountain. Awakening those more feminine desires of the Lover allows Tom to conciliate the warring archetypes within his psyche and literally brings Tom back to emotional life. It is this emotional receptivity and sensual awareness frozen within Tom's psyche which lie at the center of the Lover's psyche:

> The Lover . . . is the primal energy pattern of what we could call vividness, aliveness, and passion. It lives through the great primal hungers of our species for sex, food, well-being, reproduction, creative adaptation to life's hardships, and ultimately a sense of meaning, without which human beings cannot go on with their lives. The Lover's drive is to satisfy those hungers. (Moore and Gillette 120)

Tom's natural affinity for the powers of the Lover are kept in check, however. The desire to satisfy his passions conflicts with his history--scar tissue hangs on his emotions, creating a callous too thick for him to penetrate by himself. Without a profound understanding and acceptance of the feminine within his masculinity, Tom flounders emotionally. The result of this emotional paralysis is his inability to accept the Lover within his psyche. Such repression cannot eliminate the endemic powers of the Lover, so his censorship results in a redirection from the creative, beneficent expressions of the archetype, into

passions that destroy. As a result of his denied masculinity, these destructive forces tend to be directed at the women in his life:

> Because of some endemic flaw in my manhood I could not just have wives or lovers. I required soft enemies humming lullabies of carnage in the playroom, snipers in floral print dresses gunning for me from the bell towers. I was not comfortable with anyone who was not disapproving of me. (Conroy 101)

The majority of this disapproval stems from himself and his own insecurities. Interestingly, through the use of images and metaphor, Tom provides unique insights into the connectedness of the archetypes within the psyche. The images of "carnage in the playroom" and, "snipers . . . gunning . . . from the bell tower" are pulled from his past and represent his fears and feelings of inadequacies which stem from the other archetypes. For instance, the playroom conjures up the image of Tom's immobility when Callenwold tried to climb into Tolitha's house in Atlanta through the children's bedroom window. Tom describes his reaction:

> Two hours later I awoke and saw his face in the window, staring at me. He put his finger to his lips and bade me to be silent. I heard the knife cutting through the screen like the tearing of cheap silk. I did not move or speak. A paralysis of exquisite, impenetrable terror entered each cell of my body. His eyes transfixed me and I lay as rigid as a bird before the copperhead's approach. (Conroy 135)

When Callenwold bids Tom to keep quiet, Tom lacks the aggressiveness and ability to act that so permeates the nature of the Warrior archetype, a lack he carries with him well into his adult life. The metaphor of the bell tower is drawn from the story of his father during the World War II where Henry hid from the Nazis as his son was born. These images show the unconscious emerging of the archetypes within Tom's psyche and the beginning of Tom's ability to blend the archetypes together into a cohesive whole. For Tom, those passions inherent in the Lover's energy existed openly as a child; they were quelled

during his adolescence by Henry, and buried deep within his psyche during his adult life with his brother's death.

Since the Lover represents a more traditionally feminine aspect of the male psyche, accepting the qualities intrinsic to the archetype mandates, as a prerequisite, a secure sense of masculinity. A secure sense of masculinity possesses the prerequisite of embracing the mature masculine archetypes of the King, the Warrior, the Magician, as well as the Lover. A secure sense of masculinity, for Tom, also requires him to integrate his sense of Southernness with his sense of maleness. Tom accepts his Southern heritage, a trait which is "more a decision than a fate, since fine talents are not necessarily under any command of place of feeling," (Hardwick 18) but has difficulty fusing his Southernness with the mature masculine archetypes. The feminine nature of the Lover archetype poses a particular stumbling block for the Southern male. According to Florence King in her work, Southern Ladies and Gentlemen (1975), Southern men have been haunted by the feminine ever since the Civil War:

> Every Southern man harbors a certain resentful fear of the Southern-gentleman image. It smacks of the drawing room and the dancing master; it suggests that he hovers in attendance upon women (which he most certainly does); that he is overcivilized, overhousebroken, even foppish. One part of him wants to squire the ladies in style, and another part of him wants to get away from them and take to the woods--where no woman can rob him of what he calls "jism." (59)

These contrasting emotions of worshiping and loathing women create a tension within the Southern male psyche that can only be effectively resolved by combining the mature masculine archetypes within the male psyche. In order to achieve this amalgamation, Tom must take the lessons learned from Henry,

Luke, and Amos and incorporate them with the Lover energies he harbors so strongly within his own psyche.

Tom takes the lessons learned during his childhood from the Tyrant manifestation of the King archetype and funnels it into a powerfully negative energy force. His love manifests as a destructive energy. He explains that, "I was one of those men who killed their women slowly. My love was a form of gangrene withering the soft tissues of the soul" (193). But the disease is not restricted to the souls of the women he loves; in its perversion it results in an almost complete emotional paralysis. Such a denial of the energies within his psyche affects not only his concept of a male identity, but also obfuscates his sense of Southernness since he cannot resolve the conflicting images of women in the South. In Tom's desperation as he grapples with his emergent philosophies concerning the Southern male identity, he attributes his inability to love as characteristic of the masculine condition. He assumes that all men, like himself, have repudiated the qualities of the Lover archetype. Explaining his position to Lowenstein, he says:

> There's only one thing difficult about being a man, Doctor. . . . They don't teach us how to love. It's a secret they keep from us. We spend our whole lives trying to get someone to teach us how to do it and we never find out how. The only people we can ever love are other men because we understand the loneliness engendered by this thing denied. . . . We were never granted the gift. (Conroy 438)

These feelings of inadequacy and inaccessibility reflect a shadow pole of this archetype, that of the Impotent Lover. Many of Tom's shortcomings within his marriage are directly associated with this shadow manifestation of the Impotent Lover. The psychological backdrop of violence and constant criticism to which Tom was exposed while growing up generated an emotional environment well

suited to nurturing the negative, destructive powers of the Lover. Moore and Gillette explain the causes and consequences of this shadow Lover:

> But it isn't just the lack of a vision that signifies the oppressive power of the Impotent Lover in a man's life. It is also the absence of an erect and eager penis. This man's sex life has gone stale; he is sexually inactive. Such sexual inactivity may stem from any number of factors . . . tension and stress on the job, . . . or the sense of being emasculated by the feminine . . .. (139)

One of the very first things Tom admits to in the novel is his lack of interest in sex, having ignored his wife for the past year. In addition, Tom feels an inordinate sense of failure associated with his unemployment, especially in juxtaposition to his wife's successful career as a medical doctor. Finally and most poignantly, Tom's sense of emasculation stems from his rape experience and his mother's treatment of his injuries. The cumulative effects result in his sense of impotence and insecurity. He relates these feelings of inadequacy to feelings associated with marriage, creating the axiomatic expression--men are denied love, women understand and are capable of the love denied to men; therefore men cannot forgive women their ability to love. He explains his position to Lowenstein:

> "There's only one crime a woman cannot be forgiven for," I said. "No husband will ever forgive her for marrying him. The American male is a quivering mass of insecurities. If a woman makes the mistake of loving him, he will make her suffer terribly for her utter lack of taste. I don't think men can ever forgive women for loving them to the exclusion of all others." (Conroy 189)

Tom finds himself in full possession of these insecurities and uses them as an excuse to deny responsibility for the consequences of his state of emotional isolation. If he can successfully project his failures and impotence onto the entire realm of masculinity, then he no longer feels obligated to alter his behavior--he becomes, through an extraordinary act of rationalization, a normal American male.

However, the Lover impulse within his psyche remains too strong for him to continue this suppression and maintain his sanity, especially under the ministrations of Lowenstein and his decision to be and remain a Southerner. Ironically, Tom wants to keep his Lover impulses under tight reign. He prefers his emotional isolationism--by denying all feelings and sensations he can keep the pain of his past at bay. Unfortunately, in order to deny what is painful, Tom must also deny the potential for pleasure and the man dominated by the Lover archetype, "while feeling the pain and poignancy of the world" (Moore and Gillette 124). This sense of isolation can be seen in Tom's reaction to Lowenstein--he sees her as extremely attractive and desirable, yet strives to maintain his emotional distance, strives to keep from loving her.

The struggle between remembering his past and experiencing hope for the future presents constant problems for Tom. As a man manifesting the Lover archetype as the primary expression of masculinity within his psyche, Tom feels a desire for the aesthetic and sensual which tends to overwhelm him, threatening his precarious sense of control. As an aspect of his search for a male identity, Tom experiences an intense, internal conflict between the Lover energies and his desire for emotional detachment. He wages this battle over his mixed feelings concerning sex:

> Goat, satyr, and beast roared and howled within the porches of the ear. I loathed this part of me; I trembled when I heard the lewd snickering of other men admitting to the same fevers. I equated fucking with power and hated the part of me where that flawed and dangerous truth dwelt. (Conroy 342)

Recognizing not only the flawed nature of his feelings, but the dangerous implications of that attitude constitutes his initial step towards redefining his male identity. When Tom separates the concepts of power and sex, he allows for the separation of the two shadow archetypes of the Tyrant and the Impotent

Lover. This division, in turn, allows Tom to concentrate on analyzing and redefining his concepts of sex and the relationship it has to his emotional well-being.

The root of his indecision revolves around his desire for sexual satisfaction as contrasted with his feelings of unattractiveness and a consequent sense of impotence. "Sex, I thought, as I watched Susan Lowenstein walk toward the terrace holding the two brandy snifters, the central issue of my conflicted, unsuccessful manhood" (Conroy 343). Interestingly, Tom possesses a similar philosophy regarding the effects of love on his manhood. He explains that:

> To love one's children is to love oneself, and this was a state of supererogatory grace denied my parents by birth and circumstance. I needed to reconnect to something I had lost. Somewhere I had lost touch with the kind of man I had the potential of being. I needed to effect a reconciliation with that unborn man and try to coax him gently toward maturity. (Conroy 100)

However, sex and love do not always represents parallels, especially in the psyche of the man possessed by the Lover energy. Tom associates both sex and love individually as the cause of his unsuccessful or lost manhood, but has yet to connect the two, has yet to understand the relationship between the physical manifestations of the Lover as well as the emotional manifestations of the archetype.

Susan Lowenstein helps him make the connection. She provides Tom with a sounding board, absorbing his thoughts and the stories of his history, then providing him with feedback and insights that reach into his soul. Her ministrations awaken within Tom the pain of his past, but also reveal to him the joys that can be found in life. During their first interview, Lowenstein remarks on Tom's ability to joke about Savannah's illness, to which Tom replies:

> "It's the southern way, Doctor."
> "The southern way?" she said.
> "My mother's immortal phrase. We laugh when the pain gets too much. We laugh when the pity of human life gets too . . . pitiful. We laugh when there's nothing else to do."
> "When do you weep . . . according to the southern way?"
> "After we laugh, Doctor. Always. Always after we laugh." (Conroy 63)

Slowly, Lowenstein enables Tom to see that, only after paying homage to and accepting the pain, can he begin the healing process. The Southern way for Tom prevents the old wounds from healing. The Southern way revels in the pain of its past and the endurance of its people. The Southern way often destroys those who understand and accept the demands it makes on the human psyche. As Tom explains,

> Southerners don't look at sentimentality as a flaw of character, Lowenstein. A southerner can be moved to tears by almost any absurdity. It binds them to other southerners and makes them ridiculous to anyone born in the Northeast. It think it's more a matter of weather than of temperament. The language of grief is an impoverished one in the South. Sorrow is admired only if it's done in silence. (Conroy 189)

It is precisely this language of grief which Tom must master in order to free himself from the confines of the South. He possesses sentimentality, but relegates grief to the subconscious regions of his psyche as a defense mechanism so that grief is as foreign to him as it is to the rest of the South. However, this leap from experiencing the sentimental to experiencing grief is vital in order for Tom to connect with the Lover archetype within himself. Tom's exposure to Lowenstein and to New York provides him with a contrasting viewpoint from which to operate. During one of their conferences, Tom explains to Lowenstein:

> "I've been a lousy husband for a long couple of years now and I'm just grateful to be away from her and the kids awhile so I

> can try to put myself together in some form recognizable as a man."
>
> "Every time you say something personal, Tom," she said, "it seems as though you're putting more distance between us. There are times you seem very open, but it's a false openness."
>
> "I'm an American male, Lowenstein," I said, smiling. "It's not my job to be open."
>
> "What exactly is the American male's job?" she asked.
>
> "To be maddening. To be unreadable, controlling, bullheaded, and insensitive," I said. (Conroy 188)

By taking temporary leave of the South, Tom is able to escape from its soft-featured snares, is able to view the South from a more objective distance. With this budding sense of objectivity, Tom begins to sense his own contradictory beliefs. He would like to put himself together in some form that is "recognizable as man," but despises and rejects those characteristics which he attributes to the Southern male. The result is a search for a male identity which is uniquely Southern in that it acknowledges its history, but which also permits operation within the context of modern America. Tom's device of displaying a false openness parallels his display of a false male identity; both actions serve to protect his fragile psyche. While he recognizes his openness as being false, he does not admit that his sense of a Southern male identity is also a facade. Until he encounters Lowenstein, he remains content with his false sense of maleness. As Lowenstein's demands increase, Tom's awareness of his own self also increases:

> "Let me tell you something, Lowenstein. Being a man sucks. I'm so sick of being strong, supportive, wise, and kingly that I may puke if I have to pretend I'm any of those things again."
>
> "I haven't seen much evidence that you're any of those things, Tom. . . . So what I think I am asking, Tom, is that you start acting like a man. I want you to act strong and wise and responsible and calm. I need it and so does Savannah." (Conroy 438-39)

Throughout his life, Tom has been able to pretend--other people have always been around who actually filled the roles he was unable to perform. His father

always filled the role of King, Luke filled the role of Warrior, Amos of Magician, allowing Tom the luxury of remaining a spectator of his own life. In New York Tom finds himself abandoned and alone until he discovers Lowenstein. As he tries to remain in his role of spectator, however, he finds that Lowenstein does not understand his Southern philosophies, and absolutely refuses to allow him to remain in his Southern induced deep sleep: "She had awakened something in me that had slumbered far too long. Not only did I feel passion again, I felt the return of hope and a clearance of all storm warnings in the danger zones of memory" (Conroy 648). The Lover within Tom finds its release from the chains of a violent past and the prison of his memory. Once Tom is able to overcome his past, he is able realistically and honestly to begin to define his masculinity. He recognizes the presence of the Lover energies within his psyche, along with the importance of those powers. He explains to Lowenstein: "I adore you. You've change my life. I've felt like a whole man again. An attractive man. A sensual one. You've made me face it all and you made me think I was doing it to help my sister" (Conroy 658). Lowenstein provides Tom with the mechanisms to cope with his past, thereby enabling him to build a future; she offers him with the opportunity to turn his hard-earned self-knowledge into responsible action. Lowenstein creates an environment conducive to self-examination. By removing Tom from the South he gains a new sense of objectivity that he cannot achieve while surrounded by the people in his life that, despite the destructiveness or the creativeness of their influence, take on the burdens of his psyche's archetypes. Tom, by assessing his life during his stay in New York, is finally able to develop his own sense of identity, one that incorporates his sense of Southernness and masculinity into a functioning, coherent whole. As a result, Tom chooses to uphold his Southernness and his

history, and returns to Sallie and returns to the South as a man aware of, and secure in, his own masculinity.

WORKS CITED

Conroy, Pat. The Prince of Tides. New York: Bantan Books, 1987.

King, Florence. Southern Ladies and Gentlemen. New York: Stein and Day Publishers, 1975.

Moore, Robert and Douglas Gillette. King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine. San Fransisco: Harper Collins Publishers, 1990.

CONCLUSION

Tom's decision to return to the South and to Sallie represents his ability to reconfigure the archetypes hidden within his psyche into a coherent whole. At the beginning of the novel, Tom could not even return his wife's kiss, or "retrieve any value from that moment of grace." He treats his children, not as the man he really is (or has the capacity to be), but the man he is terrified of becoming. However, by the end of the novel, when Tom returns to his wife and children, he is imbued with the capacity to love, to forgive, and to protect. Lowenstein's ministrations offer Tom the chance to discover the man he has the potential of being and to turn that self-knowledge into responsible action, a feat that requires Tom to face the South, to face the ghosts of his past, and to face life without the sense of terror that has haunted him for so long. The benefit of Tom's healed psyche manifests itself in his ability to return to his life in the South, where his love of coaching and where his wife and family are waiting. Before Tom left for New York, Sallie asked him when he would take responsibility for his own life and stop blaming his parents. After his return, he finally has the ability to answer that question, has the understanding and self-knowledge to assume the responsibility for his life and for his masculinity.

Throughout the novel Tom recognizes the difficulty involved in living as a white Southern male. When he first arrives in New York, he summarizes his life:

> This has not been an easy century to endure. I entered the scene in the middle of a world war at the fearful dawning of the atomic age. I grew up in South Carolina, a white southern male, well trained and gifted in my hatred of blacks when the civil rights movement caught me outside and undefended . . . and proved me to be both wicked and wrong. But I was a thinking boy, . . . sensitive to injustice, and I worked hard to change myself . . . Then I found myself marching in an all-white, all-male ROTC program in college and was spit on by peace demonstrators . . . Eventually I

> would become one of those demonstrators, but I never spit on anyone who disagreed with me. I thought I would enter my thirties quietly, . . . a man whose philosophy was humane and unassailable, when the women's liberation movement bushwhacked me . . . and I found myself on the other side of the barricades once again. I seem to embody everything that is wrong with the twentieth century. (Conroy 9)

Similarly, his inability at the beginning of the novel to access successfully the mature masculine archetypes represents a crisis unique to the twentieth-century male. However, as he begins to understand his past and the relationship of that past to his sense of self, he begins to recognize the importance and the necessity of the traditional role of the masculine, as well as the vital role of the feminine within the masculine archetypes. Savannah asks Tom if he thinks they are survivors, to which Tom replies, "'I think I am. I'm not sure about you,' I said. 'Survival. So that's the gift our family gave to you'" (Conroy 655). However, in order to "survive" in the modern world, Tom must learn to adapt not only to the civil rights movement, the anti-war demonstrations, the women's liberation movement, and any other movements that may appear during this century; he must reconcile his position within American society as a Southerner and as a male.

This reconciliation occurs as Tom combines the archetypal personae of the King, the Warrior, the Magician, and the Lover, within his own psyche. When Tom chooses to acknowledge his Southernness and return to his home in South Carolina, he affirms his identity as a Southern male. He chooses to remain a Southerner and in so doing, chooses to face the fears of his haunted past. After Tom returns home, he confronts Henry, the Tyrant, with forgiveness. Tom goes to Atlanta to pick up his father from jail, spending the entire trip getting reacquainted, learning to be friends with the man who caused so much pain in his childhood. This act of forgiveness signals Tom's understanding of

the King archetype with all of its life-giving potential. He understands the bonds of kinship, the obligations associated with those ties, and the love that can be created within a family. He considers this understanding as Savannah runs out of the house to greet their father:

> And there was something I cannot explain that I felt as they ran to each other and where I felt it was in the deepest part of me, an untouched place that trembled with something instinctual and rooted in the provenance of the species--unnamable, yet I knew it could be named if it could be felt. It was not Savannah's tears or my father's tears that caused this resonance, this fierce interior music of blood and wildness and identity. It was the beauty and fear of kinship, the ineffable ties of family, that sounded a blazing terror and an awe-struck love inside me. (Conroy 660)

Forgiveness, love, a sense of fierce identity--King, Warrior, Magician, Lover--these are the components that, when combined, constitute the whole man, the man with a strong sense of his Southern identity and of his maleness. He is able to be the father his children need because he no longer fears the Tyrant, because he understands the duality of the King energy and chooses to direct that energy into positive action. With this new understanding of self, Tom is able to combine the mature masculine personae into a whole, with the King energy serving as the umbrella under which the other archetypes function. The combination of these energies creates a man capable of strength as well as tenderness, one finally comfortable with the King archetype's energy.

When Tom finally tells Lowenstein about Luke, he is able to take his understanding of the Warrior energy and apply it to his own life. Previously, Tom was only able to recognize the presence of the aggressive, Warrior energy within his brother, but was not able to access that energy himself. As his awareness of his own identity and the place he holds as a Southerner within modern America grows, his ability to act and react to life increases, illustrating

his increasing ability to access the energy hidden within the Warrior archetype. Tom describes this knowledge:

> These are the moments of surprise and consecration that hold me forever in debt and bondage to the memories I bring to bear from a southern life. I fear emptiness in life, vacuity, boredom, and the hopelessness of a life bereft of action. It is the death-in-life of the middle class that sends a primal shiver through the nerves and open pores of my soul. (Conroy)

When Tom leaves Lowenstein and returns to the South, he is able to control this dread, facing his life with renewed energy and vigor, facing his life without the fear of his past haunting him, finally able to use the Warrior energy profitably.

With this new sense of wholeness, Tom is able to look towards the future, accessing the prophet energies within the Magician archetype, confronting life's mysteries as a complete man--not a man who chooses to hide because he simply does not have the strength or the ability to face those mysteries. In imitation of his grandfather, Tom, now secure in his own masculinity, begins to dream of coaching high school. As Tom coaches Bernard Woodruff, he makes the connection between teaching and the role of the Magician, drawing the parallel between the lessons Amos taught him and the lessons he teaches Bernard. Tom assumes this role especially when he explains the connection between innocence, fear, and manhood:

> The boy is precious because he stands on the threshold of his generation and he is always afraid. The coach knows that innocence is always sacred, but fear is not. Through sports a coach can offer a boy a secret way to sneak up on the mystery that is manhood. (Conroy 491)

Through teaching, Tom accesses the Magician energy, and as he teaches Bernard the secrets of football in an attempt to induct him into the mystery that is manhood, he himself learns the secrets of that manhood in all of its mature manifestations, including the energy hidden within the Magician archetype.

Similarly, as the summer progresses, Tom learns how to love and how to cry from Lowenstein. He learns how to feel. The Lover energy within him has lain dormant since his brother died, and only when Lowenstein forces him to confront the past can his emotions resurface. He must reconcile his love for Lowenstein with his love for the South, his sense of past, and his new-found sense of responsibility. On their last day together, Lowenstein begs Tom to stay with her, asking him what she could do to make him stay. Tom explains:

> I closed my eyes and took both her hands in mine and said, "Have me born in New York City. Take away my past. Take away everything I've known and loved. Make it so I never met Sallie and that we never had children with each other. Make it that I don't love Sallie." (Conroy 657)

Tom cannot stay with the women who helped heal him. An inherent aspect of the healing process for Tom involves his recognition and acceptance of his Southern heritage and to deny that aspect of his male identity would be to deny the healing that has taken place. As a result of his decision to remain a Southerner and return to his wife, he is able to be the husband his wife needs. He no longer feels intimidated and ashamed of the Lover energies within his psyche and is able to blend the feminine aspects of this masculine archetype with the other mature masculine energies contained within his psyche. Ultimately, Tom is able to achieve a strong sense of what it is to be Southern, and to feel his Southern heritage without regret, to accept his personal past without shame, and to accept his family without guilt. In a symbolic action which reflects the wholeness of his life, Tom and Sallie together recreate a scene from the Wingo past, drawing forth the sun and the moon in a gesture of simultaneity and continuity:

> The sun, red and enormous, began to sink into the western sky and simultaneously the moon began to rise on the other side of the river with its own glorious shade of red, coming up out of the

> trees like a russet firebird. The sun and the moon seemed to acknowledge each other and they moved in both apposition and concordance in a breathtaking dance of light across the oaks and palms. (Conroy 663)

Sun and moon, life and death, the cycle of nature--Tom appreciates all of these as he continues to appreciate his own sense of wholeness. His destiny as a Southern male--secure in his identity, secure in his gentleness, and secure in his masculinity--comes to fruition under that breathtaking Southern sky which plays such an important role in his sense of time, sense of place, sense of self.

WORKS CITED

Conroy, Pat. The Prince of Tides. New York: Bantan Books, 1987.

BIBLIOGRAPHY

Bolen, Jean Shinoda. Gods in Everyman: A New Psychology of Men's Lives and Loves. St. Louis: Harper and Row, Publishers, 1990.

Brooks, Cleanth. The Language of the American South. Mercer University Lamar Memorial Lectures 28. Athens: The University of Georgia Press, 1985.

---. "Southern Literature: The Past, History, and the Timeless." Southern Literature in Transition: Heritage and Promise. Ed. Philip Castille and William Osborne. Memphis: Memphis State University Press, 1983. 3-16.

Campbell, Joseph. The Power of Myth. New York: Anchor Books Doubleday, 1988.

Cash, W. J. The Mind of the South. New York: Doubleday Anchor Books, 1941.

Clayton, Bruce. "A Southern Modernist: The Mind of W. J. Cash." The South Is another Land: Essays on the Twentieth-Century South. Ed. Bruce Clayton and John A. Salmond. New York: Greenwood Press, 1987. 171-186.

Conroy, Pat. The Prince of Tides. New York: Bantan Books, 1987.

Faulkner, William. The Unvanquished. New York: Random House, 1965.

Heilman, Robert B. The Southern Connection. Baton Rouge: Louisiana State University Press, 1985.

Hobson, Fred. The Southern Writer in the Postmodern World. Mercer University Lamar Memorial Lectures 33. Athens: The University of Georgia Press, 1991.

Killian, Lewis M. White Southerners. Massachusetts: The University of Massachusetts Press, 1985.

King, Florence. Southern Ladies and Gentlemen. New York: Stein and Day Publishers, 1975.

Mitchell, Margaret. Gone with the Wind. New York: The MacMillan Company, 1938.

Moore, Robert and Douglas Gillette. King, Warrior, Magician, Lover: Rediscovering the Archetypes of the Mature Masculine. San Fransisco: Harper Collins Publishers, 1990.

Nye, Russell. The Unembarrassed Muse: The Popular Arts in America. New York: The Dial Press, 1970.

Segal, Robert A. Introduction., In Quest of the Hero. Princeton: Princeton University Press, 1990. vii-xli.

Simpson, Lewis P. "Home by Way of California: The Southerner as the Last European." Southern Literature in Transition: Heritage and Promise. Ed. Philip Castille and William Osborne. Memphis: Memphis State University Press, 1983. 55-72.

Simpson, Lewis P. "The South's Reaction to Modernism: A Problem in the Study of Southern Letters." Southern Literary Study: Problems and Possibilities. Ed. Louis D. Rubin, Jr. and C. Hugh Holman. Chapel Hill: The University of North Carolina Press, 1975. 56-70.

Tate, Allen. "The Profession of Letters in the South." Essays of Four Decades. Chicago: The Swallow Press, Inc., 1968. 517-534.

Turner, Arlin. "Dim Pages in Literary History: The South Since the Civil War." Southern Literary Study: Problems and Possibilities. Ed. Louis D. Rubin, Jr. and C. Hugh Holman. Chapel Hill: The University of North Carolina Press, 1975. 35-55.

Woodward, C. Vann. The Burden of Southern History. Baton Rouge: Louisiana State University Press, 1960.