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BY

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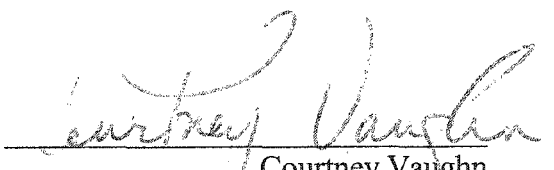
MASCULINITY IN PULITZER PRIZE-WINNING PLAYS 1982-2002:
A CONTENT ANALYSIS STUDY

A Dissertation APPROVED FOR THE
DEPARTMENT OF EDUCATIONAL LEADERSHIP AND
POLICY STUDIES

BY



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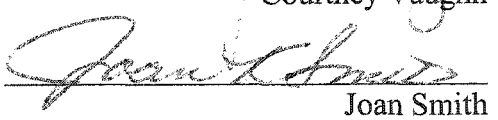

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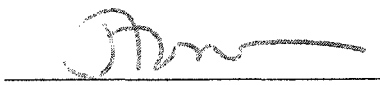

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TABLE OF CONTENTS

Chapter

I. THE RESEARCH PROBLEM....1
Statement of the Problem....4
Theoretical Criticism of Masculinity....7

II. INTERPRETIVE FRAMEWORK....10
Boyhood and the Father/Mentor....15
Theatrical Images of Manhood....21
Tradition....26
A Man's Occupation....31
Tradition on the Defense....41
Revising Tradition....44
Archetypes in the Revisionist Tradition....46

III. DESIGN AND METHODOLOGY....61
Study Goals....63
Definitions and Concepts in Content Analysis....65
Methods....68
The Study....70

IV. FINDINGS....72
Play Summaries....73
Applying the Jungian Archetypes....125
Collected Statistics for the Plays....298
Final Analysis....300

V. CONCLUSIONS....303

BIBLIOGRAPHY....309

APPENDIX....313

LIST OF TABLES

Table One.....p. 299

Table Two.....p. 300

MASCULINITY IN PULITZER PRIZE-WINNING PLAYS 1982-2002

A CONTENT ANALYSIS STUDY

CHAPTER I

THE RESEARCH PROBLEM

Introduction

Drama has played an important part of cultural development for centuries in countries all over the world. The Greeks formulated dramatic entertainment over two thousand years ago and made it a part of their yearly festival to the god Dionysus. Playwrights competed for prizes with their plays in the festival. Storylines reflected thought of the day: faith in the gods, the influence of fate, the fall of the Hero, and man's place in the universe. The Romans emulated the Greek structure in their dramatic literature, and their plays became a part of the cultural embodiment of the Roman Empire. In the Middle Ages, the Catholic church used drama to teach the illiterate masses stories from the Bible and how humans ought to treat one another. William Shakespeare wrote histories, tragedies, and comedies that pleased his public so well that he became one of the most popular playwrights of his age; and is still immensely popular. And, in the twenty-first century, dramatic literature still holds a special place in the society it represents and entertains. Many critics believe that the theatre is the only place left to the see honest depictions and character portrayals. And because of this belief, the theatre

is thought of by many as being a place "to hold, as't were, the mirror to nature," as Shakespeare suggested (1970, p. 94).

American theatre's development has taken many roads since the beginning of the twentieth century. American theatre is unique because it has many voices that speak from different backgrounds, both culturally and geographically. This is why American theatre has remained so rich throughout the years--it represents a diversified public and has many ears in the populace that want to hear what is being said by playwrights. American theatre history has its roots with Eugene O'Neill, Arthur Miller, Tennessee Williams, David Mamet, and August Wilson and many others who have given their voice to the American perspective through the avenue of theatre (Brockett, 2003).

Many awards are bestowed upon the best plays from year to year. There is the Obie Award, for Off-Broadway shows, and the Tony, for Broadway plays, and the coveted Pulitzer Prize for Drama that is given annually. The Pulitzer Prize has been given since 1917 to a "distinguished play by an American author, preferably original in its source and dealing with American life" (Playbill website, 1999, p. 2). The play that wins the coveted Pulitzer Prize is one that shows specific aspects of the human experience, such as relationships, family, endeavors, and social conditions--especially seen through the eyes of an American. At least that was the intention when Joseph Pulitzer established the award almost a century ago.

The Pulitzer Prize is one of the most prestigious awards given today. It recognizes work in journalism, music, fiction, poetry, drama, and other areas. Pulitzer set these awards up in his will in 1904 "as an incentive to excellence" (www.pulitzer.org, pg.1). For drama, the original stipulation for the award had to be awarded to "an original American play performed in New York" (www.pulitzer.org, p. 1). This has changed over the years by the recognition of some plays that have been performed Off-Broadway and at regional theatres. But, the original wishes of Pulitzer are still in place--recognizing quality playwriting, preferably dealing with an "American topic," and that represents excellence in the field.

For a playwright, winning the Pulitzer Prize is a major achievement. Not only is it a high honor, but it is also recognition that a playwright's work is "important" in the theatre community (www.pulitzer.org). A writer who receives the award has the chance for a long run of the play, continued recognition, and the possibility of having the work turned into a film. The Pulitzer Prize offers the playwright honor, fame, and the possibility of financial gain. It is considered an honor to have a play nominated for the award—even if the play does not win. For the winner, it is a guarantee that the work will be remembered and recognized as one of the finest plays written in the history of American theatre (www.pulitzer.org).

One important aspect of playwriting that has been a constant is its portrayals of the social, political, and economic climate of the era in which the play is written. One can witness the changes in society through its literature, including drama. One can see the moral structure, political atmosphere, and societal progression through the storylines and characters created by the playwright's pen. And because the Pulitzer Prize winners are to embody that ideal for the year, it stands to reason that one can examine these plays to reach conclusions about changing eras and society through the lens of dramatic literature.

Statement of the Problem

In any medium of communication there is a message being transferred from a sender to a receiver. That message is not just the content being stated, but the manner in which the message is being sent. Literature is a form of communication and is no different in its intent to transfer a message, in this case from writer to audience. The message might be very subtle and hard for the audience to decipher, or it may be very plain and preached from every page of its text. Dramatic literature focuses entirely on the interaction, or lack thereof, between human characters living in given circumstances that lead the relationships of these characters into conflict and eventually a climax, which, hopefully, will end in resolution of the conflict. This is the basic structure for any piece of dramatic literature. There may be some variations, but the underlying structure is the same.

The hero, or protagonist, is introduced, enters conflict, resolves the turmoil, and finishes the story strengthened or weakened by the encounter. This is the case whether the protagonist is morally strong or not; morally imperfect protagonists are labeled "anti-heroes." Through the experience of the protagonist, an audience is moved by the struggle and the resolution of the problem; however, some plays do not have a positive outcome for the hero. This is the essence of the transfer from writer to audience when dealing with drama. And many playwrights--through the course of their play--deal with issues that are at the core of the culture or society. Some have dealt with alcohol abuse (O'Neill, 1952), loss of the American dream (Shepard, 1986), the gay experience (Kushner, 1992), the Black experience (Wilson, 1990), feminist viewpoint (Churchill, 1982), and, in some cases, masculinity.

In recent years masculine gender depictions have been under intense scrutiny. Masculinity and the "male identity" are broad terms with even broader definitions. *Webster's Desk Dictionary* defines *masculine* as: "having qualities, as vigor, strength, etc., characteristics of men" (*Webster's Desk Dictionary*, p. 556.) This is very vague because the concept of "male characteristics" is evolving. In fact, in the past 50 years, the concept of manhood has changed dramatically (Griswold, 1993). For some, John Wayne—a traditional male icon—represented the male entity, but others scoff at this cultural imagery. These images suggest toughness, leadership, and even brutality. In our modern age some critics find

these masculine attributes outdated, as well as disturbing. The masculine profile has been altered in many cases into an androgynous being with few traditional male attributes in its representation (Griswold, 1993). This type of male has all "macho" behavior removed with a strong emphasis on nurturing. This representation also lacks a sense of masculine self in response to his environment and others around him. He has little strength of determination, is emotionally wounded, and has a low level of maturity.

The evolving messages about the masculine role are worth studying and examining in dramatic literature to see through popular documents just how the male role is portrayed. How has the male image changed in dramatic literature in the last half of the twentieth century? For many, the stage is a place to witness characters performed through a clear lens and without discrepancy. The winners are recognized for dealing with an aspect of the American experience, so for our purposes, they are rewarded for their depictions of certain social realities (www. pulitzer.org).

The problem with masculine portrayals is the fact that in many instances they are presented in a two-dimensional format. It is socially and politically acceptable to represent the male in antagonistic ways--in other words, men are the "bad guys" for popular cultural entertainment. Pursuits of wealth, power, and glory at any cost seem to embody the majority of portrayals that pour through our wide and ever-reaching media network. Some writers have made men the enemy, the

dolt, or the receiver of humiliation by the entertainment industry for the past 20 years; and especially blue-collar male characters. According to Butsch: "They are dumb, immature, irresponsible, or lacking in common sense" (p. 576). And it is not just TV or film, but also in the theatre.

These men are the "hero" of the story; many television programs are named after the male lead, who is the loveable idiot. If there is any traditional masculine characteristics presented in the storyline, they are criticized, bashed, and made fun of for humorous results. The resolution is usually a compromise between the classic male and those of the "modern" man, or a more sensitive and nurturing man without any of the annoying "macho" characteristics of his masculinity.

Theoretical Criticism of Masculinity

Two theoretical critiques of the evolving male image have emerged in the last 25 years. There is a group that emphasizes the negative images of masculinity—the chauvinistic, narrow-minded man (Morrow, 1994). The other group promotes alternative male images and embraces the concept of "new masculinity" (Bly, 1992; Keen, 1991). This group—referred to as the "men's movement"—developed as a support group for men during the 1970s. The men's movement has grown in recent years and has done much to promote healthy images of the male. For example, groups such as the Promise Keepers have emphasized the importance of a good father in the lives of his children; the Wildman

Gatherings encourage self-renewal for many men. Although groups like these are attempting to promote traditionalism and a nurturing male role, negative representation of the male is still active in the media and is financially profitable (Butsch, 2003).

Therefore, masculine gender study is important because it gives an idea of how male depictions reflect cultural values and standards and how they might be evolving. The dramatic art of the theatre is a visual art. One study on masculinity in newsprint stated: "popular culture is an increasingly visual culture" (Vigorito & Curry, 1998, p. 2). A study by Kathleen Hall Jamieson of media impact on different generations "suggested that people over 40 tend to receive information in linear/narrative patterns. People under 20, however--people who have lived every day of their lives with video games, MTV, Sesame Street, etc.--receive in visual/associative patterns" (Cameron, quoted in *American Theatre*, April 1999, p. 6). This means that younger people learn through the reception of visual images --wherever they originate. It may be from TV, film, or from the theatre. Learning itself is changing from a linear format and style into that of a visual form. If more people are learning by visual images, what is being absorbed about the male identity? We need to know more about the role of the man being depicted and presented in dramatic literature. What kind of male characterizations are being presented in Pulitzer Prize-winning dramas from 1982-2002? These are the questions to be examined in this study.

The portrayals of men in this specific area of art should give sufficient data to gather and make particular conclusions about such portrayals and their place in popular culture. These portrayals in dramatic literature can be used as evidence for social attitudes dealing with a specific topic or subject matter. It is in these portrayals that an audience reads or views, which has an influence upon attitude about the male role. This study examines masculine portrayals in Pulitzer Prize-winning dramatic literature during the period of 1982-2002 for the purpose of determining characterization in presentation.

CHAPTER II

THEORETICAL BACKGROUND

To gain understanding about the concept of masculinity it is necessary to establish some theoretical background for contextual purposes concerning the study. The study of adult development of the human being has had many contributors, and specifically, the study of men has as well. The progression from boyhood to manhood and into later years and all specific influences upon that growth from one stage to another is at the core of all research related to the study of men. It is important to examine some of this work for the context of the study of fictional male characters from Pulitzer Prize-winning plays.

Since the study is built upon a psychological viewpoint, it is worthwhile and important to examine subjects specifically addressing the theoretical background of masculinity. In this chapter a number of topics are presented: History of Male Studies, Boyhood/Fatherhood, Images of Manhood, Tradition, Occupation, Revising Tradition, and Archetypes—which directly connects to the study of the characters taken from the Pulitzer Prize-winning plays.

The History of Studying Men

The study of adult male development was not a concern for researchers until the late 1930s. Male development did not seem to be that important prior to

that time. But some psychologists began to take an interest in the field and received grant money to conduct some of the first longitudinal studies on men. One of the most extensive and long lasting was the Grant Study that followed the lives of undergraduates through approximately 30 years of their lives. The initial results were reported by George Vaillant in his book. The study used extensive interviews with the men during different periods in their lives to determine psychological maturing and growth (Vaillant, 1977, pp. 3-5).

Vaillant's conclusions were mapped out after he had conducted interviews with 94 of the surviving members of the study 30 years after it had begun (p. 46). One of the important discoveries by Vaillant was what he termed "adaptive mechanisms" that the men used during the course of their lives (p. 80). Freud termed these "defense mechanisms," but Vaillant saw that these men were using them to adapt to their environments and those around them. He divided these 18 mechanisms into four levels based on maturity and development in the men (p. 80). What Vaillant discovered was a wide range of maturity levels and rates among the men studied. Each had developed for himself a way of dealing with his surroundings and his life. Very few studies have been this in-depth or this long term. What Vaillant produced was a bulk of knowledge that has led to other research into the field of male development.

Another important study is the one conducted by Daniel Levinson with a group of researchers dealing with phases of a man's life. The work produced from

this study, *The Seasons of a Man's Life* (1978), has had a tremendous impact on the study of male development phases and adult development as a whole. Levinson's study dealt with 40 men between the ages of 35 and 45. The men had various backgrounds and occupations; this consisted of hourly workers, executives, academic biologists, and novelists (pp. 10-11). Levinson theorized that man passes through a "life cycle" that consists of five basic phases: childhood 0-15, youth 15-30, initiation 30-45, dominance 45-60, and old 60+ (Levinson, p. 28). A large part of the study dealt with the man's occupation, marriage, and family, which were all basic "through-lines" that existed for the men (p. 45). Levinson discovered that a man moves through each phase as his desires grow and change. The young man wants to "find himself." The man just prior to middle age wants acceptance in his field. The man at middle age and beyond exhibits proficiency in his life and his occupation. And the man at old age begins to unwind and has less to prove to himself and those near him.

Levinson concluded that many men have a difficult time adapting to changes in their lives. One aspect emphasized that seemed to be lacking for many men was that of mentoring from an older man (Levinson, 1978, p. 338). The study concluded that many more questions needed to be answered before other definite conclusions could be made. One of the questions pressing in the study was that of the importance of family in the lives of middle-aged men (Levinson, 1978, p. 339).

But just as Vaillant concluded, Levinson emphasized the stages of life that a man passes through as he grows older and matures.

Two other important researchers in the area of adult development are Robert Kegan and Robert Havighurst. Kegan (1982) is an adult development researcher at the Harvard Graduate School of Education. His work in the area of adult development is primarily psychological in nature. According to his adult development theory, a person "evolves" from one stage of life to the next (Kegan, 1982). Kegan contends that a person is in the process of dealing with this "complex world" with a sense of self and environment issues (Kegan, 1982). His stages of development are divided into six stages: the incorporative self, the impulsive self, the imperial self, the interpersonal self, the institutional self, and the interindividual self. Each of these phases examines the concepts of how the "self is" and what the "self has" in that particular stage of life (Kegan, 1982). Each stage deals specifically with how self manifests itself in its complex environment.

Robert Havighurst (1953), when a professor of education at the University of Chicago during the 1940s, conducted research in adult development. His work began in the area of child development, but soon turned to the subject of aging (Havighurst, 1953). His work in adult development led him to divide the life cycle into three basic components: young adulthood, middle adulthood, and late adulthood (Havighurst, 1953). Again, just as the other researchers, Havighurst studied the adult and the relationship to the environment. In young adulthood,

Havighurst focused upon living with one's partner, family, occupation, community service, and networking with others (Havighurst, 1953). Middle adulthood focused on children leaving home, leisure activities, physical changes, and aging. Late adulthood dealt with adjustment to retirement, living arrangements, death of a spouse, and new relationships with peers. His work focused on the specific changes that an adult had to deal with in the environment. He also emphasized the shift that occurs from one stage to the next in the development cycle.

Each of these researchers has contributed to the concepts of theories of adult development. Many basic ideas stem from these men's research and willingness to spend a great number of years studying their fellow men. What each discovered was that an adult moves from one phase, or stage, as the environment changes, aging occurs, and individual's needs and wants are fulfilled. These theories offer an understanding of the life cycle and how it manifests itself in men's lives.

The history of the study of masculinity offers many insights into the concept of male development. A number of influences must be taken into account to gain a clearer understanding masculinity and its progression in a male's life from boyhood to manhood. One of the most powerful influences upon a young man's life is that of father, or mentor figure. Although the die may be cast *in utero* for some personality traits, it is the connection—or, lack thereof—with a father or mentor that gives shape, guidance, and direction in a young man's life.

Boyhood and the Father/Mentor

To gain further understanding of male development, it is important to examine the relationship of a boy to his father or mentor. A father's influence, involvement, and example are issues of examination. The seeds of the issue begin in boyhood. Boys have a need for initiation into the realm of manhood, but seldom receive it. According to Robert Bly: "The boys in our culture have a continuing need for initiation into male spirit, but old men in general don't offer it" (p. 14). Boys and young men are in great need of having older men provide an example, leadership, and guidance as the adolescent male grows up. With an increasing number of absent fathers, the boy has two alternatives for his role model: his mother or the media (Bly, 1992; Keen, 1991). Without a father, or father figure, a boy is wandering in the dark searching for his way (Bly, 1992). And the media can induce negative images that will shape a destructive ideology.

A father, or mentor figure, has an integral part to play in the son's development into manhood. For a boy to mature in a positive, healthy way he must have a father in his life. With the ever-increasing number of missing fathers in boys' lives, there are many young men who have no idea of what manhood is about (Bly, 1992). According to Bly: "Not seeing your father when you are small, never being with him, having a remote father, an absent father, a workaholic father, is an injury" (p. 31). A mother must fill a void that she doesn't understand completely and cannot instill into her son. She can, however, offer much in balancing a boy in

his life. According to Kindlon: "A mother has tremendous psychological power. The emotional bond a man has with his mother is likely to be the most deeply rooted connection in his life. For many boys she is the only person they can trust" (p. 121). This balance is produced if a father is in the home. If not, an excess of feminine energy can cause the boy to have a shifted view of masculinity, and thus himself.

Television, movies, and video games provide a steady diet of male images of brute force, stoicism, and emotional "blankness" that make impressions upon young men. According to Kindlon: "Even boys who are not allowed to watch violent movies or play violent video games, but who watch television sports, will nevertheless consume a steady diet of commercials in which a man is not a man unless he is tough, drives a tough truck, and drinks a lot of beer" (p. 15). These stereotyped images have grown out of the criticism of the traditional male. There is a certain amount of pressure to exemplify being tough, enduring hardness, and never giving up. Unfortunately, many men become emotionally neutral, or even dead, violent, angry, or even cruel. The media offer a superficial projection of the male spirit without any depth, strength, or intelligence. And through this guilt, a feeling of oppression can arise from the boy's psyche about being a male in this society.

According to Levinson, the childhood and adolescent cycle occur from age 0-22 years old (1978, p. 18). According to the study, these early years are

extremely critical in developing the boy into a young man. His body will change, grow, and mature from that of a child to a young boy who suddenly has different urges, needs, and desires. His intelligence will alter and develop through his educational training, which will shape his decisions for college, work, and life's goals. These are important years. The influence of others during this period is important and even critical in his development. The father cannot be emphasized enough in the boy's development. According to Allen: "Boys who do not have a strong father figure wander around in a kind of No-Man's-Land. They don't belong in the masculine world because they don't have a safe bridge or a guide to take them there" (pp. 49-50).

What can a father, or mentor figure, offer a son who desperately needs his guidance, attention, and direction? For one thing, he can share work, or hobbies, with his son. For many it is difficult being out in the world constantly working, which is hard to explain to the son and even more difficult to demonstrate. As for myself, I had a father who was a farmer, which was wonderful because I was constantly with him on the tractor, in the field, or in the garden. I knew what he did and how he did it because he shared it with me. Many young men do not have this advantage. To them, their father is a distant and removed figure in their lives. Another thing that a father can share with a son is his leisure time. The simple things are best: passing a football, building a birdhouse, or planting a tree. These

things unite a father and son in the bonds of work and accomplishment, which play such an important part in the male psyche (Bly, 1992.)

If the father is not there to do these things, the son feels the loss, the injury. The mother fills in the best that she can. According to Allen this can cause problems:

> If a boy's father is absent or emotionally unavailable, and if there is no surrogate father to take his place, then the boy will spend most of his time in his mother's world. Unwittingly, his mother may instill "feminine" qualities in him by rewarding him for being sweet, gentle, cautious, and well behaved. She may be reluctant to test his physical abilities or challenge his courage and endurance. (p. 49)

Boys must have the father, or mentor figure, as teacher, director, and moral compass for the boy to make a positive transition into a young man. A boy must make this transition into manhood. He must leave his boyhood behind and push forward into his young male adult life.

The dominant American culture does not have any formal initiation for boys entering manhood; however, in other societies this is an apparent phase of a young man's life. In the Hopi tribe and other Native American tribes in the Southwest the boy is kidnapped by the older men and taken away from his mother and other women. He is forced to spend an extended period of time with the men learning stories, singing songs, or other activities that will symbolically take him into the

manhood phase (Bly, 1992, pp. 14-15). According to Bly: "The ancient societies believed that a boy becomes a man only through ritual and effort—only through 'active intervention of the older men'" (p. 15). On the whole, we do not do this in the dominant American culture. Although some specific groups—such as Jewish people--engage in this type of male initiation, it is not part of the dominant American culture on a large scale. And it is this lack of initiation that has caused our society to have many boys and produce fewer men (Bly, 1992). The dominant American culture doesn't initiate boys into manhood in any formal way. There are few things that we do that are equivalent to this type of initiation. However it is done, there is some sort of shift that is required for the boy to become the man. He must realize his growth and maturity from the age of boy to the life of a young male. A boy must separate from the "boy" and move into the "man."

The development into manhood is characterized by a journey from the roots of his home to a world that he can call his own. According Levinson: "The process of separation proceeds along many lines. Its external aspects may involve moving out of the familial home, becoming financially less dependent, entering new roles and living arrangements in which one is more autonomous and responsible" (p. 73). A young man must leave the home realm of his young life and he must forge his own pathway. This cannot be done overnight and completed without receiving any wounds or scars. According to Levinson: "A young man needs about fifteen years to emerge from adolescence, find his place in adult

society and commit himself to a more stable life" (p. 71). The young man must take the lessons he has been taught as a boy and use them, reject them, identify with them, or find new ones in his years "out on his own." The shift must happen for a positive male to emerge—one without guilt or shame. According to Levinson: "He must now shift the center of gravity of his life from the position of child in the family of origin to the position of novice adult with a new home base that is more truly his own. It is time for full entry into the adult world" (p. 79).

The transition from boyhood to manhood is a critical time for the young man. In this period of development, the father—or, a father figure—is important. A boy must learn vital qualities to make the shift from youth to adulthood. An active father in a boy's life will help promote positive growth from one stage of life to another for a young man.

An active father, or mentor figure, in a young man's life cannot be emphasized enough. It is through this influence that a foundation is set for a young man and his course in life. It also establishes an image of manhood for the young man. And it is this image of manhood that is of vital importance to this study, and more specifically, images of manhood in theatre. The significant theatrical images of man go back to Ancient Greece, which in turn influenced other cultures—i.e. Rome—and has had a lasting impact on western civilization. It is important to examine some of these theatrical images to further contextualize the study of masculinity in Pulitzer Prize-winning plays.

Theatrical Images of Manhood

In the area of theatre images of manhood have evolved through the ages of time. As an artform, theatre is approximately 2,400 years old, having its origins in Ancient Greece. The Greeks had a sincere belief in fate, culture, and gender relations. According to Bassi:

> Greek cultural identity in general is predicated on behaviors that normalize and naturalize the elite Greek male as a model human in terms of age, sexual maturity, bodily form, and what might be called reproductive power or agency; he also possesses elite or aristocratic virtues, especially in martial virtues. (1998, p.22)

The Greek Hero is presented being the best of what a man can be in Greek society. Any alteration from this form is not seen in Greek theatre. The Greek culture presented these masculine ideals in epic poems, songs, and in plays. The Greeks wanted a male character presented on the stage that represented a unity of formidable qualities. According to Bassi: "...the possibility that not all males are masculine, or that bodily acts and speech acts are transitory and illusory, only proves the need to postulate an essential core of immutable masculinity" (p. 23).

A study of the Roman world produces a similar attitude toward the man. According to Gunderson:

> In Latin, a *vir* is an adult male. But the same word also signifies a man who is a husband or a soldier. Thus, in 'pregnant' uses, a man in Latin is a real

> man, a manly man. The term also designates a position of authority and responsibility: the adult is enfranchised, while the child (or slave) is not; the man rules his wife in the household; the soldier is the defender of the safety of the state. In short, the term evokes more than mere gender. (p. 7)

Since the Roman culture derived much from the Greeks, their drama reflects this attitude upon the stage.

It is upon some of these concepts that the Greeks and Romans developed that have dominated the "traditional" role for the male. During the Renaissance period, a re-examination of Greek literature, art, and politics was done in Italy, France, Spain, and England. The impact that this had upon Renaissance art, government, and theatre is beyond measure. For theatre specifically, it influenced structure of tragedy, comedy, story breakdown, and upon presentation of masculinity. Although there was a humanistic element in Renaissance theatre, the Greek influence dominated the structure and presentation of drama.

As religious fervor grew in Europe and the development of the middle classes occurred, theatre—and specifically masculinity—felt the impact. According to Williams:

> Briefly, the early modern period experienced an evolutionary shift in the understanding of gender characterized by a more defined separation of biological processes between the sexes; the Puritan revolution, the Restoration, and the shift in political power from the courtier class to the

> ever-growing middle class forced open the parameters of masculine representation to include the trappings of bourgeois society; and as the difference between the public and private spheres became more pronounced, the public demonstration of masculinity became increasingly necessary as the 'social field' replaced the battlefield as the appropriate arena for masculine display. (p. xiii)

The masculine male character was no longer presented as the Hero outlined by Greek and Roman theatrical structure. Male characters were now businessmen, servants, and peasants. The literary text became a tremendous influence of presenting ideological depictions of masculinity (Williams, p. xiii).

Our modern period of masculinity in the theatre is influenced by a number of events, situations, and movements. The impact of industrialization during the nineteenth and early twentieth centuries is immeasurable. The economic structure shifted, and with it, a distinct class system. The middle class emerged as a powerful force in American society. Recent influence has come from political and social movements. According to Williams: "Clearly, the emergence of queer studies, feminist theory, and postmodern cultural criticism have radically challenged the political and social dynamics and privileges that have traditionally been associated with certain socially encoded 'norms' of manhood" (p. xii).

In his study, *Act Like a Man*, Robert Vorlicky takes a close look at plays written for all male characters. Through action and exchanges of dialogue,

Vorlicky examines masculinity in dramatic literature during the twentieth century. According to Vorlicky:

> The plays continue to reinforce the notion that men among themselves, and in particular straight men among themselves, are unequivocally driven by socially constructed gender codings, that they are violent, that they are resistant to if not incapable of personal interaction, and that they are untouched by feminism. (p. 256)

The thrust of the study is that men cannot be viewed as all being the same. Even though many popular all male cast plays are presenting a more homogenized version of the male, Vorlicky debates this concept. He states: "While the majority of men (may) appear unmoved by or resistant to feminist advances, many other men have heeded the feminist call to question socially constructed gender identities" (p. 257). According to Vorlicky, the dramatized male is dealing with the woman (and the concept of her) even if she is not present in the script of the play.

The research suggests that there is an ongoing search to determine masculinity identity through the ages, but specifically our time period. Magazine and television images offer an interesting side to the question of male identity in our society. Film is also an essential artform that can be studied to draw certain conclusions about male presentation in a fictional arena. Theatre is no different. The studies are looking for the qualities that are ideal to possess in our culture.

What is unacceptable for the man? What is acceptable? These are the questions that re-occur throughout the research in masculinity.

From male images in the paintings of Norman Rockwell (Segal, 1996) to men in advertising (Vigorito & Curry, 1998) to the plays and films of David Mamet (Greenbaum, 1999) masculinity is under intense scrutiny. What does it mean to be a male? What is the characterization of men in the Pulitzer Prize-winning plays chosen for the study? And have these characterizations evolved during the past 20 years? Role analysis in studies is limited to television and film, with little emphasis or examination in the area of theatre. The plays in this study are supposedly examples of some sliver of the "American experience"--this being one of the criteria for receiving the Pulitzer Prize.

The images of manhood presented through the media to the public help create attitudes about what "proper" masculinity should and should not be. It is through the continual presentation of these images that a "traditional" concept arises in a society's consciousness and gives a sense of what is acceptable for the male in our culture. These images can be very powerful and influential upon the public. And what is—and has been—produced is a general definition of what traditional manhood should be—in private and public forms. And it is in this area of "tradition" that has raised many questions and some controversy concerning the masculine male.

Tradition

As mentioned earlier, the traditional male role in our society has been under scrutiny in the media for quite some time. There are groups that openly criticize traditional manhood, but there are others who support it. The very definition of masculinity is being re-evaluated in the American culture. The concept of masculinity has changed in the media during the past 20 years. The reason for this has been attributed to changing social conditions, diversification of men, and feminists. According to one article: "feminists have said masculinity is the problem that we as a society have to overcome. Being a man is a bad thing...we need to eliminate maleness and become these androgynous creatures'" (Peterson, 1996, p. 9D). Men have been painted in a bad light and the media has picked up on the trend. In analysis we find: "Masculinity is in disrepute. Men have become the Germans of gender" (Morrow, 1994, p. 52).

In particular, the American male with his historical and traditional characteristics is under some intense examination. Such images of the American male include: ". . .the lone pioneer, cowboy, and athlete, are heralded for their individual accomplishments, even in the face of personal injury and seemingly insurmountable odds" (Kolbe & Albanese, 1997, p. 813). In today's age of cynicism these images are being criticized and even retold as heretical for the male. The concept of manhood is being represented in a number of ways with many philosophies, attitudes, and beliefs influencing those images.

There is not one entity responsible for this shift in attitude toward the male. The blame cannot be put upon the feminist movement, or male diversification in the United States. The change is much more complicated than pointing fingers at one group or event. During the past twenty years a number of groups, institutions, and events have all shaped the current attitudes that exist concerning masculinity. A combination of social conditions and structures has all contributed to the evolution of the male identity. The research in this study is not necessarily concerned with those events, but on the Pulitzer Prize-winning dramatic literature that was produced during the past twenty years.

With the growing interest in masculinity, there has been research in recent years that look into the male identity. Studies into physical presentation, image suggestion, and fictional portrayal are areas that have been researched. By examining some of these studies, a portrait of the modern male presented in the media is painted. Through this research, images of the male strike a psychological profile of specific masculine traits (Morrow, 1994). Articles, advertisements, commercials, and fiction give us an idea of male conceptualization in the media.

A content analysis study of sole males appearing in advertisements from specific magazines made the distinction of roles and occupations presented of the male (Kolbe & Albanese, 1997). Sole male images were examined for setting, content, and role suggested or presented by the advertisement in hopes of gaining understanding of the message being sent to those viewing the advertisement. The

article states: "The image of a man, functioning in isolation without the assistance of others, is a depiction of American manhood deeply rooted in history and laden with symbolic meaning" (Kolbe & Albanese, 1997, p. 3). What was interesting in the study was that few occupational depictions were shown of the male. Instead, a role depiction of the male became a prominent finding in the study. Some of the roles ". . .included father, son, expert, lover, student, nerd, Santa Claus, aristocrat, playboy/Don Juan, surfer, hunter, and handyman" (Kolbe & Albanese, 1997, p. 5). The most prominent overall was the role of athlete, cowboy, and outdoorsmen, which are thought of as American iconic images of the man. The final analysis was that most of these presentations are positive for the male because the images were considered "healthy." Exceptions included when the male is depicted in total isolation from humanity, meaning a lack of need or dependence upon others. How the male deals and reacts with his environment is an important element in the presentation of masculinity.

A similar study also examined the masculine gender depictions as presented by the mass media, again in popular magazines. This particular study sought to examine "the relationship between audience composition and role portrayals of men in popular national magazines" (Vigorito & Curry, 1998, p. 2). What does a magazine reader perceive in an advertisement that has a man in it? Does the reader relate to what is seen in these advertisements? One interesting concept presented in the study is how important the mass media are at influencing the idea of the male

role. Findings were almost identical to the Kolbe and Albanese study in the fact that most men were pictured as "autonomous" and seen in an outdoor setting. What is specific about this study is the focus upon the target audience of such images, the obvious point being that a male audience will identify and relate to the images presented of masculinity in these magazines. According to the researchers, this presentation: ". . .implies that men embrace workplace-oriented, hegemonic definition of masculinity favored by the media in general and these magazines in particular" (Vigorito & Curry, 1998, p. 9). Other findings of the study show that depictions of men "typically feature dominance and control, and cool, even unemotional relationships" (p. 10). The initial conclusions were that popular magazines aimed at a male audience reinforce the "traditional hegemonic, notions of masculinity" (p. 11). The male audience member seems to be comfortable with the presentation of masculine images in these advertisements. The advertisements reinforced roles that are seen as traditional in nature, which male audience members seemed to identify with in some way.

Seemingly a common trend in these studies is the aspect of occupational roles being associated with the male. An integral part of masculine perception is built upon what a man does for a living. Occupation implies social status and success for the man. A psychological study of masculinity stated that the traditional male: (a) should be in high status positions in our society (e.g., through their occupational success, wealth, politics, community involvement), (b) should

act in ways that show they are physically and emotionally toughened (e.g., not showing pain, keeping emotions locked inside), and (c) should avoid anything stereotypically feminine (e.g., jobs, hobbies, interests) (McCreary, Newscomb, & Sadava, 1998).

In the area of cinema the long-lasting masculine image seems to come from movies about going to war. Hero-worship of the male seems still to be tied directly to military service. Statistics show that in war men are the ones who die in greater number--8.5 million total in World War One, 18 million total in World War Two. The glorification of the hero in the movies is about the soldier, the modern-day warrior who must overcome great odds to survive, remain sane, and keep his dignity. From such depictions in *The Sands of Iwa Jima* (1949) to *Gettysberg* (1993) to *Saving Private Ryan* (1998) and many others the message remains very clear--true manhood is bought with blood in war. Some sense of masculine honor is displayed in these epics that is unique to the male ethos.

A part of the traditional male's make-up is his image in public. An aspect of that presentation is the man's occupation. A male's success in life is many times gauged by his job, or career. An occupation helps define a man to the world around him. Each specific job carries with it a certain image, which amplifies or diminishes a man's masculinity. It is a source of pride, energy, and life for a man. It is imperative to study some of the concepts associated with a man's occupation to get a deeper understanding of the male psyche.

A Man's Occupation

Because the dominant American culture does not have a formal initiation for young men, a man's occupation becomes the "measuring stick" of successful manhood. With the lack of formal rites of passage from boyhood to manhood our society is left with different markers that gauge the progress and growth of a man. Unfortunately, the one that is used consistently is that of occupation. A man's importance in his world is how he "makes his mark" upon it. A career becomes the blue ribbon that most men actively seek at all costs to define themselves to others and to their world. We will not see a high school janitor asked to give the commencement address at our favorite college or university any time soon. We look for great achievement in some measurable form to determine someone's success.

If we were to examine any conversation that men have with one another (or with anyone), within a few minutes the question will be asked: "What do you do?" This question implies "What do you do for a living?" In most first-time meetings this is the very first question asked as men attempt to get to know one another. With one simple word as response we are catalogued, defined, and measured. When I say that I am a "teacher" at a small, regional college, it immediately gives the other person an image as to what kind of person I am. Being a teacher automatically suggests a certain kind of behavior; speaking; skill level; and

economic status to another person. The same is true of any occupation, such as farmer, welder, writer, manager, or actor.

What a man does denotes his importance to others around him, thus his world. There are certain occupations that command immediate respect from others. A medical doctor is highly regarded. But other occupations are viewed as being at the bottom rung of the "ladder." According to Levinson: "A man's occupation is one of the primary factors determining his income, his prestige and his place in society. Universally, work is organized into a number of socially defined occupations that are taught, accorded differential value and reward, and integrated into simple or complex economic structures" (p. 45). Society's rules say that a man must compete in the economic world to be considered a success, and thus a "real" man.

Men are seen in the role of *provider* more than any other role. According to Allen (1993): "Most men today expend even more energy in the role of provider than is required for their family's survival. Having bought into the cultural notion that external success is the manly road to happiness and security, they do whatever is required to hone a competitive edge" (p. 7). If one loses that "edge," he has lost standing, which can cause a man to lose his importance. This is best exemplified in the hard-working company man who has spent years working for the firm who loses his competitive edge and is given a "lateral promotion," which is humiliating. It also sends a clear message: He is not the man he once was. Being second-best

or simply disappearing "into the shadows" is not an option for most men. A lack of impact at work and career carries a negative connotation to his fellow man; a good example is Willy Loman in *Death of a Salesman*. A man's career is a major part of his identity, so this can be devastating psychologically to a man. This devastation can lead to destructiveness in the form of isolation, alcoholism, drug abuse, murder, and even suicide (Keen, 1991).

This leads to a modern-day feudalism that classifies men based upon rank, economic status, and materialistic goods. These are the American markers of success and glory for the male. Idealistically, the goal is for a man to transcend this need for the base and the materialistic, but few ever reach this, or even want to attain it (Keen, 1991). Deeper spiritual strength and courage cannot be measured upon life's playing field. A man must achieve. A man must glorify himself. A man must conquer—that is the Warrior stirring. If he does not do these things, he will not be recognized for his "manhood," and thus shunned by his masculine peers. Men live with the constant pressing need to show how good they are at something.

The thing that all men try to avoid is being branded as weak. Everything weakness represents is in opposition to what most men consider masculine. According to Keen:

> Men live under the constant dread of being labeled a sissy, a weakling, a wimp, a queer. Most everywhere they live under pressure, stress, and the

> constant need to prove themselves by establishing mastery in the areas of war, work, and women, a near universal creed linking manhood with the socially necessary activities of protecting, providing, and procreating. (p. 27)

Men fight the stigma of weakness most of their lives, unless they have transcended the need to even care about it in the first place. The force of conquering something or someone is taught and becomes a part of many men's psyche, and thus attitude, belief, and behavior.

The fight against the label of weakness is at the core of a boy's "education." To conquer as the Hero he must assume economic responsibility on a scale suitable to him based upon his schooling, drive, and willingness to release the Warrior energy. Our culture teaches that we must "live to work" and not the other way around. The occupation of man is the all-encompassing marker of his worth to himself and to others. According to Keen: "From the first grade onward schools teach us to define and measure ourselves against others. We learn that the world is composed of winners and losers, pass or fail" (p. 52). Modern-day warfare for the man is economic in nature. In fact, many corporations and companies use the terms of war to describe their work. "Let's go out there and kill them today," "knock 'em dead," or "take no prisoners" have become anthems of occupational aggression that drive the already embedded economic grain deeper into the mind of man.

What is lost is the sense of self and the depths of inner spiritual cultivation. As Sam Keen states: "In the secular theology of economic man Work has replaced God as the source from whom all blessings flow" (p. 55). Men begin to form themselves into the mold of what will "sell" in the market and a piece of self is sacrificed upon the altar of economic success. All our rewards are physical and in the material world without any deep committed growth of our inner selves. Men pay a high cost to be at "the top of the heap" and end results are easy to see in our society. Heart disease, stress, and other health problems have become an epidemic through the men of this nation. Many men literally work themselves to the grave. They offer themselves as the ultimate sacrifice for the fame and glory of success. How can this be avoided? Keen says: "...the only cure for stress is to leave the battlefield" (p. 61). But this path leads directly to the dreaded area of "weakness."

It is hard to leave the battlefield that took so long to enter and commit to "war." In our society today it takes years for young men to become settled in their chosen occupation. According to Levinson:

> It is often assumed that by his early twenties a man normally ought to have a firm occupational choice and be launched in a well-defined line of work. This assumption is erroneous. It reflects the prevailing view that development is normally complete by the end of adolescence. (p. 101)

A young man pays in years of his life going up the "rung of the ladder" to a position at which he is finally happy and, hopefully, comfortable, but this may not

be the case for him. A man becomes split in the economic arena between the next big "fix" that will ensure further glory and the path of spiritual development outside the realm of his economy. Many men will choose the economic road instead of the pathway Frost wrote about: "I took the one less traveled by" (Frost, 1993, p. 1).

A lack of impact in one's occupation—and inability to cope with this fact—often leads to abuse, depression, and emotional isolation. These can all lead to devastating results. It is this emotional isolation that is of concern to others on the outside witnessing this in the man. But the beginnings of emotional detachment are rooted in the boyhood phase. According to Kindlon in: "Emotional isolation has become virtually a reflex by the time a boy reaches adolescence. He has learned to deny his emotional neediness and routinely disguised feelings" (p. 142). If a man cannot fully experience the success that is his due, his own masculine self-conception will begin to crumble. An emotional deadness will operate and function in his life where he can literally "feel nothing." The darker side of the wounded man—represented in the Jungian archetypes—is drug addiction, alcoholism, abuse of wife, abuse of children, and, as we have seen more and more in recent years, suicide and murder. In 1993, 29 percent of female murder victims were killed by their husbands, ex-husbands, or boyfriends whereas only three percent of male victims were slain by their wives, ex-wives, or girlfriends (Federal Bureau of Investigation, 1994). As many as 95 percent of domestic violence perpetrators are male (Report of the Violence Against Women Research Strategic Planning

Workshop sponsored by the National Institute of Justice in cooperation with the U.S. Department of Health and Human Services, 1995). The percentage of female murder victims killed by intimates has remained at about 30 percent since 1976. (Bureau of Justice Statistics, March, 1998).

But the masculine banner is the "I am a rock, I am an island" syndrome that becomes the philosophical way of life (Allen, 1993). According to Allen: "Tragically, when a man suppresses his vulnerable emotions, he also deadens his capacity for joy" (p. 15). It is the suppression of these deeper emotions that brings out the very worst in a male, which leads to a negative conception of masculinity. Bravery on the battlefield replaces all other feelings in the man. According to Keen: "For starters, we reduced our world to an arena within which courage is constantly demanded, and other virtues—patience, honesty, kindness, contentment, intelligence, wisdom—are not cultivated" (p. 139). We bury true emotions for the cause of performing and conquering.

A man who has "reached the end of his rope" in the occupational battle will blank out on the rest of his life. His true self will be so far removed from himself that he will only "exist." According to Keen: "Burnout is nature's way of telling you you've been going through the motions but your soul has departed; you're a zombie, a member of the walking dead, a sleepwalker" (p. 147). Or, in other words, the man has become one of the walking dead. Allen states:

> Most men today expend more energy in the role of provider than is required for their family's survival. Having bought into the cultural notion that external success is the manly road to happiness and security, they do whatever is required to hone a competitive edge. In order to gain power, status, and wealth, they unwittingly sacrifice their leisure, their health, and their love relationships. All too many men follow an exaggerated version of the Puritan work ethic, which leaves them exhausted and emotionally drained. (p. 7)

A man's occupation can bring great fulfillment if carefully balanced with other facets of life; however, an "addiction" to success can bring suffering and depression.

At this point, a man has a choice he can make—stay in the position and carry on, or leave and start anew. Those who stay must knuckle down and commit to the emptiness and deadness that has consumed them. And in these days of corporate corruption the deadness seems to be spreading. There is little allegiance in the business world of today, which has devastating results upon the man who has committed his working life to it. According to Moore and Gillette (1991):

> Many people in corporate America today are not at all interested in the companies they work for. Many are just 'treading water,' looking for a way out and up. Here we find executives who are more interested in furthering their own careers than in being good stewards of the 'realms' placed under

their authority. There is no devotion or real loyalty to the company, only to themselves. (p. 67)

For those under this type of "stewardship" the prospects for the future can be uncertain and the day-to-day work very lonely. But if he chooses to stay in this realm, he must accept all responsibility for the deadness that he will experience during his life.

If the man chooses to leave this situation and find something else, he encounters many obstacles along his path. He may lose financial security, position, place, benefits, and respect. What is gained (if anything) cannot be measured by tangible numbers or spreadsheets, but by the effects on the inner man—something not emphasized in our culture. What measure is there for a man if it is not economic? A man who walks away from the deadness created by his occupation is seeking a depth that cannot be offered or affirmed for him by job alone (Keen, 1991). As men begin to discover their sense of loss, they search out another occupation, not out of sense of economic standing, but for purpose of self.

Not all men will do this, however, but will stay in the "deadness" until they retire in hopes that the life of the retiree will finally bring a sense of peace in their life (Keen, 1991). So, many men wait until the twilight years to actually live as if they were alive. And even then many are still so "dead" from their years of empty occupation that they dry up and wither away.

The occupation a man chooses is an important one in our society. The weight it carries is great and will stay with a man for many years. For most men in our culture it gives them identity, pride, success, economic status, and sense of accomplishment (Keen, 1991). It is unfortunate that our culture places so much importance on occupation as to be blind about its negative results upon the man. Maybe one day our society will put more importance on fatherhood, being a good husband, and good member of his community in the masculine ideal. For it is by these things that a man can truly gauge his worth and identity.

The research question then, is: What kind of male characterizations are being presented in Pulitzer Prize-winning dramas from 1982-2002? And have these characterizations changed during this period of time? A study of masculinity in fictions such as *Beowulf* and *Hamlet* states: ". . .this changing shape of literature suggests the changing roles, needs, values, behaviors, problems of men of a certain class" (Rosen, 1993, p. xvii). During the course of this study, I offer an interpretive answer to these questions.

A man's occupation weaves itself into the images projected concerning masculinity. It also deeply influences the traditional view of manhood in our society. With the changing and evolving times, traditional male images have been criticized and discounted as being "old-fashioned" and obsolete for today's world, or that these images have out-lived their purpose in the modern world. The traditional male has been on the defensive for quite some time. It must be noted,

however, that there are those who defend traditional manhood and what it represents in men's lives and in today's society.

Tradition on the Defense

A survey that was published in *Psychology Today,* entitled "Who is the ideal man?" found that many find the new and better man to be one who is concerned with character growth. Reported statistics from the study state that 48.7 percent of those (male and female) surveyed find that "self-exploration and personal growth" to be very important in the ideal man (Keen & Zur, 1989, p.54). Another 26.4 percent found that importance of the family to the man was a necessity (Keen & Zur, 1989, p. 54). Evidently, there are conflicting messages being presented in our society, through the media, about the masculine ideal.

Even though this type of philosophy exists, there is still a market for "male bashing." There are researchers that are attempting to present healthy masculinity, but the trend to lampoon men still exists. In our society criticizing the male has become profitable. "The market economy has found that man bashing sells," states a cover story from *Time* magazine (Morrow, 1994, p. 2). Books on the bestseller lists that provide humor about the male have become a trend of the past decade. Greeting cards, posters, cartoons, and movies have become prominent in the male bashing category. The *Time* article states: "An established genre of movies routinely assumes the awfulness of men, and portrays them in a way that would be

judged bigoted and stereotyped if applied to blacks, Jews, Orientals or, for that matter, women. In this genre, the good guys are women and children. The bad guys are adult white men--almost inevitably brutal, stupid, violent, seething with rage against women" (Morrow, 1994, p. 5). In an intellectually insulting way, filmmakers create cartoon beasts of these men in an attempt to show their worthlessness in comparison with that of the hero or heroine.

This outlook on the male has been used by the media to sell products and for promotion. Greeting cards, booksellers, and movies have all picked up the concept and have implemented it into their products (Morrow, 1994, p. 52). According to Morrow: "The market economy has found that man bashing sells" (p. 52). The traditional roles of the male have been criticized as being archaic in this changing society that we live in. Men are presented by some in the media as being buffoons and in constant need of assistance. According to Butsch television is the worst: "So, although there were more shows featuring working-class people in the 1990s, the men continued to be stereotyped as not too bright, immature, and contrasted to their more capable and responsible wives or adult female relatives" (p. 582).

At every turn the American public is bombarded with images and messages from the media. Pop culture is shaped by these images that impress themselves into the psyche of a media-centered culture. As a result there have been some criticisms concerning the portrayal of women, children, clergy, and men. But as

Robert Bly states: "...it is clear to men that images of adult manhood given by the popular culture are worn out; a man can no longer depend on them" (p. ix). Men must search for more images that strengthen and encourage positive manhood, instead of abusing it.

Recently it has become "vogue" to portray bumbling and irresponsible fathers on television for the sake of humor (Butsch, 2003, p.576). Evil is epitomized by the white male. It has become profitable for the media to sell the concept of abusing the male image. According to Butsch: "The simple need to make a profit is a structural constraint that affects content" (p. 576). In other words, the bumbling male buffoon sells.

Men are feeling blamed and criticized. Sam Keen states: "Ask most any man, 'How does it feel to be a man these days? Do you feel manhood is honored, respected, celebrated?' Those who pause long enough to consider their gut feelings will likely tell you they feel blamed, demeaned, and attacked" (p. 6). Why is there no respect or honor for the man, or the very concept of manhood? There is a feeling of guilt being imposed upon the unsuspecting male. Alterations are made by the man to "fit in" properly with a society that is constantly criticizing his behavior.

Although the traditional male has been criticized, there are many groups that are attempting to fuse tradition with a healthy dose of sensitivity and modern perspective concerning masculinity. Tradition plays a big part in philosophy with

an influence of revision to the role set up for the man. This pursuit of revising traditional manhood has taken many forms and have direct connection to "the men's movement" that has become popular in the past fifteen years.

Revising Tradition

As a result of today's culture, research has been conducted to discover the meaning of manhood. Through this work much has been learned about the man, his life, and his identity. Masculine studies have increased and so have the number of "men's movements" all over the country. Groups such as Promise Keepers and the Wildman Gatherings have been formed to explore and deal with male issues, such as being a father, husband, worker, friend, and fellow man, to learn how to cope with an ever-changing world. Promise Keepers have built their philosophy upon Christian principles to strengthen the male in his ability to be a good husband and father. The Wildman Gatherings bring men together in the woods to beat on drums, read poetry, and swim to explore masculinity (Allen, 1993). These groups are examples of organizations in our culture that are searching for ways to promote healthy masculinity among its members. There is other work and research that has taken the male life cycle and broken it down and examined its parts to understand the whole.

The core element of male support groups in the men's movement is the focus on the exploration of positive and healthy masculinity. The growing from a boy to a young man to adulthood is an important element of study in the men's

movement. The passage into adulthood has been under intense scrutiny and study for a number of years. Many researchers are analyzing a person's experiences and how this helps or hinders development during the course of a human being's life. In recent years there has been a surge of writing and research into the specific development of the male. This section will study and discuss the elements that make up and form theories of masculinity, male development, and perspectives concerning men.

Similar research states that a fusion with the best attributes of the traditional male and sensitivity to self, family, and others creates a favorable man. An article from *USA Today* examined what it was to be male and found that the ideal man is labeled as the "alpha male." The article, quoting *Esquire* editor-in-chief Edward Kosner stated: "He [the alpha male] is a synthesis of the traditional male, plus the best part of the feminist message. And part of his effectiveness is being attentive to and caring for others" (USA Today, 1996, p.2). The opinion of this article is to develop a mix of aspects of the traditional male and blend it with openness and sensitivity to other people. In this another viewpoint is presented in what is means to be a healthy male in our society.

Because these revisionists take serious consideration of the male and his development, there is a push for psychological understanding as well. The "parts" of a man are broken up and studied to understand the whole. Masculinity has taken on new meaning from the revisionist influence and their fusion of the traditional

male and that of the "modern," more sensitive, male. It is in this that Jungian archetypes have been used to help define and examine manhood. It is through these archetypes that many revisionists have placed their faith, hope, and understanding of themselves and other men in today's society. These archetypes represent important information regarding men's studies, and specifically relates to the core of the study of fictional male characters in Pulitzer Prize-winning plays.

Archetypes in the Revisionist Tradition

One of the most influential theories concerning masculinity was developed by Carl Jung. Jung felt that certain traits evolved over a long period of time to become established into the psyche of humanity. He called these traits *archetypes*. Jung stated that certain archetypes take shape and exhibit themselves during the course of a man's life. According to Levinson: "For Jung, an archetype is an elemental image that has been established over thousands of generations in human evolution. It has come to exist in every human mind" (p. 210). Much research has been done in this area. In fact, there are four archetypes of the masculine psyche that emerge and take shape during the course of a man's life. According to Robert Moore and Douglas Gillette (1991) these archetypes are: the King, the Warrior, the Magician, and the Lover. These archetypes cover the areas of leadership, defender, intellect, and sensitivity. These are at the center of many of the groups involved in the men's movement.

The King is at the center of all other archetypes. According to Moore and Gillette: "The King energy is primal in all men" (p. 49). The positive King energy causes strength to form in the psyche of the man, thus leadership and guidance. The King energy is connected with the Father energy (Moore & Gillette, 1991, p. 49). When a man gets on the road of living, he must journey and search for those things that will cause him to be complete. This is where the King energy lies. According to Bly: "If we choose 'the one precious thing'—the object of our desire—then, according to the alchemists, the inner King in us that has been asleep for so many years wakes up" (p. 177). This energy enables a man to find calmness in a time of storm when everyone else is panicking. His leadership offers a safe harbor for others who cannot contain themselves and their anxiety—friends, family, or associations.

For every archetype there is a "shadow"—or dark side. A "dark" King will abuse those around him for the sake of power and pride. He is without mercy. He is ruthless. And, above all, he is only concerned about his own interests—often at the expense of others. This type of behavior can result in damage to himself and to others. He has allowed the "dark side" of his leadership to turn into tyranny. He puts down others in an attempt to balance the weaknesses in his life. This dark energy can cut a man off from his family, his children, his wife, and himself. The wisdom he does possess is used to abuse or disconnect himself from his peers and

family. The Good King must be like Solomon, but if he is selfish and abusive, he will be like Nero.

Jungian psychologists agree that the King energy is the central "figure" in which all other archetypes connect to and build from. It is the main component that causes the shift from "boy psychology" to "man psychology." According to Moore and Gillette there are two functions of the King archetype: "The first of these is ordering; the second is the providing of fertility and blessing" (p. 52). A positive King energy gives structure and order to one's life and those close to him—as in his family. This force offers protection, a domain of safety, and an environment in which to grow. Without it there is a void in the family. According to Moore and Gillette: "On a more immediate note, we see in modern dysfunctional families that when there is an immature, weak, or an absent father and the King energy is not sufficiently present, the family is very often given over to disorder and chaos" (p. 52). There is a spiritual significance to the ordering process that the King energy provides. It adds a depth of character, strength, and integrity to those that are in the "realm" of the King.

The other element is that of "providing of fertility and blessing." This is seen in sexual fertility, as well as symbolically represented in the increase of crops and animals. In myth the goddess was generally recognized as the central figure in fertility; however, in many cultures a shift occurred where a male figure represented the fertility of the land. Again, this archetype is spiritual in its scope

and provides a "grounding" for himself and for his family. This aspect of the King energy is giving and creative, which is helpful to all of those in connection to him. The concept of a "blessing" is deeply psychological and can give "healing" to those who receive it. According to Moore and Gillette: "Being blessed has tremendous psychological consequences for us. There are even studies that show that our bodies actually change chemically when we feel valued, praised, and blessed" (p. 61). A positive force of masculine blessing is needed for the son, the friend, the brother, and the employee. Younger men have a deep desire to be blessed, praised, and recognized by the older men around them. Many are starving for this recognition from the father, the mentor, and the boss. The positive King energy is best exemplified by the unity that surrounds it and supplies to those who need and crave it.

Another archetype at work in the male psyche is that of the Warrior. According to Sam Keen: "The male psyche is, first and foremost, the warrior psyche" (p. 37). The Warrior energy is what drives a male forward to continue, to commit, and to conquer. According to Bly: "The person in touch with the warrior energy can work long hours, ignore fatigue, do what is necessary, finish the Ph.D. and all the footnotes, endure obnoxious department heads, live sparsely like Ralph Nader, write as T.S. Eliot did under a single dangling light bulb for years..."

(p. 151). The positive Warrior energy is not violent toward women, his children, or other men. The "shadow" of the Warrior energy does the opposite of this and pays dearly from the consequences.

The Warrior stems from the Hero, or heroic tendencies, that exists in the boy and in the young man. It is a need to compete, face obstacles, and in the end succeed in some way. And in this process there will always be obstacles to face as the young man matures into the male adult. According to Moore and Gillette: "Ours is not an age that wants heroes. Ours is an age of envy, in which laziness and self-involvement are the rule. Anyone who tries to shine, who dares to stand above the crowd, is dragged back down by his lackluster and self-appointed 'peers'" (p. 41). Mediocrity is the standard that is lifted up as the norm and to be lauded. Dancing between achievement and failure has become the new measurement for which many gauge themselves. To be in the gray area is now expected and even taught; or, "riding the fence" as it is often called.

Society in the United States has become so afraid of the Warrior energy that we have gone to great lengths to suppress it. Part of the reason for this is the onslaught of feminist influence upon societal thinking and behavior. According to Moore and Gillette: "This is the age in the West of the 'soft masculine,' and it is a time in which radical feminists raise loud and hostile voices against the Warrior energy" (p. 75). The men's movement came about as a response to the consistent critical analysis put forth by feminism against anything male. The positive Warrior

energy is not a negative thing. And our society and our world will always have need of it. According to Keen: "So long as the world is less than perfect the warrior can never wholly retire. It still takes gentleness and fierceness to make the whole man" (Keen, p. 48). The positive Warrior energy is one that defends himself and his own, extends his "protection" to others, and destroys negative elements within his grasp.

This part of the male psyche can turn into the darkest force of masculinity. In our society we are seeing this "dark side" of the Warrior energy come out in its most sinister ways. As long as the measuring stick of true manhood rests in economic success we will have a backlash of dark masculine forces. According to Allen:

> As a provider a man is the primary supporter of the family. He rarely has the luxury of working when it pleases him or selecting only those tasks he enjoys. The weather, the economy, or his boss dictates what he does, when he works, and how long he toils. Historically men have had to put aside what they really wanted to do and spend most of their waking hours providing for their families. (p. 7)

The price of being a successful provider is high. The message presented in U.S. society is that being a male can be bought—have enough money and you're a real man. If the pressure to succeed in a big way consumes a man, he will exhibit the worst aspects of the Warrior energy. He will lash out at co-workers, he will abuse

himself, his wife, his children, and withdraw himself into a deeper cavern of isolation. Moore and Gillette state:

> Any profession that puts a great deal of pressure on a person to perform at his best all the time leaves us vulnerable to the shadow system of the Warrior. If we are not secure enough in our own inner structures, we will rely on our performance in the outer world to bolster our self-confidence. (p. 94)

The true path of the Warrior lies in being humble toward one's self and any accomplishments accrued in one's lifetime. Part of this energy is the characteristic of aggressiveness, but is meant to be rich and positive in its fruits. According to Moore and Gillette: "Aggressiveness is a stance toward life that rouses, energizes, and motivates. It pushes us to take the offensive and to move out of the defensive or 'holding' position about life's tasks and problems" (p. 79). This stance in life causes progression, maturity, and growth in the male. The man in touch with this aspect of himself doesn't sit through life and watch it go by. He pushes himself ever forward, which will put him in opposition to others around him. This type of man "...lives a life exactly the opposite of most human lives. He lives not to gratify his personal needs and wishes or his physical appetites but to hone himself into an efficient spiritual machine, trained to bear the unbearable in the service of the transpersonal goal" (Moore & Gillette, 1991, p. 85). Robert Bly expresses it these terms: "Warriorhood that has not been repressed or skipped over can

modulate into beauty, delight, display, and art" (p. 199). This aspect of man can cause one to achieve for the good of others above himself and what he desires. He is a "hunter," he is mindful, and he is full of purpose.

The archetype of Magician is the pursuer of knowledge, or the "Knower." This type of energy causes a man to "think outside the box" when everyone else around him is trapped by it. The characteristics displayed by this archetype are thoughtfulness, reflection, analysis, discernment, and contemplation. It is the "...archetype of awareness and of insight, primarily, but also of knowledge of anything that is not immediately apparent or commonsensical" (Moore & Gillette, 1991, p. 106). This is the man who will take time to meditate on a problem without making quick or rash decisions that could cause trouble, or even disaster for himself and others.

Although educational institutions and other schools are giving access to the Magician energy, it is primarily for material gain and job advancement. The goal is to get a degree to open a door to a "high-paying" job. As Moore and Gillette state:

> Though technical schools and trade unions, professional associations, and many other institutions that express the Magician energy in the material world flourish and provide initiatory processes for those who seek to become 'masters' in this sense, the Magician energy is not doing so well in the area of personal growth and transformation. (p. 102)

We live in an age and a society that searches for the "bottom line" and the final result. We are not living in a society concerned with the "process," but with the finished product. As soon as we are done with that "product" we're off to something else; the classic age of the "consumer." We consume everything in sight, but few are concerned with how we get there. The Magician energy activates this need for process over finished result.

The darker side to this archetype is seen in the "Knower" who abuses others around him for the sake of knowing, or his own wounded ego. It can also lead to a kind of arrogance that is destructive in nature. According to Keen: "Nothing has eroded the dignity of manhood more than the cult of youth that grows out of the ideology of technology, the unspoken intention of engineering a future world that is completely within human control. This involves a war against tradition, age, and death. It also involves the hidden assumption that the most recent knowledge makes past wisdom obsolete" (p. 163). Our own search of knowing has caused us to forget our humility, and thus released the shadow of the Magician.

Unfortunately, educational institutions house and protect those guilty of exhibiting the dark side of the Magician energy (Moore & Gillette, 1991, p. 111). Some teachers and professors use their students as stepping stones to better themselves and their careers. Students become pawns under the control and influence of a "dark" Magician for the sake of a good grade. The process of knowing and learning is sacrificed for a letter on a piece of paper and a grade point

average. Moore and Gillette state: "Rather than accessing the Magician appropriately and thus serving as guides for these young people's initiation into the esoteric realm of advanced studies, these men habitually attacked their students, seeking to crush their enthusiasm" (p. 111). As a result, students become products of a self-centered ego and leave their university of choice "brainwashed" and unsure of what their college experience has afforded them.

The positive force behind the Magician energy is that of thoughtfulness. As with the Warrior, humility is a big part of it. A man accessing the Magician is able to separate himself from others around him and connect to the depths within his own self. He is able to search through his thoughts, ideas, and beliefs to find that grain or kernel of truth. He will use his resources wisely for the sake of learning and knowing, which is desirable when dealing with fellow human beings.

The last archetype within the male psyche is the Lover. Naturally, it addresses the sexual desires and energies of the male, but it also connects to the sensuality, passion, and depth of the male. This is the archetype that causes a man to feel *alive* through life and experience. If the Magician energy relates to the intellect and to knowing, the Lover energy connects to the heart and to feeling. According to Moore and Gillette:

> The Lover is the archetype of play and of 'display,' of healthy embodiment, of being in the world of sensuous pleasure and in one's own body *without shame*. Thus, the Lover, is *deeply sensual*—sensually aware and sensitive

> to the physical world in all its splendor. The Lover is related and connected to them all, drawn into them through his sensitivity. His sensitivity leads him to feel compassionately and empathetically united with them. (p. 121)

The Lover is in the "mainline" of experience and expression causing motivation, beauty, and art.

As with the other archetypes the Lover also has a "dark side" to it. Many men are taught that true sexuality is how many "notches you can get on the belt." Sex can become a conquest. According to Allen: "Most men are willing to go to great lengths to satisfy that drive, especially in their teens, twenties, and thirties when their hormones are at peak levels" (p. 98). The results of this are devastating. Our society is littered with the wreckage left by the "dark" Lover. According to Keen:

> The end result of our present sexual rites of manhood is that men and women end up misunderstanding and making each other crazy. We are taught to be strangers in the night, talking in different languages. We expect impossible things of one another, resent and blame each other for our lack of fulfillment. (p. 79)

This miscommunication is usually made fun of and simply called "the battle of the sexes," but there is something darker taking place. Keen continues: "...the divorce statistics, the scarcity of joyful marriages, the frequency of rape are grim testimonies to the sexual wounds that accompany the 'normal' rites that initiate us

into the roles our society expects men and women to play" (p. 79). Many men are enacting the dark energy of the Lover archetype and causing chaos within themselves and their families.

The positive Lover energy causes the man to be alive, to empathize, and to feel things very deeply. He is aware of things going on around him; he is in touch with others. According to Moore and Gillette:

> The man profoundly in touch with the Lover energy experiences his work, and the people on the job with him, through his aesthetic consciousness. He can 'read' people like a book. He is often excruciatingly sensitive to their shifts in mood and can feel their hidden motives. This can be a very painful experience indeed. (p. 125)

His heart is open and "in tune" with others' feelings to the point that his attitude shifts and alters his own attitude and behavior. Moore and Gillette further state that: "In his capacity to feel at one with others and with the world, he must also feel their pain. Other people may be able to avoid pain, but the man in touch with the Lover must endure it. He feels the painfulness of being alive—both for himself and for others" (p. 125). The positive Lover energy is soulful and emotionally intuitive to his heart and to others.

The best example that demonstrates the Lover is within the artist. He has taken the elements around him in his environment, with his feelings, and expresses them in some form artistically. According to Moore and Gillette: "Painters,

musicians, poets, sculptors, and writers are often 'mainlining' the Lover. The artist is well known to be sensitive and sensual" (p. 129). Although the Lover is best seen through the artist, it is accessible to all men. When one stops in his life to see what is going on around him, contemplates nature's beauty, or lets himself be, he is in touch with the Lover within himself.

It is through these archetypes that we can see masculine characterization in Pulitzer Prize-winning dramatic literature in a different light. Each male role can be examined for the dominant archetype that is functioning in the story; this can be determined by studying dialog, plot, and action of the play. By applying these male archetypes to fictional characters, certain psychological profiles can be determined to draw conclusions from.

Final Thoughts

It appears that a new conception of manhood is emerging, deeper and more complex than ever before. Man is expected to "produce" something during his life—it is how he is measured. This expectation—from without and within—can cause problems during a man's life. Violence, addiction, abuse, and other difficulties can arise as a result of not "producing" what is expected of him. It is these negative results that are looked at as being what masculinity is all about. Nothing could be further from the truth.

The positive results of masculinity are fatherhood, being a husband, being a protector, provider, and assisting others. For men like Keen and Bly, these are ideals that are not far out of reach and should be expected from the centered masculine male. The measurement of man should come from the life of his family (Keen, 1991). Are they healthy? Happy? Content? A man must invest himself into the life of his wife, the lives of his children, and his own life. Masculinity needs to be gauged by these standards.

A man is composed of many elements—the leader, the fighter, the intellect, and the man of passion. These aspects of the masculine psyche need to be cultivated more and understood as part of the man. According to Keen: "It is only when we arrive at a deep sense of self-acceptance that we are able to be self-forgetting and spontaneous. As the result of daring to plunge into the depths of himself, a man gains an acceptance of the multiplicity of his being" (p. 151). There is a multiplicity of being to the male and this needs to be accepted and nurtured in our culture.

To nurture healthy masculine development, an end to the bashing of the male must occur. Although the darker side of masculinity can cause severe problems, positive masculinity, in its strength, can be healthy and helpful. A man should reach a stage in his life where he knows with all certainty that everything he does is *masculine*. It should not be something to hide or be ashamed of, but to

exemplify in a positive manner every day. Or, as Robert Bly states: "It's important to be able to say *masculine* without imagining that we are saying a sexist word" (p. 234).

The research in masculinity has covered a wide array of subjects: male imagery in advertisements, in Norman Rockwell paintings, in film, and in dramatic literature. These studies examine the relationship of men to others and their environment, but also to the audience viewing such material. The conveyance of these images is important to this study of masculinity in Pulitzer Prize-winning plays. Psychological research in masculinity also provides guideposts to gaining understanding to the male identity and its place in our society. Applying the Jungian archetypes with male roles in dramatic literature should provide interesting portraits of the American male in fictionalized form.

CHAPTER III

DESIGN AND METHODOLOGY

The American stage has often been looked at as the place where experimental and provocative material can be developed and presented to an audience. Dramatic literature is a good area to focus upon and can give strong perspectives about the male role and how it has been portrayed. What kind of male characterizations are being presented in Pulitzer Prize-winning dramas from 1982-2002? And have these characterizations changed during this period of time?

The research project aims to analyze the roles presented in dramatic literature as a lens to see how plays are presenting masculinity. According to Levinson, quoting Arthur Miller:

> ...society is inside of man and man is inside society, and you cannot even create a truthfully drawn psychological entity on the stage until you understand his social relations and their powers to make him what he is and to prevent him from being what he is not. The fish is in the water and the water is in the fish. (p. 47)

This study will examine how masculine characters are presented in Pulitzer Prize-winning plays from the last twenty years.

I have chosen the time period from 1982-2002 to read and examine to draw information about the male portrayal and its place on the stage. The past twenty

years constitute the contemporary era of dramatic literature. This time frame will also offer a wide variety of plays with an array of characters, plots, and storylines. This study will be a *qualitative content analysis* focusing on Pulitzer Prize-winning plays. The study will pinpoint male presentations in these plays and data will be coded and the results analyzed.

The reason for choosing Pulitzer Prize-winning plays is simple: they are considered to be some of the best dramatic literature available. When the award was established it was meant to be "an incentive to excellence" (www. pulitzer.org). For dramatic literature, it has to be a play performed in New York or regional theatres and the jury (made up of four critics and one academic) will see all of the plays nominated (www. pulitzer.org). The recipients of the awards are recognized for their level of excellence and achievement, which helps establish the reputation of the author. According to the Pulitzer Prize website:

> For most recipients of the Pulitzer prizes, the cash award is only incidental to the prestige accruing to them and their works. There are numerous competitions that bestow far larger cash awards, yet which do not rank in public perception on a level with the Pulitzers. The Pulitzer accolade on the cover of a book or on the marquee of a theater where a prize-winning play is being staged usually does translate into commercial gain. (www. pulitzer.org)

The Pulitzer Prize not only promotes excellence and a level of achievement, but it also initiates a "public perception" of a particular work and author. Examining the winners from this time period will provide enough data to from conclusions from concerning the study. These are the reasons for choosing Pulitzer Prize-winning plays for the study.

Study Goals

The purpose of qualitative content analysis is to draw any patterns that may exist in the documents. A researcher needs to examine the content of the document itself. What form of communication is being used in the document? What is being conveyed to an audience member with that particular communication construct, or code? What is the author's focus in the work and what is he trying to do with the document? And, what is the overall effect of that specific communication? These are all questions that should be addressed when conducting a qualitative content analysis (Bogdan & Bicklen, 1998).

Researchers do not examine the consumers of such documents through interviews, observations, or life histories. Instead of direct inquiry, content analysis studies what is read, written, and produced by people to understand the "personality" of that people. Berger states: ". . .that what people read and watch are good reflections on their attitudes, values, and so on" (p. 24). In addition, this type of research gives an overall perspective of a particular culture and how that

culture's documents function in entertainment, consumption, and reflection. Even though the study of content is qualitative in nature, a researcher must try to maintain a level of objectivity when approaching the data. In the content analysis there remains the goal of drawing a measure of some sort to the material being studied. That is why the design of content analysis should be very specific in its collection of data and analysis of the data. It is this goal that, hopefully, keeps the study reliable and dependable when sharing the results.

The plays will produce evidence of a particular male image, or model, that can generate theory about masculine presentation. Through examination and application of the archetypes upon the male roles presented in these plays, a pattern of information can be gathered. Specific characteristics that are presented will be under scrutiny and study to discover what male images are in these selections of dramatic literature. It must be noted that *'Night Mother* and *Three Tall Women* are comprised of all-female casts. This eliminates them from the study because there are no male characters presented on the stage for examination; however, a synopsis and limited analysis will be provided in an appendix.

These are the Pulitzer Prize-winning plays from 1982-2002:

1982 *A Soldier's Play,* Charles Fuller.

1983 *'Night, Mother,* Marsha Norman.

1984 *Glengarry Glen Ross,* David Mamet.

1985 *Sunday in the Park with George,* Stephen Sondheim and James Lapine.

1987 *Fences,* August Wilson.

1988 *Driving Miss Daisy*, Alfred Uhry.

1989 *The Heidi Chronicles*, Wendy Wasserstein.

1990 *The Piano Lesson*, August Wilson.

1991 *Lost in Yonkers*, Neil Simon.

1992 *The Kentucky Cycle*, Robert Schenkkan.

1993 *Angels in America: Millennium Approaches*, Tony Kushner.

1994 *Three Tall Women*, Edward Albee.

1995 *The Young Man from Atlanta*, Horton Foote.

1996 *Rent*, Jonathan Larson.

1998 *How I Learned to Drive*, Paula Vogel.

1999 *Wit*, Margaret Edson.

2000 *Dinner with Friends*, Donald Margulies.

2001 *Proof*, David Auburn.

2002 *Topdog/Underdog*, Suzan-Lori Parks.

*No awards were given in 1986 and 1997.

Definitions and Concepts in Content Analysis

Content analysis is exactly as its name describes it to be--an analysis of the content of a particular document, or set of documents. Bogdan and Biklen state: ". . .using the term *document* to refer to materials such as photographs, videos, films, memos, letters, diaries, clinical case records, and memorabilia of all sorts. . ." (p. 57). In its truest definition, documents are any material in which a human being has produced a thought, an idea, or a process and recorded it. And, the researcher

can examine these records and analyze them to find patterns of communication and formulate theory about development, contribution, or perspective. According to Berger:

> Content analysis is a means of trying to learn something about people by examining what they write, produce on television, or make movies about. Content analysts assume that behavioral patterns, values, and attitudes found in this material reflect and affect the behaviors, attitudes, and values of the people who create the material. (p. 23)

It is important to analyze these documents to reach a level of understanding about the recorded materials that people use and refer to that help shape lives, culture, and the society as a whole. It is these very documents that future generations will study in hopes of knowing just exactly who and what their ancestors were about. The documents that we produce teach others our philosophy and angle on life itself. The importance of these "recordings" is of high value to the researcher who wants to do a qualitative content analysis.

According to Bogdan and Biklen (1998), there are three categories for documents: personal, official, and popular culture. Personal documents encompass the area of letters, diaries, photo albums, or any document that reflects personal experience of life and how it was lived by an individual, or a group of people. Official documents are data that are produced by businesses, schools, or institutions. Documents can be memos, company newsletters, or any other

documentation produced. Popular culture documents are recordings produced for commercial usage and for entertainment purposes. This type of document includes: films, news reports, radio commercials, books, plays, and other similar documents. When conducting a content analysis, it is important to identify and label the category of documents studied to help understand the source and effect of the document produced. The category for this study is dramatic literature as presented in Pulitzer Prize-winning plays.

Conducting a content analysis is a way of studying human communication. What symbols, gestures, words, lyrics, styles, presentations, or compositions do human beings use to communicate a message? Communication is a complex system to understand when examining humankind; however, it stands to reason that it is necessary to know more about the human condition. Altheide (1996) states of document analysis:

> Documents, then, enable us to (a) place symbolic meaning in context, (b) track the process of its creation and influence on social definitions, (c) let our understanding emerge through detailed investigation, and (d) if we desire, use our understanding from the study of documents to change some social activities, including the production of certain documents. (p. 12)

This study will examine the characteristics, actions, and dialog of the main male characters in the Pulitzer Prize-winning plays from 1982-2002. Elements of occupation, marital status, race, relationship to others, objective, obstacle, and

choices through the scope of the Jungian archetypes will be examined to determine a masculine profile of that particular character.

Methods

When beginning a research project with qualitative content analysis, it is suggested that the study be comparative in nature (Altheide, 1996, p. 16; Berger, 1998, p. 24). This is suggested to help the researcher gain a measure of change or growth in a particular element of the study, so the researcher can make the appropriate conclusions. Directing a content analysis toward a comparison and contrast should clearly demonstrate to the researcher and the researcher's audience a change, similarity, or growth in a particular set of documents.

Another thing to consider when setting up a content analysis study is having enough documents for the research. The problem of having substantial material to conduct a study is stressed very strongly (Berger, 1998, p. 24; Bogdan & Biklen, 1998, p. 59). If there is not enough material to draw conclusive reports, the study may not be worth doing. Also, having too much material can present problems. The advice to the researcher is to keep the problem very specific and "small" in nature to keep from covering too much and muddying the study (Bogdan & Biklen, 1998, p. 59).

A sampling of material for content analysis can be random, stratified, or systematic. It depends upon the study itself and what the goals of the study are. The direction being taken by the researcher should help dictate the method for

sampling documents for the study. One important thing to remember when sampling and studying the documents is the *context* in which the material was written. This, too, will help direct and guide the researcher with collection of data and analysis of the material.

The Pulitzer Prize-winning plays from 1982-2002 time period have been chosen to gauge the characterizations of the male and if they have evolved. The plays chosen will supply enough evidence to measure the masculine representations and make conclusions. The plays have been selected on the basis of years 1982-2002, which offer a perspective of the fictional representation of masculinity in modern times. The plays also have enough lead male characters to draw information from to make solid conclusions concerning manhood. The perception of how male roles were personified upon the stage in the past twenty years can be analyzed from these plays; this is the basis of this content analysis. Specific information can be drawn from the *given circumstances* of each character: age, education, economic status, sexuality, and objective. These basic components will offer a clear picture of masculine attributes being presented through the story, the climax, and the falling action of the play.

My background in theatre is in a number of areas. I have experience with teaching theatre history, acting, playwriting, directing, and play analysis on the university level. As a man, I have been interested in the masculine issue in plays that I read and teach in my courses. Recently, I have made a habit of reading the

new Pulitzer Prize winners each year in drama. My combined interest with masculine issues and theatre history brought me to combining the two into this study.

The plays in the study should provide information on masculine characteristics to make comparisons within the time period. The male roles from my inclusive list of plays the best of this medium and promises to provide an array of masculine depictions. An in-depth analysis of each role will provide evidence for the examination of masculine characterizations and how they are viewed through presentation and criticism.

The Study

The main male character, or protagonist, will be chosen from each play within the twenty year timeframe and categorized into what will be dubbed as *given circumstances*. These are specific pieces of information created for the character by the playwright to help tell the story of the play. These categories are: age, race, marital status, sexual orientation, education, economic status, and objective of the character. Objective is the term that explains the goal or object that the character desires to get in the course of the action of the play.

The study will analyze these categories by using the male archetypes to measure the masculine characteristics presented in each play. The specific words, actions, and pursuit of objective will illustrate which archetype is coming to the

forefront of the character's personality. All applicable information that the play presents will be used to determine the level of archetypal energy used for each character analyzed. The validity of the study will be comparative to the information used for the analysis and will be based upon the plays chosen for the research project.

The primary tool that will be used for gauging the masculine characteristics in these roles will be the Jungian archetypes. These "divisions" of the male psyche can be used to further understand the development and structure of these characters. By using these archetypes in analysis, roles can be brought to life in an in-depth manner. And studying the roles that fit into the King, Warrior, Magician, and Lover a better understanding of how male characteristics have been developed on the stage. The comparative nature of the study will give information to draw conclusions on the subject of masculinity.

In addition to these categories basic elements of the storyline that are pertinent to understanding the given circumstances will be studied, such as objectives, obstacles, and choices. All relevant information that has some effect on the outcome or change of any of these circumstances is valuable to the study of the literature. The results of the information will be theorized upon to see what changes are being made (if any) to the male role in the artform of theatre.

CHAPTER IV

FINDINGS

The purpose of the study is to draw any concrete conclusions about how the male is being projected in dramatic literature. All relevant information was gathered to formulate a theory about the possible changes in masculinity and portrayals of the male upon the stage. The results are strictly comparative in nature based upon the dates and plays chosen to conduct the study. The male ideals of the 1980s, 1990s, and early twenty-first century are the specific areas of concentration for the findings and what conclusions can be made from them.

The application of the Jungian archetypes will also be used as a framework to gain understanding concerning these male roles. Application of the archetypes will be used upon the character based upon words and actions presented in the script for each role. Using these archetypes as a guide, specific conclusions can be made about these characters. A three-dimensional, psychologically driven "picture" will be developed of these male roles by using these Jungian archetypes. Applying the archetypes to fictional characters should still give us data to draw conclusions from dealing with the masculine issue. If playwrights are truly concerned with writing characters with psychological depth and reality, then it should be abundantly evident by examining the produced work. And as Arthur Miller has stated: "...you cannot even create a truthfully drawn psychological

entity on the stage until you understand his social relations and their power to make him what he is and to prevent him from being what he is not" (Levinson, 1978, p. 47). So what will be examined is the "social realism" (or, lack thereof) presented in the dramatic material.

Play Summaries

A Soldier's Play

A Soldier's Play is set in 1944 in Fort Neal, Louisiana. The play is about an all-Black unit and the murder of one of its officers, Sergeant Waters. Thinking that the killing may be linked to the Ku Klux Klan, the white officers of the base want to keep the incident as quiet as possible. The conflict of the play intensifies when a Black military lawyer (Captain Richard Davenport) is sent to discover the truth. Through a series of investigative interviews and interwoven flashbacks, Davenport unravels the mystery and obvious racism that exists in this military unit buried deep in the South. When the story unfolds and discover the murderer is a fellow Black soldier, we see that there is a complex cultural divide in the ranks in this unit.

When Captain Davenport enters, he simply states to the audience: "I'm a lawyer the segregated Armed Services couldn't find a place for. My job in this war? Policing colored troops" (Fuller, 1981, p. 19). Davenport is given the difficult task of solving a crime among his fellow soldiers, but more specifically, those of his own race. Although there is a tremendous amount of racial tension

between Blacks and whites on the base, the core of the conflict comes from within the own cultural differences amongst the Black soldiers. Davenport is continually badgered by a white Captain (named Taylor) to quit the investigation; however, not for reasons of racism, but because Taylor wants to ensure that justice is fulfilled. Taylor fully believes that Davenport was sent to fail and to diminish the importance of the crime. Taylor tells Davenport: "These local people aren't going to charge a white man in this parish on the strength of an investigation conducted by a Negro!" (Fuller, 1981, p. 22).

The racism is a powerful part of the play. It is clearly demonstrated as Davenport confronts Taylor (on more than one occasion) and as he interrogates white soldiers who are suspected of the crime. At one point during the interview Davenport's life is threatened by one of the white soldiers. It is the cultural—and racial—division among Sgt. Waters and the other Black troops that is the central conflict and theme of the play. Waters has run-ins with many of the soldiers under his command for this very reason. In one confrontation Waters says to another Black soldier: "I'm a soldier, Peterson! First, last and always! I'm the kinda' colored man that don't like lazy, shiftless Negroes!" (Fuller, 1981, p. 40). The fight intensifies and Waters declares: "—and if it wasn' for you Southern niggahs, yessahin', and bowin' and scrapin', scratchin' your heads, white folks wouldn' think we were all fools!" (Fuller, 1981, p. 41).

It is made apparent that the pain and anger that Waters feels about this situation goes very deep. He is driven to make certain his men do not demonstrate the stereotypical version of the Black man that whites have of them. This passion is so strong that Waters breaks rules and regulations to undo some of his men. In one case he plants a gun on one of his men, C.J., just so he can have him confined to the brig. It is there that Waters verbally abuses C.J. He tells him: "The day of the geechy is gone, boy—the only thing that can move the race is power. It's all the white respects—and people like you just make us seem like fools" (Fuller, 1981, p. 67). Davenport learns that the confinement and abuse drove C.J. to hang himself in his cell.

Davenport eventually discovers that two Black soldiers were guilty of the killing—Peterson and Smalls. Peterson pulled the trigger, but Smalls was witness to it. The killing of Sgt. Waters pointing out in dramatic fashion the shift of attitude toward race, power, and place of the Black man in the twentieth century. Davenport's relentless search for the truth clearly demonstrates his warrior-like tendencies in a situation where the odds were against him. At the end of the play Davenport tells the audience the ironic fate of the rest of the unit: "The entire outfit, officers and enlisted men were wiped out in the Ruhr Valley during a German advance" (p. 89). The author seems to tell us that the horrors of war overlooked race and class, which seemed so important to Waters and the others as

the action of the play progresses and reaches its climax. The battles of racial identity and equality are lost as the rages of war move forward.

Glengarry Glen Ross

Mamet's play of greed and love of power and prestige is told through an all-male cast of characters who work as salesmen at a real estate company. The story is set in present-day and is about the struggles that these men go through to complete a sale and stay at the top in rank in the company. A sales contest is going on and the winner receives a Cadillac. Through acts of lying, cheating, stealing, and conspiracy, the men in this office demonstrate their lack of ethics and morals to be at the top in their field.

Shelly Levene represents the elite corps of salesmen who have been doing it their entire lives. The play opens with Levene in dire straits as he is unable to close a sell, and thus receiving good leads for another. He tells the office boss, Williamson: "I *will* close" (Mamet, 1982, p. 7). Williamson doubts this and wants a kickback to give Levene better leads. At first Levene agrees, but does not have the money to pay for them.

Moss and Aaronow discuss how it would affect the office if someone robbed it and sold the leads to a competitor—Jerry Graff. A great deal of anger and frustration comes out of their discussion. They feel neglected and used by the owners of the firm—Murray and Mitch. It is during their discussion that Moss

comes up with the idea of robbing the office and selling the leads. He states: "That's what I'm *saying*. We were, if we were that kind of guys, to knock it off, and *trash* the joint, it looks like robbery..." (Mamet, 1982, p. 19). Moss theorizes that they could make five thousand dollars if they robbed the office and sold the leads to Graff. Aaronow is at first intrigued by the idea, but backs out of actually going through with it.

The lead salesman of the group, Richard Roma, is in the process of closing a big real estate deal while conspiracy is being plotted by his fellow salesmen. It is through a series of monologues that we understand why Roma is at the top in the company—he is virtually ruthless and without scruples as he makes his sale. He states: "An opportunity. To what? To make money? Perhaps. To *lose* money? Perhaps. To 'indulge' and to 'learn' about ourselves? Perhaps" (Mamet, 1982, p. 29). Through his clever analogies and verbal antics, Roma engages someone else to make another sale.

It becomes apparent that all of the characters in the play are vicious and eager for gain at any cost. There is a fight to stay at the top in the company. The contest only provokes antagonistic activity from the salesmen, which eventually leads Levene to rob the office himself and sell the leads to Jerry Graff and splitting the amount with Moss. Although the competition is to promote sales for the company, it provokes anger and resentment that lead to illegal activities.

In the final scene of the play Levene glories in a sale he made that will put him back into the competition and back at the top of his field. He states: "But it *taught* me something. What it taught me, that you've got to get *out* there. Big deal. So I wasn't cut out to be a thief. I was cut out to be a salesman" (Mamet, 1982, p. 70). He is caught as the thief and he also eventually learns from Williamson that the sale will not go through because the couple he sold it to are not reliable customers. Levene's chance to "be back on top" has failed and his life is destroyed through his own greed.

Glengarry Glen Ross is a story of the lengths that men will go to in life to reach a level of success for themselves and in the eyes of their peers. It is a brutal portrayal of salesmen and their attitude about the sales that they make. Roma, Moss, and Levene are all willing to break ethical and moral codes all for a sale. Levene's crime is that he wanted to be back at the top of his chosen field, but the choices he makes to do that are vicious—as well as illegal. The final analysis of the play paints a sad portrait of men who are willing to do anything for the sake of financial gain and personal success.

Sunday in the Park with George

This is one of two musicals that were awarded the Pulitzer Prize during the 1982-2002 timeframe chosen for the study. Stephen Sondheim chose George Seurat and his creation of "A Sunday Afternoon on the Island of La Grande Jatte"

as the subject of this musical. Although the story is based upon a real artist and his painting, the primary focus of the musical is on the artist and his relationship to himself, others, and the world around him. The majority of the play is set in 1884, but the illusions to modern-day attitudes about the artist are emphasized.

George Seurat spends his Sunday afternoons on the island of La Grande Jatte sketching the people who visit there for the purpose of creating a new kind of painting. He is obsessed with color and tone and how they relate to the human eye. He decides to use a new brushstroke in his work to create the images of his subjects on the island. In essence, he is using dots and dabs of color that blend together to form the image before the human eye. Up close all the eye can see is dots, but as a whole the images come to life.

As George works diligently to sketch the people on the island, they make comments about him and his work. A couple of women sing: "Artists are so crazy..." (Sondheim & Lapine, 1991, p. 43). Even his lover, Dot, thinks that artists are "bizarre" (Sondheim & Lapine, 1991, p. 22). None of them quite realize that they are all about to be immortalized in a painting that will eventually be recognized throughout the world. All they see is a demented artist obsessed with his artwork.

As his obsession deepens, George loses a friendship with Jules and his lover, Dot. His lack of attention toward her has driven her away into the arms of a baker. This does not deter George from completing his painting. She reveals that

she is pregnant with his child, which has no affect on him. He is dedicated to his artwork and to his painting. In a duet they have together Dot states plainly that they do not belong together. She sings: "You are your own. We do not belong together" (Sondheim & Lapine, 1991, p. 75). He sings to her: "You will not accept who I am. I am what I do—" (Sondheim & Lapine, 1991, p. 75). Dot will not accept his eccentricities and George will not compromise with his work.

Even after the child is born and brought for him to see in the park, George does not acknowledge the girl as his and continues with his efforts. His obsession has consumed him as he pushes himself to complete the canvas. He sacrifices his lover for the sake of his art. As the first act comes to a close the painting is finally brought to life and presented on the stage.

Act Two of the play begins where Act One left off. The characters in the painting sing about the artwork of the piece and how they feel about being captured in artwork for others to see. George explains his obsessive pursuit of color and tone in his work, but offers no remorse over losing Dot or his daughter. The comment is about the artist and his relationship to his art.

The play shifts one hundred years forward to 1984 with another George working on his art. This George is supposedly the great-grandson of George Seurat. His grandmother—Dot's daughter—continually offers the proof in notes left by Dot in a small book. The focus of Act Two is how the artist must "sell himself" and his art in the modern world. He sings: "I put the names of my

contributors on the side of each machine" (Sondheim & Lapine, 1991, p. 146). He must "prostitute" himself just to create his art.

The final scene of the show sees this George traveling to the island of La Grande Jatte for inspiration. He has the notebook with Dot's notes in it and he reads from it. Dot and the George from 1984 have a duet together where reconciliation is made and artistic inspiration is found. Dot sings to him: "Look at what you want, Not at where you are, Not at what you'll be" (Sondheim & Lapine, 1991, p. 169). The play ends with George reading from the notebook: "White. A blank page or canvas. His favorite. So many possibilities..." (Sondheim & Lapine, 1991, p. 174). The play expresses fully the attitude of and toward the artist. The artwork is important to bring to life, but the cost is sometimes very great in that creation. George embodies this as he wastes away his personal relationships, but brings to life a masterful painting.

Fences

This play is one of August Wilson's cycle of plays that takes a look at the African-American experience in the twentieth century. This play examines the experiences of Troy Maxson and his family in Pittsburgh, 1957. Although this story has roots in the racial problems of the era, it is about a man coping with himself in a changing time, in a changing world. The setting is the yard and home

of Troy and his wife, Rose and son, Cory. Wilson goes beyond racial difficulties to examine family and fatherhood through the character of Troy.

Troy has spent many of his years living a hard life. He left an abusive home situation at age fourteen, had a family early in his life, killed a man, and spent time in prison. When he was released fifteen years later, he married Rose and started a family with her. He got a job as a garbage man in Pittsburgh and lived his life of responsibility to the well being of his family. It is a hardship that has caused him to be bitter and resentful. He tells Rose: "Woman...I do the best I can do. I come in here every Friday. I carry a sack of potatoes and a bucket of lard. You all line up with your hands out" (Wilson, 1986, p. 40). It is a resentment that puts him at odds with his son and causes him to have an affair with another woman.

Troy has done everything he could to survive in an uncaring world. His brother, Gabriel, was injured in the head during World War Two, so Troy took the compensation and bought his house. He gladly put up with his brother, but they soon had a falling out that led to Gabriel leaving to live in a boarding house. After Gabriel is committed to a hospital, Troy tells the government to send half the check to the hospital and the other half to him. He will do anything to make sure he has enough to live on and support those that are under his roof.

During the course of action of the play, Troy has an affair with another woman—Alberta. In his confession to Rose, he states: "Then when I saw that gal...she firmed up my backbone. And I got to thinking that if I tried...I just might

be able to steal second. Do you understand after eighteen years I wanted to steal second" (Wilson, 1986, p. 70). His reference here is to taking a stand at work and getting a better position of driver. He gives credit to this woman outside of his family structure. Not only is there an affair, but Troy has gotten the woman pregnant as well.

Troy pushes the limits of his relationship with Rose when he asks her to rear the infant daughter as her own. It is revealed that Alberta died during childbirth leaving Troy to raise the baby girl. He tells Rose: "Rose...I'm standing here with my daughter in my arms. She ain't but a wee bittie little old thing. She don't know nothing about grownups' business. She innocent...and she ain't got no mama" (Wilson, 1986, p. 78). Rose responds: "From right now...this child got a mother. But you a womanless man" (Wilson, 1986, p. 79). Rose agrees to rear the infant, but her relationship with Troy is all but shattered. His infidelity destroys what solid connection he had with Rose.

Troy loses his relationship with Rose and then his friendship with Bono begins to fade. Troy's promotion at work has taken him away from being near his closest friend. Bono tells him: "Since you got your promotion I can't keep up with you. Used to see you everyday. Now I don't even know what route you working" (Wilson, 1986, p. 82). It seems as Troy attempts to better his life, or experience some form of joy that he alienates those closest to him.

The last relationship destroyed is with his son Cory. When an argument begins over a simple act of saying "excuse me," Troy and Cory get into a physical brawl that leads to Cory leaving home. Troy tells Cory: "You a man. Now, let's see you act like one. Turn your behind around and walk out this yard. And when you get out there in the alley...you can forget about this house" (Wilson, 1986, p. 86). The fight turns brutal as Cory swings a baseball bat at his father. Troy disarms him and comes close to hitting his son with the bat. Cory leaves and does not return home until the day of Troy's funeral.

The final scene of the play flashes forward to 1965 and the day of Troy's funeral. Cory has returned from the Marines to find Lyons has been put in jail, his half-sister Raynell growing up, and his mother offering forgiveness to Troy for all he has done. She tells Cory: "I know you and your daddy ain't seen eye to eye, but I ain't got to listen to that kind of talk this morning. Whatever was between you and your daddy...the time has come to put it aside" (Wilson, 1986, p. 96). In a final tableau Gabriel tries to blow his horn (without a mouthpiece) to send Troy up to the gates of heaven. The play ends with the family not accepting Troy's weaknesses and sins, but giving him some kind of reconciliation for the lives he has affected during his lifetime. It is not a justification, but an act of forgiveness to a scarred and imperfect man.

Driving Miss Daisy

The story of this play examines the relationship between a Jewish woman and her Black chauffeur from 1948-1973. Although there are issues of aging and race, the core of the story is about how Miss Daisy and her chauffeur, Hoke, become close and develop a lasting friendship over the years. It is a powerful play told in episodic fashion as the characters get older and the times change.

The association between Hoke and Miss Daisy begins when Daisy has an accident in her car and her son, Boolie, making the decision to hire a chauffeur for her. Boolie tells his mother: "Mama, we are just going to have to hire somebody to drive you" (Uhry, 1986, p. 2). Although there is some argument, Daisy grudgingly agrees to the arrangement.

The first glimpse we see of Hoke is when he interviews for the position. He is 60 when he applies for the position of chauffeur. Although there is a barrier of race and age, Hoke presents himself with confidence, clarity, and strength. When Boolie explains that his mother is a "little high-strung," Hoke responds: "Don't worry none about it. I hold on no matter what way she run me. When I nothin' but a little boy down there on the farm above Macon, I use to wrastle hogs to the ground at killin' time, and ain' no hog get away from me yet" (Uhry, 1986, p. 9). Boolie hires Hoke for the job and he reports for duty to drive Miss Daisy where she needs to go.

The relationship is difficult at first because Daisy is "high-strung" and is very stubborn. She refuses to be driven around town by Hoke, but soon agrees to

the arrangement. Shortly after that, she tells Boolie that Hoke has stolen a can of salmon from her (Uhry, 1986, pp. 20-21). When Hoke enters the scene, he tells Daisy: "Oh, Miz Daisy. Yestiddy when you out with yo' sister I ate a can o' your salmon. I know you say eat the leff-over pork chops, but they stiff. Here, I done buy you another can. You want me to put it in the pantry fo' you?" (Uhry, 1986, p. 21). Daisy is embarrassed and the matter is dropped. Through events like this one, Hoke demonstrates his kindness to Miss Daisy and others. It is his goodness that reciprocates kindness from Daisy.

As their relationship develops, Daisy begins to show a loving kindness to Hoke. When he admits he cannot read, Daisy teaches him some basic fundamentals and then buys him a grammar book for Christmas (Uhry, 1986, p. 28). Although their relationship is based on employer/employee, strong ties between them grow as the years progress.

As the years go by, the times change as well. During one scene as Hoke is taking Daisy to temple for worship, he discovers that it has been bombed (Uhry, 1986, p. 44). Their connection to misunderstanding and discrimination from others is brought to light. The boundaries that separate them become more narrow as each year progresses. The subject of race is touched upon again when Daisy receives tickets to see Martin Luther King in Atlanta. She does not invite Hoke to come with her until they are in the car driving to the event. He tells her in anger: "Invitation to disheah dinner come in the mail a mont' ago. Did be you want me to

go wid you, how come you wait till we in the car on the way to ask me?" (Uhry, 1986, p. 52). There is a strain here and they both sense it. Hoke says to her: "Things changin', but they ain't change all dat much" (Uhry, 1986, p. 52). It is a tense moment, but it soon passes.

When Daisy gets into her nineties and must be committed to a nursing home, Hoke continues to see her and visit. In a moment of complete honesty, Daisy tells Hoke: "You're my best friend" (Uhry, 1986, p. 56). The ends as Hoke feeds Daisy some Thanksgiving pie because she is unable to do so herself (Uhry, 1986, p. 60). Their relationship built from the roots of a subordinate to his employer, but developed into a lasting friendship that crossed the boundaries of class, race, and time.

In Hoke we see a man of confidence and control when the world around him is tense and chaotic. He stands up for himself and continually offers kindness to Daisy—even though she does not reciprocate for quite some time. The main thrust of the story is how relations can be developed and maintained by those of different backgrounds and race. Although there were moments of conflict and strain, the two built a bond that could not be broken. The story of their friendship and connection is touching and powerful. It is a tribute to how people can conquer difficult situations through goodness.

The Heidi Chronicles

This play examines the life journey of Heidi Holland from 1965-1989. It is the story of how a woman faced trials and tribulations during the years of feminism and an awakening in the female spirit. The play touches upon the progression of women in the workplace, careers, and in personal fulfillment. It is no accident that the title of the play has ties to the Heidi of folktales. The story of Heidi gives us an interesting trip through an important time period for women in this country.

Although the play centers around Heidi, there are two male characters that continually have influence and connection throughout the twenty-five years that the play covers. Heidi meets Peter at a dance in 1965 and they instantly become friends. Peter says to her: "If we can't marry, let's be great friends" (Wasserstein, 1990, p. 12). Their friendship stays strong throughout the play and continues to evolve and develop. The other man in Heidi's life is Scoop, who is an intellectual and is seeking a degree in journalism. They meet at a party in 1968 and sleep together on their first meeting. Scoop tells her: "Maybe I'll look at my wife who puts up with me and flash on when I was editor of a crackpot liberal newspaper and thought I could fall in love with Heidi Holland, the canvassing art historian, that first snowy night in Manchester, New Hampshire, 1968" (Wasserstein, 1990, p. 18). These two men will have an impact on Heidi's life.

Through episodic moments, Heidi experiences an ever-changing involvement with other women who are attempting to "make their mark on the world." In 1970, Heidi goes to a meeting of "the Huron Street Ann Arbor

Consciousness Raising Rap Group" (Wasserstein, 1990, p. 19). The group discusses sisterhood, work, and their dreams for the future. A confused Heidi offers her own dreams of the future and becomes accepted into the group. The scene ends with the women singing "Respect." Although Heidi finds herself drawn to such groups and discussion, she is removed from the others by an inner confusion about her place in the world.

As an art historian, Heidi pushes for female art exhibits in Chicago and elsewhere (Wasserstein, 1990, pp. 25-31). It is in this scene that Heidi finds out from Peter that he is gay. He tells her: "Heidi, I'm gay, okay? I sleep with Stanley Zinc, M.D." (Wasserstein, 1990, p. 29). It is a revelation that takes Heidi completely unaware and leaves her somewhat bewildered. Although there are moments of tension between the two, their relationship readjusts and continues to be a strong one. In Peter, Heidi seems to find her encouragement, strength, and foundation when she is rattled by life's experiences.

The play continues to give us glimpses of the important events that shape and mold Heidi as the years change and progress. She becomes a lecturer on art history with a specialty on women in art. She writes a book—*And the Light Floods in from the Left*—and receives recognition in the art world for her efforts (Wasserstein, 1990, p. 49). She also establishes a group—Woman's Art—that is dedicated to promoting work by American women artists. She has become a success in her field and in her career.

Although Scoop marries another woman and Peter becomes involved with his medical practice, Heidi keeps close ties to both of these men. These relationships, however, are not enough for Heidi to maintain a sense of contentment, or even happiness, in her life. As she feels detachment from her female friends, she finds emptiness within herself. In a speech for Miss Crain's School East Coast Alumnae Association, Heidi reveals: "We're all concerned, intelligent, good women. (*Pause.*) It's just that I feel stranded. And I thought the whole point was that we wouldn't feel stranded. I thought the point was we were all in this together" (Wasserstein, 1990, p. 62). It is an aching that has turned into a void in Heidi's life.

To break the monotony and struggle out of her gloom, Heidi decides to leave New York and take a position in Minnesota (Wasserstein, 1990, p. 64). She pays one final visit to Peter at his children's ward at the New York Hospital. Peter is losing friends to AIDS and carries a heavy sense of doom with him as he confronts Heidi for the last time in the play. He says to her: "You see, my world gets narrower and narrower. A person only has so many close friends. And in our lives, our friends are our families. I'm actually quite hurt you don't understand that. I'm very sorry you don't find that comforting" (Wasserstein, 1990, p. 66). He also reveals that his friend Stanley is dying from the disease. Although their friendship is strained, the two of them vow to keep close ties to each other.

The final sequence of Heidi's "chronicles" is in 1989 in her apartment. Scoop has come for a visit and to see Heidi's adopted daughter. It seems that Heidi has finally found some form of happiness in the adopting of a child. She is still alone and groping for something to fulfill her and give her direction in her life. As Scoop leaves, Heidi lifts up her adopted daughter and states: "A heroine for the twenty-first!" (Wasserstein, 1990, p. 75). Her final triumph is that she can give a legacy for the next generation of women.

The play's episodic structure causes the action to move forward quickly. We see Heidi in so many different phases and stages of her life. The main thrust of the play is seeing "women's liberation" through the eyes of one living in the midst of it and experiencing its ups and downs. Heidi feels connected to other women early in her life, but loses those ties and is bewildered because of it. In different ways, Peter and Scoop keep Heidi grounded and give her support throughout the play. She depends on each of them for encouragement, exhortation, and admonishment. At the end of the "chronicles," however, Heidi finds her happiness as a single mother. Through Heidi, a reflection of the feminist movement is seen through personal experience, loss, and victory.

The Piano Lesson

This is another play by the author August Wilson and looks at the African-American experience in 1936 in Pittsburgh. The story is about Boy Willie Charles

and his attempt to sell a family heirloom—a piano—that represents his family's history as slaves. Boy Willie has an intense desire to sell this piano so he can go back home in the South to buy the very land that his family worked while they were slaves. The source of conflict is between Boy Willie and his sister, Berniece, who refuses to sell the piano because it is a symbol of their family's past.

The play begins with Boy Willie and his friend, Lymon, arriving in Pittsburgh with a load of watermelons to sell. Boy Willie proclaims: "Got a whole truckload of watermelons. We brought them up here to sell" (Wilson, 1990, p. 2). Boy Willie reveals that Sutter died by falling down his water well and that the land he owned is for sale (Wilson, 1990, pp. 10-11). He has saved one part of the money, the sale from the watermelons will be the second part, and if he can sell the piano, that will be the third part of the asked price. Boy Willie's uncle Doaker tells him: "You gonna have a hard time trying to get Berniece to sell that piano" (Wilson, 1990, p. 11). It seems that she has had offers before and has refused.

Although there are sub-plots that Wilson weaves into the story, the core storyline is the struggle between Boy Willie and Berniece over the piano. The tension between the two is great from the beginning of the play and continues to the end of the show. When she learns that Sutter fell down his well and died, she accuses Boy Willie of the crime (Wilson, 1990, p. 14). She also accuses Boy Willie of being responsible for her husband's death. She says to him: "You don't do nothing but bring trouble with you everywhere you go. If it wasn't for you

Crawley would still be alive" (Wilson, 1990, p. 15). Boy Willie denies the accusation and the "feud" between the two siblings intensifies.

One of the most important factors of the play is the supernatural element. Boy Willie and Lymon claim that the "Ghosts of the Yellow Dog" killed Sutter (Wilson, 1990, p. 4). The ghosts are the lost spirits of those who were killed when a posse burned a boxcar with Boy Willie's father onboard. It is those ghosts that are blamed with the mysterious deaths of those responsible for the killings. Also, Berniece claims to see Sutter's ghost in her house, which intensifies her commitment to keeping the piano. Berniece tells the others of her first encounter with the ghost: "Just had on that blue suit...I told him to go away and he just stood there looking at me...calling Boy Willie's name" (Wilson, 1990, p. 14). The sightings of Sutter's ghost continue as the conflict gets stronger between the two siblings and will be the deciding factor in who gets the piano.

The importance of the piano is significant in the lives of this family. Doaker explains: "...to understand about that piano...you got to go back to slavery time" (Wilson, 1990, p. 42). Doaker further explains that the piano was "purchased" by Sutter's grandfather for two slaves—his grandmother and his father—from a Mr. Nolander. Mrs. Sutter missed her slaves so much that she took sick and desired to have them back—Nolander refused (Wilson, 1990, p. 43). The solution to the problem was to have Doaker's grandfather—Willie Boy—carve the faces of his grandmother and father into the wood of the piano. But Willie Boy put

other carvings into the wood, which made Mr. Sutter angry (Wilson, 1990, p. 44). Doaker also reveals that Boy Willie's father, Boy Charles, himself, and another brother, Wining Boy, broke into the Sutter home in 1911 and stole the piano that contained their family's history—and with it, their legacy.

The piano is not just a musical instrument to this family. To Berniece it is more than just a family heirloom. It is the history of the family. She explains: "Look at it. Mama Ola polished this piano with her tears for seventeen years. For seventeen years she rubbed on it till her hands bled. Then she rubbed the blood in...mixed it up with the rest of the blood on it. Every day that God breathed life into her body she rubbed and cleaned and polished and prayed over it" (Wilson, 1990, p. 52). The power that the piano has for Berniece is enough for her to fight her brother for—at any cost.

The climax of the play comes when Boy Willie and his friend Lymon attempt to tie ropes around the piano and cart it out of the house on castors. Berniece threatens Boy Willie with a gun, which he ignores (Wilson, 1990, pp. 98-99). The ghost of Sutter is sensed by those in the house and a preacher—Avery—tries to cast the spirit out. As Boy Willie's desire to take the piano gets stronger, so does Sutter's presence. The struggle becomes physical as Boy Willie battles Sutter's spirit alone (Wilson, 1990, p. 106). Avery gives up with his efforts, which leaves Berniece to use the piano to call upon the spirits of her family to cast Sutter out of the house. She sings over and over: "I want you to help me" (Wilson,

1990, p. 107). This works and Boy Willie is convinced that the piano should stay in his sister's possession. He tells Berniece: "Hey Berniece...if you and Maretha don't keep playing on that piano...ain't no telling...me and Sutter both liable to be back" (Wilson, 1990, p. 108). Boy Willie leaves and the play ends.

This play is full of symbols that represent the struggle and tribulations of this family. It is a play that gives this family a heritage that they can claim as their own. When Boy Willie sees the piano as only financial gain, Berniece becomes threatened and fights back. The spirits of this family give them energy and a legacy that they can claim as their own. It is an extremely powerful piece.

Lost in Yonkers

This play is set in 1942 and deals with the lives of a family under the influence of a hard and cold woman in Yonkers, New York. The plot centers around two brothers—Arty and Jay—going to live with their Grandmother Kurnitz, who is a German refugee and is distant, harsh, and removed from her children and grandchildren. During the course of the play, we learn that she has "damaged" all of her children in some way. Bella lives with Grandmother Kurnitz and lives in constant fear, Louie has become a gangster on the run from the mob, Eddie has no confidence in himself, and Gertrude has developed a speech impediment out of fear of her mother. This story focuses on how each member of this family deals with Grandmother Kurnitz and how they are affected.

In the opening scene Arty and Jay's father, Eddie, has brought his sons to his mother's home in hopes of having them stay with her. While Eddie's wife was dying, he got money from a loanshark and owes nine thousand dollars (Simon, 1991, p. 22). His solution is to take a job selling scrap iron across to assist in the war effort against the Axis powers during World War Two. He tells his sons: "...Without even the slightest idea of what I'm doing, I can make that nine thousand dollars in less than a year..." (Simon, 1991, p. 23). But to do so, he must leave his sons with their Grandmother Kurnitz, who at first refuses to take them into her home.

It is in this first scene that Grandmother Kurnitz's hardness is revealed. She tells Jay: "Big boys shouldn't cry" (Simon, 1991, p. 32). When she refuses to take them in, her coldness is illustrated. She states: "...You think I'm cruel? You tink I'm a terrible person? Dot a grandmother should say tings like dis? I can see it in your faces vot you tink...Goot, it'll make you hard. It'll make you strong" (Simon, 1991, p. 37). Their Aunt Bella steps in and says that they can stay for the duration while their father is away.

Bella is simple in her thinking and was continually threatened into being committed to a "home" by her mother while growing up. She gives love, compassion, and assistance to her nephews, which they are appreciative of throughout the play. But Bella wants more from her life and wants to open a restaurant with a man who is like her mentally (Simon, 1991, p. 48-49). She

dreams of living her own life without the influence of her mother and getting away from the job of running the family candy shop, but the best she can hope for is taken away from her. The restaurant and possible marriage to this man are both impossibilities. Her life is meant to be spent under her mother's roof giving what she can and receiving little in return.

Grandmother Kurnitz's lessons to the boys come in difficult, and often brutal ways. She forces Arty to eat soup when he is sick that he does not like (Simon, 1991, p. 70-71). Her teachings come in other ways. Louie explains that she locked him in a closet when he broke a dish as a boy (Simon, 1991). When Jay is told he must pay for three missing pretzels from the store, Louie tells him that Grandmother Kurnitz is responsible. He tells Jay: "It's her favorite trick. I once owed her two dollars for a missing bag of pistachio nuts. One minute they were on the counter, the next minute they were gone. She blamed me. Until I found them in her drawer" (Simon, 1991, p. 80). The boys discover that their grandmother is willing to use unconventional means to teach a lesson.

As the months progress, the boys continue to get news from their father as he sells iron across the country. Louie offers parental guidance in the form of teaching the boys how to be tough—to have "moxie." Even though Louie is on the run from the mob, he maintains a coolness that continues throughout the play. Jay even asks to go away with him just to escape his grandmother (Simon, 1991). With

their father gone, Louie is the central male figure for the boys to latch onto, which they do and learn from in the process.

The climax of the play comes when Bella and her mother confront one another after Bella has left home for a couple of days. Not able to gain support for her restaurant venture, Bella turns to her sister Gertrude and to Louie. Louie gives her the money, but the deal falls apart. Bella returns home in defeat and confronts her mother. Bella tells her: "I needed somebody to touch me, Momma. Somebody to hold me. To tell me I was pretty... *You* never told me that" (Simon, 1991, p. 112).

It is in this scene that the reason for Grandmother Kurnitz's hardness is revealed. In anger, Bella tells her: "...Thieves and sick little girls, that's what you have, Momma...Only God didn't make them that way. *You* did. We're alive, Momma, but that's all we are...Aaron and Rose are the lucky ones" (Simon, 1991, p. 113). Grandma replies: "NOOO!!...Don't say dat!...Please, Gott, don't say dat to me, Bella" (Simon, 1991, p. 113). Her coldness is to cover up and hide the loss and pain of having two of her children die when they were young. Instead of facing her loss with courage, she shut down from the rest of the world.

The play resolves itself by having Eddie return in triumph and paying off his debt to the loanshark. Louie escaped the mob and joined the military to fight in the South Pacific (Simon, 1991, p. 115). The boys promise to keep close contact with their grandmother and take the lessons that she gave them. Bella brings new

optimism and brightness as she confesses to her mother: "I have a new girlfriend. She likes me and I like her..." (Simon, 1991, p. 120). There is a sense of hope for a better and more compassionate future for this family. The struggles and the losses are there, but a commitment to a better tomorrow is imprinted in the mind of the audience.

The Kentucky Cycle

This play is a cycle of nine short plays that cover the time period from 1775-1975 in the state of Kentucky. It is a saga that sweeps through two hundred years of history and examines a sliver of our culture's own "mythology." Schenkkan weaves storylines of three families as they struggle for land, autonomy, heritage, and identity through the ages of American history. It is a fictional chronicle of a people who confronted hard living, the Civil war conflict, coal mining unions, and the destruction of the environment through strip mining. This play is a monumental work that reflects the mythological identity in our culture.

The play centers upon the Biggs, Rowen, and Talbert families and how they weave in and out of each other's lives as the years progress in Kentucky. The first play shows Michael Rowen gaining a large piece of land by killing a trapper, tricking the Cherokee Indian tribe in the area, and slaughtering his friend. He is brutal and vicious, which gets him what he wants from life. Michael tells his friend: "'My land.' Oh, there's a grand sound to that, isn't there? Course, if you

and Mr. Tod want to stay here, permanent-like, make yourselves useful—fertilize me corn, mebbe—that'd be all right too!" (Schenkkan, 1993, p. 24). Through the course of three plays, we see his brutality grow and get more severe.

After Michael establishes himself on the land, he takes a wife from the Cherokee tribe. She bears him a daughter, which he buries alive up on the mountain. When she gives him a son, he is satisfied (Schenkkan, 1993, p. 39). His son, Patrick, grows up to be just as violent and headstrong and eventually kills Michael when he discovers that his father wants to leave the land to children he has sired with a slave—Sallie Biggs (Schenkkan, 1993, p. 70). As revenge, Patrick exiles his mother from the land.

The play shifts forward to 1819 and shows Patrick and his sons losing the land to the Talbert family. He also discovers that his mother is responsible for the land being taken away from him. Instead of succumbing to the humiliation, Patrick and his son Zeke plot vengeance. Zeke says to his father: "We ain't lost no war here. War's just startin'. We got to be patient. Got to hide our hearts and put on our stone faces and smile these people to death" (Schenkkan, 1993, p. 117). The revenge comes when Zeke's son, Jed, and other family members slaughter the Talbert family in their home. It took the Rowens almost fifty years to exact their revenge and regain their land, but they did it.

As the play's timeline reaches the twentieth century, the story begins to focus on the mining operations that blanketed the county and the state. The

Rowen's land is bought out and the remaining members of the family go to work in the mine—which is in horrible condition. Men are dying, children are succumbing to disease, and wives are suffering the loss. In an attempt to regain dignity, the workers strike and put together a union. Joshua Rowen (Jackson) is ten years old and experiences the full impact of the strike. His mother tells him: "The Union gonna be your daddy now. And you mama and your brothers and your sisters" (Schenkkan, 1993, p. 263).

Joshua becomes president of the United Mine Workers District 16 and sets about keeping things in order between the miners and the owners. The three families are again intertwined in the action--Franklin Biggs is a businessman who has interest in the mine and James Talbert Winston is the owner of the mining company. These three men decide the fate—and bring the fall—of the mining community in the area.

When a safety issue arises, Joshua demands a change in the owner's policy. He tells James: "But I want extra ventilation equipment in those mines *this* week" (Schenkkan, 1993, p. 282). This is not done, however, and an explosion occurs, which kills Joshua's son (Schenkkan, 1993, p. 309). Joshua relents and conspires to cover up the owner's lack of commitment to safety and to the lives of the miners. As the fate of the miners unfolds, it is apparent that these men cannot keep chaos and destruction from happening to the members of the community.

The cycle of plays end in 1975 with Joshua, James, and Franklin taking one last look at the mining area—the original Rowen homestead—which is now decimated and almost devoid of any life (Schenkkan, 1993, p. 315). The mining operation could not stand the test of time and is being sold off. The men are surveying the land and making final decisions concerning its future. Although all seems lost for these men and the wasted land, a glimmer of hope for the future is seen. When Joshua has a chance to shoot a trespassing wolf, he lets it live and encourages it to "run!" (Schenkkan, 1993, p. 332). The ghosts of the past rise and surround him bringing some form of peace to a bloody and destroyed land.

Schenkkan's play is deeply rooted in our cultural identity and our own American "mythology." These fictional families reflect the anguish and blood shed to keep and use the resources of the land. The progression through history is an opportunity to see how times changed, but the violent attitude toward keeping a land legacy stays the same. It is a chronicle of the lives of pioneers, soldiers, and miners who fought desperately to live a life that was full and prosperous.

Angels in America

This play is a mix of realism and fantasy, sex and politics, and AIDS and religion as seen through a cast of characters in the winter of 1985-1986. Kushner has blended "real" characters such as Roy M. Cohn with the political, religious, and sexual themes. The story examines gay relationships, drag queens, and the shifting

influence of AIDS as an unknown disease to a worldwide killer. At the center of the story are three main characters—Louis, Prior, and Joe—as they search for meaning in their lives in a tumultuous time in American history.

Roy Cohn is established as a major force in American politics, which prompts him to offer Joe—a Mormon—a job as a clerk in a circuit court in Washington. Although Joe is flattered and overwhelmed by the offer, he has a responsibility to his wife, Harper. He tells Cohn: "I...can't say how much I appreciate this Roy, I'm sort of...well, stunned, I mean...Thanks, Roy. But I have to give it some thought. I have to ask my wife" (Kushner, 1992, p. 16). Harper is addicted to taking pills and has deep emotional problems, which Joe cannot cope with or possibly understand. The difficulty with Joe is more complicated than marital discomfort and a hidden desire is revealed.

As this storyline unfolds, we see Louis and Prior, who are gay lovers, coping with a horrible sickness that is overpowering Prior. Prior states: "Lesion number one. Lookit. The wine-dark kiss of the angel of death" (Kushner, 1992, p. 21). They soon learn that the disease is AIDS and that Prior is slowly dying from the effects and complications of the virus in his bloodstream. Although Louis and Prior seem committed to each other, Louis begins to make plans to leave and not stay to see Prior deteriorate and die.

The two threads tie together when Louis and Joe happen to meet in the men's room of the offices of a Federal Court of Appeals in New York. There is an

immediate attraction between the two, which Louis recognizes, but Joe hides. After Joe comprehends the innuendo, he states: "Not gay. I'm not gay" (Kushner, 1992, p. 29). The foreshadowing is in place, however, as Joe's hidden desires for other men come to the surface. His sexual confusion eventually becomes too much for him to bear and he is pushed to make drastic decisions in his life.

The desperation increases for all of the characters as the play progresses. When confronted by his medical doctor as having AIDS, Roy Cohn fiercely denies it. He explains his lifestyle: "I don't want you to be impressed. I want you to understand. This is not sophistry. And this is not hypocrisy. This is reality. I have sex with men" (Kushner, 1992, p. 46). His doctor continues to press the issue, which receives a powerful retort. Cohn says: "No, Henry, no. AIDS is what homosexuals have. I have liver cancer" (Kushner, 1992, p. 46). Instead of facing the reality of this horrible disease, Cohn covers it up to maintain his public image and his hold on power.

With Prior's condition worsening, Louis begins to keep his distance, which brings him into regular contact with Joe. In his time of greatest need, Prior is abandoned by the man who claimed to love him. As his attraction grows, Joe decides to leave Harper and be with Louis. He tells his mother on the phone: "I'm a homosexual" (Kushner, 1992, p. 75). Joe turns his back on his wife and his religion as he makes the decision to be with Louis.

As Prior's condition improves, the fantastical elements of the play cycle into the storyline. Two of Prior ancestors—both named Prior—come to him to reveal his purpose in life. Prior is told: "We two come to strew rose petal and palm leaf before the triumphal procession. Prophet. Seer. Revelator. It's a great honor for the family" (Kushner, 1992, p. 88). The message is not made known, but the path is prepared for its coming.

The play ends with Joe and Louis establishing a relationship, Harper disappearing, and Cohn encountering a ghostly image of Ethel Rosenberg—who he helped see executed in the 1950s. He yells at her: "BOOO! BETTER DEAD THAN RED!" (Kushner, 1992, p. 111). His life is slipping away and he realizes it as the ghost disappears from view. The final event that occurs is an angel crashes through Prior's ceiling and tells him that "The Messenger has arrived" (Kushner, 1992, p. 119). The play finishes here to be picked up in Kushner's second part to this epic story.

The main thrust of the story is the political, sexual, and religious boundaries that are set and crossed as the story of these characters is told in episodic fashion. Joe and Louis struggle with deep concerns over their lives and their futures. They find one another in the chaos and leave loved ones behind. Roy Cohn is a powerful man who sees his life taken from him by a terrible disease, which he denies and fights against. With Prior, a sense of wonder and fantasy is established as it is revealed that he has a great message to deliver. The play reflects the changing

times and philosophies concerning homosexuality, AIDS, and sexual politics in a dramatic time in America's history.

The Young Man from Atlanta

Foote's drama set in 1950 in Houston examines the lives of Will and Lily Dale Kidder as they deal with the loss of a son. "The young man from Atlanta" is a close friend of their son's who is never seen, but has a tremendous impact upon the action that takes place on the stage. They must decide whether or not this young man is telling the truth to them about their son, or is trying to get them to pay him money. This drama explores the complexity of a child's death and the struggle for older parents to come to terms with their own mortality.

The opening sequence of the play shows Will Kidder being fired from his position at work, which comes at a bad time as he has just built a very expensive home and has ordered a car for his wife, Lily Dale. The news is difficult, but he makes immediate plans to open his own business. He says: "My savings went into the house. But I have friends in every bank in Houston. I know they'll help me get started. They'll stand by me until I'm on my feet once again" (Foote, 1996, p. 20). But Will finds that getting a loan and establishing his own business is far from easy.

Not wanting to tell this to Lily Dale, Will keeps this information to himself and works on making connections with a bank. The plotline of their son's friend

from Atlanta weaves into the action of the play. Lily Dale tells her stepfather, Pete: "You know, he's been so blue and depressed since Bill died that he couldn't keep his mind on his job and he got fired and so I sent him five thousand dollars until he could get himself together..." (Foote, 1996, p. 30). This is not the only time she has given this young man money. She confesses: "His mother got sick and needed an operation and I sent him ten thousand for her and his sister's husband deserted her and she has three small children and so I sent—" (Foote, 1996, p. 31). It soon becomes evident that she has been conned into giving money to this friend of their son's.

The conflict rises when Will tells Lily Dale and Pete he has been fired and that he needs some of Lily Dale's money to start a business. Frantically, Lily Dale searches for a way out of telling him the truth about giving most of the money to the young man, but Will discovers her secret. He threatens her: "We'll live in a tourist court. I'm firing Clara tomorrow. You can do the housework for a change. I'm sick of working myself to death for you to give my good money to deadbeats" (Foote, 1996, p. 47). With the increasing pressure to take care of his family, Will collapses and has a mild heart attack.

The reality of not being able to set up his own business begins to sink in and Will is given a choice of returning to his old firm in a job with less responsibility. He states: "I'll go on relief first" (Foote, 1996, p. 92). His stubbornness and pride prohibit him from accepting the position and keeping his family financially solvent.

With this added pressure, it is difficult for Will to find the answers as to why his son died. He is obsessed with finding a new job to take care of himself and Lily Dale, which is another burden to bear.

The truth of their son's death is facing the reality that it was suicide. Lily Dale refuses to accept this, but Will begins to believe this is what happened to him. He states: "He said he went into the bathhouse and changed his clothes and came out and waved to him as he walked into the lake. He said he just kept walking until he was out of sight" (Foote, 1996, p. 5). The pain experienced from the loss of their only child is difficult, but with the loss of Will's job, the anguish only deepens for them both. As the play comes to its close, Will admits to Lily Dale about their son: "I failed him, Lily Dale. Some way I failed him. I tried to be a good father, but I just think now I only wanted him to be like me, I never tried to understand what he was like" (Foote, 1996, p. 105).

With the acceptance of their fate, Will and Lily Dale comfort one another and hope for a better future. The play ends as Will says to her: "Everything is going to be all right. If I go back to work and you start teaching, everything will be all right" (Foote, 1996, p. 110). There is a glimmer of hope through the tragedy of loss, which gives us some optimism for their outcome in their lives. The acceptance of their situation brings them closer together and paves a way for them to cope with the loss of their son and the financial insecurity.

Foote's play is riddled with the ambiguity of their son's death. It is never revealed his true relationship with the young man from Atlanta. There are hints that he might have been gay, but nothing is firmly established. Although the young man tries to bring comfort to them, he loses credibility as he continually asks Lily Dale for money. His comfort comes at a price, which Lily Dale will pay just to have some good news about her son. Their determination and strength are tested through the course of this play and Foote gives us some hope for their lives.

Rent

The second musical in this study is an updated version of Puccini's opera *La Boheme*. The play shows the lives of poverty-stricken artists, with many of them HIV-positive, drug addicts, and struggling to survive in New York City. The music of the play is filled with rock melodies and intense lyrics as the main characters fight for artistic expression, survival, and love. Through their desperation, they seek to better themselves and their artistic community.

The time is Christmas Eve in New York with two roommates—Mark and Roger—trying to stay warm with an illegal wood-burning stove. Roger is struggling to find the right sound for his music, which has been extremely difficult for him recently. With the rent due, Mark and Roger express their frustrations. Mark sings: "How do you document real life when real life's getting more like

fiction each day" (Larson, 1997, p. 72). They burn their rock posters and screenplays to stay warm—which also symbolically destroys their past.

The scene shifts to a street musician and transvestite, Angel, as he finds a beaten Collins and offers him care for his wounds. They are attracted to one another and discover that both of them are HIV-positive. Angel sings: "Yes, this body provides a comfortable home/For the acquired immune deficiency syndrome" (Larson, 1997, p. 79). They develop a relationship and begin to live the best they can on the streets.

Roger desires to write a song to fulfill his empty life, but is interrupted by Mimi, who is a dancer at an S & M club. There is an immediate attraction between the two of them. Roger is haunted by her physical similarity to his dead girlfriend, April. Mimi is also a junkie, which Roger recognizes. He sings to her: "I once was born to be bad/I used to shiver like that" (Larson, 1997, p. 83). Roger lights her candle and she exits the loft, leaving Roger wondering about this new woman that has come into his life.

A former roommate of Roger and Mark's—Benny—puts pressure on them to pay their rent, which is back due. The pressure continues to build for these artists to produce work as they struggle for basic survival needs. Mark gets involved with documenting a friend's performance piece, while Roger painfully seeks to write a new song. Through his search, we learn that he is also HIV-positive and must take his AZT. When Mimi returns dressed for a night on the

town, she begs him to "take her out tonight" (Larson, 1997, p. 88). Although he is drawn to her, he refuses.

The others seek for artistic expression and meaning in their community and protest Benny's commercial development project. Roger relents concerning his attraction toward Mimi and seeks her company. When Mimi's beeper goes off, she takes her AZT. The impact of their common bond of sickness brings them closer together. They sing to each other: "Who knows/Here goes/Trusting desire—starting to learn/Walking through fire without a burn/Clinging—a shoulder, a leap begins" (Larson, 1997, p. 104). Although their common illness brings them closer together, it remains as a shadow between them.

The storyline erupts with the couples trying to deepen their love for one another against the backdrop of homelessness and death. Angel has died, which brings them all together for a memorial, but the lovers break down into arguments. For Roger, the only escape is to leave New York and go to Santa Fe, leaving Mimi behind. Mimi sings: "You don't baggage without lifetime guarantees/You don't want to watch me die?/I just came to say/Goodbye, love" (Larson, 1997, p. 119).

The musical flashes forward to another Christmas Eve in New York. The lives of the artists are slowly coming together as they find expression through their work. Mark has put the finishing touches on his film and Roger has come back to the city with a finished song. Their lives seem to be coming together for them, but Mimi is brought to their loft—she is dying. Roger renews his love for her and

sings: "How'd I let you slip away/When I'm longing so to hold you/Now I'd die for one more day/'Cause there's something I should have told you" (Larson, 1997, p. 125). When she appears to have died, Roger professes his love for her. She comes back and regains consciousness with the entire cast affirming life's uncertainty with the lyrics "no day but today" (Larson, 1997, p.127).

The hit musical works hard to reflect the lives of the struggling artists trying to find their voice and their place in their community. Roger and Mark embody this fight as they try to produce a film and one last song. Drug addiction, searches for love, and being HIV-positive drive the conflict and action of the show as it reaches its bittersweet climax. The hope of the play is represented by the relationship between Roger and Mimi. They find one another, lose their love, and regain it through a commitment that tomorrow is uncertain and that they should take one day at a time.

How I Learned to Drive

The story of *How I Learned to Drive* is a coming of age tale of a girl named Li'l Bit. This story focuses on the fact that her Uncle Peck molested her throughout her puberty years. An interesting thing to note about the character names is that they are named after their genitalia. It is explained that Li'l Bit's name originated when she was a baby and her legs were opened to reveal a "li'l bit" (Vogel, 1998, pp. 13-14). Peck is also named in similar fashion.

The core of the story is about the view of sexual relationships and how they grow, suffer, and end in our lives. Peck served in World War Two and experienced the horror there, but refuses to speak of it. His anxiety and desire is channeled into seducing his niece, Li'l Bit, while teaching her how to drive a vehicle. Throughout the play we see Peck's increasing obsession with Li'l Bit. He touches her where he shouldn't, takes nude photographs of her in his basement, and tries to have sex with her when she turns eighteen. This last seduction Li'l Bit runs away from and away from her Uncle Peck, who eventually drinks himself to death because of her refusal to bed with him and marry him.

Peck uses patience and manipulation to seduce his niece and get her to do what he wants. He always hides behind the fact that he only will do what she wants him to do and nothing else, but the pressure he exerts is strong. In fact, at a dance at her school, Li'l Bit refuses to dance when asked because of her insecurities and because the force of Uncle Peck in her life is overwhelming. His obsession with Li'l Bit leads to a confrontation in a motel room for a celebration of Li'l Bit's eighteenth birthday. Peck says to her: "I want you to be my wife" (Vogel, 1998, p. 84). Li'l Bit is horrified by the suggestion: "This isn't happening" (Vogel, 1998, p. 84). Her realization that Peck is beyond the realm of obsession causes her to not return to see her family for some years.

Peck is married, but his lust has carried him outside the traditional male role as protector and leader. He is consumed by his niece and focuses his energies into

making her love him and be with him—that is his objective throughout the course of the play. Our sympathies are directed at him from time to time, but his obsession with Li'l Bit makes him the antagonist in the relationship. The fact that he wants to marry his own niece (who is technically not blood kin) completes the picture that he is warped beyond saving. Peck is presented as aggressive and manipulative in nature. He drinks, loves his cars, and pursues illicit sexual recreation with his own niece.

Wit

Wit is the story of a college professor who is dying of ovarian cancer. The doctors are putting her through experimental treatment with special drugs for research purposes. The main male character of the play is doctor named Jason Posner, who looks at the professor, Vivian, merely as research for the experimental treatment she is undergoing. The depiction of Jason is that he is very mechanical and not very kind or caring to Vivian through the course of the play; she is just research to him. At one point he tells Vivian that he took her class in college because it would look good on his transcript for medical school. Also, when paying a visit to her, he must remind himself to ask how she is feeling to fulfill his clinical obligation to her as a doctor.

Jason is ambitious and aggressive in pursuing his goals as a medical researcher. He views Vivian as a "lab rat" with little regard for what she may be

experiencing or going through. At one point in the play she asks him about bedside manner and he states: "Yeah, there's a whole course on it in med school. It's required. Colossal waster of time for researchers" (Edson, 1999, p. 55). Jason has no concept that his patients might be frightened or anxious or angry with what is happening to them. His concern is for the research itself and nothing else matches in its importance to him. Vivian describes Jason in a monologue for the audience: "The young doctor, like the senior scholar, prefers research to humanity" (p. 58). She sees this similarity in herself as a hard-nosed professor of English, but is still resentful about his approach to her.

There is no family that Jason mentions or a wife that concerns him, only his work on cancer research. He has learned to be detached and unsentimental about the death of another human being. When asked about the fact that he saves lives, he responds: "Oh, yeah, I save some guy's life, and then the poor slob gets hit by a bus!" (Edson, 1999, p. 76). This cynicism may be forgiven for the majority of the play; however, when Vivian dies at the end of the play and calls in a code to try and save her, he states in agony: "She's research!" (Edson, 1999, p. 82). The only hint of hurt about Vivian's passing from Jason comes at the very end of the play when he knows that she cannot be revived. We never do know if it's because he will miss her or his research guinea pig. We are left condemning Jason for his vain ambition and his lack of care.

Dinner with Friends

The fundamental concepts of marriage and divorce are the primary themes in this drama by Donald Margulies. The world that he creates for us is the relationship of two couples and how it is changed when on pair divorces. Middle-age crises, matrimonial commitment, and the bonds of friendship are all explored in this modern tale of a broken marriage and how it ripples through all of their lives.

The play opens with an elaborate dinner given by Gabe and Karen for their best friend Beth; Beth's husband, Tom, is not able to make the dinner. As Gabe and Karen discuss their recent trip overseas, Beth's calm demeanor cracks. Beth tells them: "He doesn't love me anymore. He's leaving. He left me. He's gone" (Margulies, 2000, p. 10). Not only do Gabe and Karen find this shocking, they are uncertain how to comfort Beth. Beth continues: "He said this isn't the life he had in mind for himself, that if he were to stay married to me, it would kill him, he would die young" (Margulies, 2000, p. 11).

With the situation out in the open, Gabe and Karen find it difficult to comprehend and cope with the divorce. Gabe says to Karen: "It's like a death, isn't it?" (Margulies, 2000, p. 31). Although Gabe searches for answers, Karen has made her decision about the break up. She is convinced that Tom is to blame for the divorce based on an affair he is having and his lack of commitment to his children. She states: "I'm telling you I can't *be* friends with him anymore"

(Margulies, 2000, p. 29). The divorce shatters a friendship between the two couples that has lasted twelve years.

Resenting Beth revealing the truth of the divorce, Tom seeks solace and understanding from his two best friends. Karen refuses and leaves Gabe to discuss matters with Tom. Although Gabe remains on friendly terms with Tom, the strain is there and he cannot fully grasp the situation. Tom tells him: "I feel better now than I have in a long, long time" (Margulies, 2000, p. 37). For Tom, the divorce has given him freedom and another life, which he has always wanted to live.

The second act of the play flashes back twelve years to when Tom and Beth first met. This scene takes place at another dinner that Gabe and Karen are having at their home. The situation is meant to be a "set up" for Tom and Beth, which slowly begins to occur. Tom tells Beth: "I was watching you. You looked beautiful—I mean, your dancing. It was quite a sight" (Margulies, 2000, p. 55). The scene gives us the foundation and beginning of their relationship and how the two couples have intertwined their lives together through the years.

When the second scene of the act unfolds, it is five months after the end of Act One. Beth and Karen are eating together, which leads to another revelation from Beth. Beth states: "Right after Tom left…This *unburdening* took place" (Margulies, 2000, p. 63). She quickly explains that she has found another man to spend her life with and feels that she will finally get happiness. As the shock settles in, Karen remarks: "Boy, that was fast" (Margulies, 2000, p. 65). There is a

growing tension between the two women and hints of distance and possible separation as close friends will occur. As Beth seeks to find a new life for herself, Karen quietly reminisces about the past that they both shared. She says: "We loved nothing more than having you in our home and cooking you meals" (Margulies, 2000, p. 68).

Gabe and Tom have a similar seen in a bar, which leads to a stronger strain on the friendship. By the end of the scene it is obvious that these two men will not see each other again. Tom has chosen such a different life for himself that it leaves Gabe out of it. When Gabe pushes the desire they all had for children and for married life, Tom dismisses it. He admits: "You and Karen: you really wanted it. That's what I realized: I never really did" (Margulies, 2000, p. 73). Tom has sacrificed wife and children for the sake of living a new life with a younger woman who gives him things his family could not. The concept is foreign to Gabe and he cannot justify or completely support Tom's decision. Gabe counters: "You don't get it: I *cling* to Karen; I *cling* to her" (Margulies, 2000, p. 76). As they depart, we know that they will not spend time with each other again.

With the divorce of one couple, another is strengthened by the bonds of their commitment to each other. With the loss of Beth and Tom in their lives, Gabe and Karen try to make sense out of their own relationship and marriage. Margulies examines the reality of a doomed marriage and its repercussions in his powerful drama. Although Beth and Tom will not reconcile their differences, we are left

with hope as Gabe and Karen re-commit themselves to their love and marriage. Through this couple, a sense of optimism and newfound strength is resolved as the play closes. Margulies clearly demonstrates the difficulties and tribulations caused by a divorce and how it changes lives.

Proof

Auburn's story of a young woman coping with her father's death, her own mental problems, and the "discovery" of a new mathematical proof she wrote is at the center of this drama. With the death of her father—Robert, Catherine must face the re-appearance of her sister--Claire, a graduate student of her father's—Hal, and her own inner struggle and concern that she may have inherited her father's madness. As Hal gains Catherine's trust, she shares a mathematical proof that she claims she wrote, which brings a lack of belief, trust, and bewilderment.

Through a series of flashbacks, Catherine's relationship with her father is established. They are very close as Catherine has made the decision to stay with her father and take care of him through his illness. Robert offers her advice: "Listen to me. Life changes fast in your early twenties and it shakes you up. You're feeling down. It's been a bad week. You've had a lousy couple of years, no one knows that better than me. But you're gonna be okay" (Auburn, 2001, p. 11). It is apparent that their relationship is strong and they mutually depend on one another.

With the introduction of Hal, we learn that he has come over to Catherine's home to look through some notebooks that Robert left behind. He hopes to find some new mathematical knowledge that Robert may have doodled in his final years as his madness overtook his faculties. When Catherine finds one of the notebooks hidden in his coat, she calls the police to report a robbery. She accuses him: "You stole this!" The situation is defused when Hal shows to her that it only contained a personal diary entry that mentioned Catherine. Hal confesses: "Tomorrow I was going to—it sounds stupid now. I was going to wrap it. Happy birthday" (Auburn, 2001, p. 23).

Catherine's angst only increases as she confronts Claire about her future plans. Claire encourages: "Would you like to come to New York?" (Auburn, 2001, p. 31). Since Claire is the oldest and their father dead, she feels a responsibility to take care of Catherine and get her professional help—if she wants it. This leads to more tension and added frustration for Catherine as she seeks to find answers for herself.

As Hal's visits become more frequent, Catherine begins to trust him. The trust is mutual and they have a sexual encounter with one another. With this new relationship growing and gaining strength, Catherine gambles with her best kept secret: a mathematical proof that she has locked away. Hal tells her: "...it's...a very...*important*...proof" (Auburn, 2001, p. 46). The drama becomes more complicated when Catherine tells them that she wrote it.

The remainder of the play is about the formation of trust and how its importance can shape the lives of people. Hal wants nothing more than to take the proof to a university to verify it, which Catherine agrees to. But Hal and Claire still do not believe that she wrote it. Hal tells Catherine: "This is too advanced. I don't even understand most of it" (Auburn, 2001, p. 64). It is automatically assumed that only Robert could have produced something with this amount of mathematical complexity.

When Hal is given this proof by Catherine, it is assumed that he will use this for his own gain, but this is not the case. Even after Catherine tells him to "Publish it" he refuses (Auburn, 2001, p. 79). Although he doubted her claim to be the author, after some examination and study he is thoroughly convinced that she did the work. He states about Robert: "I don't think he would have been able to master those new techniques" (Auburn, 2001, p. 79). With this re-establishment of trust and love, Catherine relaxes her guard and opens up the notebook to explain her proof.

Auburn's drama is about the quest for knowledge and its link to our trust in our fellow man. Catherine trusts no one, but is challenged by Hal to "let her walls down" so that someone can give her tenderness and loyalty. Her fear about inheriting her father's debilitating madness keeps her aloof and in a constant state of depression. Hal and Claire work to break into her shell and give her what she so

desperately needs. The acceptance of the truth of her authorship of the proof brings trust and affection for a young woman who tried to turn her back on it.

Topdog/Underdog

Parks' story of two brothers named Booth and Lincoln is a tale full of bitter memories, resentment, and violence. Two African-American brothers seek to live from day to day as they both struggle for financial gain. Lincoln has taken a job impersonating Abraham Lincoln at an arcade attraction while Booth is attempting to master the game of three-card monte so he can run a con on the streets. The intensity of their past and growing conflict over pride and family inheritance leads to menace and murder.

The brothers share a shabby apartment at a rooming house without running water, a toilet, or any other niceties. They are barely making it from week to week on Lincoln's paycheck from the arcade. Booth's obsession is learning how to play three-card monte and begin his con, which Lincoln used to do but quit after a friend was killed. The shadow of Lincoln's past success with the con game causes some of Booth's resentment. He tells Lincoln: "Here I am trying to earn a living and you standing in my way. YOU STANDING IN MY WAY, LINK!" (Parks, 1999, p. 19). Booth begs Lincoln to get back into three-card and start the con again. Lincoln replies: "I aint going back to that, bro. I aint going back" (Parks, 1999, p. 20).

Booth also has an intense desire to make up with a woman named Grace. He steals a nice suit and food to impress her in hopes that they will reconcile their differences. He comes back triumphant: "She wants me back. She wants me back so bad she wiped her hand over the past where we wasn't together just so she could say we aint never been apart" (Parks, 1999, p. 36). For Booth, Grace is sexual conquest and he brags about the encounter. He admits: "I'm a hot man. I aint apologizing for it. When I don't got a woman, I gotta make do" (Parks, 1999, p. 43). The element of violence is foreshadowed in this sequence as Booth describes the evening's events with Lincoln and as they reenact Lincoln getting shot at work.

Lincoln desires to make a living the best way that he can. Since his friend was killed, he has not touched the cards, thus keeping himself from being tempted into returning to the con. He states: "Swore off thuh cards. Something inside me telling me—" (Parks, 1999, p. 55). The temptation, however, is too much for him and he begins playing again, demonstrating that he can. His movements are quickly, more controlled, and obviously more dangerous than Booth's. He is an expert, but refuses to get back into the game.

The tension of the conflict builds when Booth is "stood up" by Grace for an important date. Booth's rage begins to emerge and a darker side of his personality comes forth. As his anger boils to the surface, images of being abandoned by their

parents are discussed. Booth says: "She left. 2 years go by. Then he left. Like neither of them couldn't handle it no more. She split then he split" (Parks, 1999, p. 67). All that he has left is five hundred dollars wrapped up in a nylon stocking his mother gave him before she left. It is all he possesses from his parents.

A series of events spirals the events of the play to their bloody end. Lincoln loses his job impersonating Abraham Lincoln at the arcade, which creates some distance between the two men; Booth entices Lincoln to play one last round of three-card monte, which he gambles his inheritance upon and loses; and Booth confesses to killing Grace. He tells Lincoln: "I popped her" (Parks, 1999, p. 106). Sensing his own end, Lincoln tries to give the stocking full of money back to his brother. He says: "Ima give you back yr stocking, man. Here, bro—" (Parks, 1999, p. 107).

With the loss of his inheritance, Booth unleashes his rage onto his brother. Lincoln wants to give it back, but Booth yells at him to open it. As Lincoln begins to cut the stocking, Booth shoots him in the neck and kills him. He rages: "Ima take back my inheritance too. I was mines anyhow. Even when you stole it from me it was still mines cause she gave it to me" (Parks, 1999, p. 109). Realizing what he has done to his only brother, Booth holds Lincoln and cries out in primal agony. He has brought nothing but death and destruction to those he loves the most.

The play's characters struggle with making a living, resentment, the past, and with each other. Each scene builds the tension between them with the

foreshadowing of violence and death around every turn. It is the battle for fraternal power, with violence being the only resolution. The wounds of the being abandoned by their parents and depending upon one another bring more anxiety and resentment from them. The final blow comes with the loss of the inheritance from Booth to Lincoln, leading to the murder of Lincoln. As the play ends, violence has bred violence and Booth is left to reap the rewards of his dark actions.

Applying the Jungian Archetypes

Using the Jungian archetypes as a framework for psychological analysis of these characters should give us enough information to draw certain conclusions concerning the masculine "theme" presented in these plays. With the prestige associated with the Pulitzer Prize, these plays should exemplify solid characters with intense, or "readable," desires, emotions, and objectives. Through analysis of these characters, the archetypes should be easily applied based upon the words and actions presented of these roles in these plays.

During the course of a play the audience determines the "function" of a character based upon what the characters says and what the character does. Unlike a novel, the audience rarely gets to "hear" the inner workings and thoughts of the characters upon the stage. Thought processes are never "seen" during the course of a performance. Actions and words drive the audience's judgment about a particular character. According to Moore and Gillette: "Words, in fact, define our reality;

they define our worlds. We organize our lives and our worlds by concepts, by our thoughts about them, and we can only think in terms of words. In this sense, at least, words make our reality and make our universe real" (p. 53). This is no less true during a play's performance. For the character upon the stage, words define the state of reality presented to the audience.

Through the course of viewing these characters saying these words and going through actions, an audience is moved to react emotionally to the events that are presented upon the stage. If the reality of the play is reflective, an audience will respond accordingly—they will be moved to laughter, tears, angry, melancholy, or other emotions. If the reality of the play is not reflective, the audience will not be moved. Defining these characters using these archetypes will paint a vivid picture of the "reality" of these particular roles.

A Soldier's Play

Captain Richard Davenport demonstrates the Warrior archetype in this play. Davenport is a Black Captain in a white dominated Army of the mid-1940s. He has been given the task of investigating the death of a non-commissioned Black officer at a military base in the South. Sergeant Waters was shot twice with an Army issued gun and an inquiry is set up to solve the crime. Davenport states: "The NAACP got me involved in this. Rumor has it, Thurgood Marshall ordered an immediate investigation of the killing, and the Army, pressured by Secretary of

War Stimson, rather randomly ordered Colonel Nivens to initiate a preliminary inquiry into the Sergeant's death" (Fuller, 1981, p. 20).

Being Black himself, Davenport is faced with prejudice and hate for the color of his skin. And because Waters was Black, Davenport tells the audience that "the matter was to be given the lowest priority" (Fuller, 1981, p. 20). It doesn't take long for Davenport's first collision to occur with Captain Taylor—an officer on the base coordinating the investigation. Taylor tells Davenport: "Forgive me for occasionally staring, Davenport, you're the first colored officer I've ever met. I'd heard you had arrived a month ago. You're a bit startling. (*quickly*) I mean you no offense" (Fuller, 1981, p. 21). Taylor goes onto explain that "I never saw a Negro until I was twelve or thirteen" (Fuller, 1981, p. 21). Although the tension is obvious between the two, Davenport endures the affront and pushes forward with his mission.

Davenport is not labeled as a Warrior archetype because he is military. A Warrior is something more than just a soldier. Moore and Gillette state: "The warrior, however, through his clarity of thinking realistically assesses his capacities and his limitations in any given situation" (*Archetypes*, p. 80). Taylor continually reminds Davenport that "people around here don't respect for the Colored!" (Fuller, 1981, p. 22). He also expresses his personal feeling about Davenport's rank: "I don't want to offend you, but I just can not get used to it—the bars, the uniform—being in charge just doesn't look right on Negroes!" (Fuller, 1981, p. 23). At the

end of their first meeting Davenport responds to Taylor's prodding: "I got it. And I *am* in charge! All your orders instruct you to do is cooperate!" (Fuller, 1981, p. 23).

The Warrior is the force of the male psyche that fights injustice or difficult situations that mount up. This archetype does not simply mean the part of the man that is violent and goes out to pick a fight. The impression is that the Warrior is a brutal part of the masculine identity. It can be. If accessed correctly, however, it can be a positive influence in a man's life. Moore and Gillette state:

> 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. Every act counts. Each deed is done as if it were the last. (*Archetypes*, p. 82)

Davenport clearly understands the importance of solving this crime. He is determined to find the killer of Sergeant Waters no matter the interference or difficulty. He realizes the stakes are high and that he has a tremendous duty and responsibility to find the guilty parties involved.

As Davenport digs deeper into the men's stories about Waters and what happened leading up to the murder, he discovers how Waters felt about the division of race existing in the Army and in society. In a flashback, Waters explains his hopes for the future:

> When this war's over, things are going to change, Wilkie—and I want him to be ready for it—my daughter too! I'm sendin' both of 'em to some big white college—(*puts photo in wallet and replaces it in his pocket*) Let 'em rub elbows with the whites, learn the white man's language—how he does things. Otherwise we'll be left behind—you can see it in the Army. (Fuller, 1981, p. 31)

Davenport begins to understand Waters' defiance of what he considered to be the "yessahin'" Black men of the South. Waters had no use for them and made it known to the soldiers: "I'm the kinda' colored man that don't like lazy, shiftless Negroes!" (Fuller, 1981, p. 40).

As his investigation gets closer to the truth, Davenport is called into Taylor's office with the news that Taylor is requesting to have the investigation stopped. The argument that ensues becomes heated:

> TAYLOR: I wanted you to see that my reasons have nothing to do with you personally—my request will not hurt your Army record in any way!—(*pause*)—there are other things to consider in this case!
>
> DAVENPORT: Only the color of my skin, Captain.
>
> TAYLOR: (*sharply*) I want the people responsible for killing one of my men found and jailed, Davenport!
>
> DAVENPORT: So do I!
>
> TAYLOR: Then give this up! (*He rises.*) Whites down here won't see their duty—or justice. They'll see you! And once they do, the Law—Due Process—it all goes! And what is the point of continuing an investigation that can't possibly get at the truth?

> DAVENPORT: Captain, my orders are very specific, so unless you want charges brought against you for interfering in a criminal investigation, stay the hell out of my way and leave me, and my investigation, alone. (Fuller, 1981, pp. 47-48)

Part of the Warrior is to overcome obstacles that are in the way. Davenport does not back down or cower to this man who is threatening to end his investigation. And although Taylor seems sincere and earnest, Davenport stills sees this as a threat to his mission. The Warrior will use any means at his disposal to achieve his goal.

Realizing that Taylor means to goes through with his threat, Davenport makes a threat of his own: "—I'd see to it that your name, rank and duty station got into the Negro Press! Yeah, let a few colored newspapers call you a Negro-hater!" (Fuller, 1981, p. 48). It is not an empty threat. Davenport's conviction and drive for justice is a powerful element of his personality. Moore and Gillette state of this aspect of the Warrior: "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" (*Archetypes*, p. 83). Even in the storm of the argument, Davenport holds onto his resolve and perseverance.

During the course of this discussion with Taylor, Davenport finds out that two white soldiers had a confrontation with Waters just before he was shot. Convinced that there is a cover-up, Davenport makes preparations to charge the two men:

> DAVENPORT: That's nothing more than officers lying to protect two of their own and you know it. (*He begins to fasten briefcase.*) I'm going to arrest and charge both of them, Captain—and you may consider yourself confined to your quarters pending my charges against *you*! (Fuller, 1981, p. 54)

Even though he realizes how dangerous it is to charge two white men and a white Captain, Davenport does not back down from the situation. He desires to fulfill his mission. He wishes to perform his duty. Moore and Gillette state: "If we are accessing the Warrior appropriately, we will be energetic, decisive, courageous, enduring, persevering, and loyal to some greater good beyond our own personal gain" (*Archetypes*, p. 95). All of these qualities Davenport exemplifies as he pursues the truth of what really happened to Sergeant Waters. Davenport states at the beginning of Act Two: "There was no way I wouldn't see this through to its end" (Fuller, 1981, p. 56). The Warrior is determined to see any conflict to its conclusion.

The assumption would be that a Black officer would protect his fellow Blacks in the unit by pursuing the two white soldiers; however, this is not the case with Davenport. He is sympathetic, but even those from his own race will not deter him from finding the truth. When confronted by a Black soldier not liking officers—of any color, he reprimands by ordering the man to tell the truth. He says to another Black soldier: "And lets get something straight from the beginning—I don't care whether you like officers or not—is that clear?" (Fuller, 1981, p. 65). The Warrior will not let any obstacle get in his way of accomplishing his goal.

This attitude has the potential to get out of control or violent if not kept in check. The Warrior can become violent and push into the Shadow, creating difficult circumstances for himself and others around him. Davenport comes very close to this line when he confronts the two white men—Byrd and Wilcox--who saw Sergeant Waters right before he was shot. It is made clear by Byrd and Wilcox that they do not like being questioned by a Black man concerning a murder. The exchange get heated:

> BYRD: "...He wouldn't salute! Wouldn't come to attention! And where I come from colored don't talk the way he spoke to us—not to white people they don't!
>
> DAVENPORT: Is that the reason you killed him?
>
> BYRD: I killed nobody! I said, "where I come from!" didn't I? You'd be dead yourself, where I come from! But I didn't kill the—the *Negro*!
>
> DAVENPORT: But you hit him, didn't you?
>
> BYRD: I knocked him down!
>
> DAVENPORT: (*quickens pace*) And when you went to look at him he was dead, wasn't he?
>
> BYRD: He was alive when we left!
>
> DAVENPORT: You're a liar! You beat Waters up—you went back and you shot him!
>
> BYRD: No! (*rising*) But you better get outta' my face before I kill *you*! (*DAVENPORT stands firm.*)
>
> DAVENPORT: Like you killed Waters?
>
> BYRD: No! (Fuller, 1981, pp. 73-74)

The danger of the sequence is not lost on the audience. Not only is Davenport pushing a white soldier concerning a murder, he is endangering himself in the process. Byrd's threats are not empty. The situation has gone beyond an investigation, but into the racial tension that exists in this Army unit.

Woven into this interracial conflict is Sergeant Waters and his attitude toward those of his own race that he feels should be left behind. Davenport follows the threads of his investigation to the conclusion that Waters himself was prejudice against fellow Blacks that he felt didn't represent the future for all Negroes. In another flashback, Waters is describing what he and others did to a Black soldier during World War One in France:

> They sat him on a big, round table in the Café Napoleon, put a reed in his hand, a crown on his head, a blanket on his shoulders and made him eat bananas in front of them Frenchies. And ohhh, the white boys danced that night—passed out leaflets with that boy's picture on them—called him "Moonshine, King of the Monkeys." And when we slit his throat, you know that fool asked us, what he had done wrong? (*pause*) My Daddy told me, we got to turn our backs on his kind, Wilkie. Close our ranks to the chittlin's, the collard greens—the cornbread style. We are men--(Fuller, 1981, p. 81)

Davenport must confront the truth of Waters' own discriminatory actions against his own men in the company. A soldier—C.J.—who plays guitar and is from the

South enrages Waters to the point where he trumps up charges against him just so he can throw in him the stockade. Waters' intimidation and psychological games unhinge C.J. and he commits suicide by hanging himself from the bars of the cell.

In Davenport's final interrogation—of a soldier named Smalls—he again focuses his aggression as he senses the real truth coming to light. The Warrior uses his aggression to solve problems, confront obstacles, and complete a task. Moore and Gillette state: "We have already mentioned aggressiveness as one of the Warrior's characteristics. Aggressiveness 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" (*Archetypes*, p. 79). At the end of the questioning, Smalls confesses to witnessing another Black soldier—Peterson—shooting Waters and killing him. Davenport has found the truth. He has accomplished this task without "crossing the line" and jeopardizing himself or others in the form of violence or any other violation of another's rights.

The Warrior emerges victorious, not with a sense of gratification, but with an obligation to seek, locate, and meet out justice. Moore and Gillette state:

> But the positive Warrior energy destroys only what needs to be destroyed in order for something new and fresh, more alive and more virtuous to appear. Many things in our world need destroying—corruption, tyranny, oppression, injustice, obsolete and despotic systems of government,

corporate hierarchies that get in the way of the company's performance, unfulfilling life-styles and job situations, bad marriages. (*Archetypes*, p. 86)

Davenport's actions will see that justice will be fulfilled. A lie will not be used to cover up the truth of the situation. A conspiracy to protect those that are guilty will not be enacted. Davenport emerged triumphant in a set of circumstances that seemed insurmountable from the beginning.

Davenport's last conversation with Taylor further illustrates his victory. Taylor states: "I was wrong, Davenport—about the bars—the uniform—about Negroes being in charge" (Fuller, 1981, p. 90). Davenport smiles at him and says: "Oh, you'll get used to it—"(Fuller, 1981, p. 90). Through the success of the investigation, Davenport has affirmed that "his kind" are completely capable of exhibiting authority, calmness under extraordinary circumstances, and strength of character. Through the influence of the Warrior persona, Davenport set a positive example for himself and others—even though the situation was against him from the beginning. He fulfilled his duty and his mission, thus breaking out of a societal stereotype that had been placed upon him and the Black race.

Although the argument is valid that this is a play about racism in the Army during World War Two, there is much more going on in this story. Fuller could have written the two white soldiers—Byrd and Wilcox—as the murderers, but he did not follow that path. Instead, he offered a more complex story about racial tension within the ranks of a Black military unit in the south during the Second

World War. Davenport illustrates through his actions a clearly defined warrior in the center of a maelstrom of tension, hatred, and murder. The character of Waters represents a man searching for the future for himself and his race; anyone of his fellows standing in the way are eliminated. Davenport represents the patient and enduring warrior who maintains order and the rules no matter the circumstances and no matter those he must confront in the process. Davenport is the ideal picture of a steady and sure warrior who will overcome the barriers of race through determination, commitment, and strength.

Glengarry Glen Ross

The darker side of the Warrior archetype becomes evident in this play through the character of Shelly Levene. Shelly is a man in his fifties working as a salesman for a real estate company. Through incentives as top-pick of "leads" and a chance to win a new Cadillac, the company is creating a fierce competition with the salesmen of the firm. Shelly represents the aging salesman, still hungry and willing to dig into the competition to keep his respect, but more importantly, his job with the company. His main goal throughout the play: get the leads necessary to put his name upon the seller's board, thus promoting himself for better leads and more real estate sales. Shelly will do anything to achieve this objective.

The Warrior archetype pushes a man forward to combat any situation that causes angst, anxiety, or danger. It is one part of the male psyche that causes

criticism and confusion. As Moore and Gillette state: "We can't just take a vote and vote the Warrior out. Like all archetypes, it lives on in spite of our conscious attitudes toward it" (*Archetypes,* p. 75). This is an active part of masculinity and is often misunderstood. It is a combination of fierceness and pride that pushes the Warrior forward in his pursuits. To achieve great goals it is sometimes necessary to release this energy. Moore and Gillette state: —"We have already mentioned aggressiveness as one of the Warrior's characteristics. Aggressiveness 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" (*Archetypes,* p. 79).

The character of Shelly Levene releases Warrior energy to the detriment of others and himself. He will risk everything to make a sale and put himself on the seller's board at the agency. The rule of the company is that top sellers receive the best leads, which will promote more sales. If your leads do not make a sell, you are left off of the board and have to wait for second and third-rate leads. This is where Levene finds himself in the beginning of the play.

It is immediately apparent the difficult situation Levene is in from the very first speech in the play. He is eating with Williamson who runs the office and distributes the leads to the salesman. Levene says: "We know how this...all I'm saying, put a *closer* on the job. There's more than one for the...Put a...wait a second, put a *proven man out*...and you watch, now *wait* a second—and you watch

your *dollar* volumes..." (Mamet, 1982, p.1). It is explained that Levene has not made any solid sales as of late and has been demoted to receive second-rate leads, which is very upsetting to him. He states to Williamson: "Our job is to *sell*. I'm the *man* to sell. I'm getting garbage" (Mamet, 1982, p. 4). He begins to see that unless he can make a sale he will out. His livelihood, reputation, and pride are at stake.

It is the Warrior part of the man's psyche that surges forward, no matter the odds against him. The problem with this, however, is that it can transform into the realm of the darker side of the archetype. Moore and Gillette state: "The man possessed by the sadistic Shadow Warrior is compulsively driven: He doesn't know when to stop because he feels no pain. And he is driven toward goals that are often meaningless or even viciously destructive" (*The Warrior*, p. 139). The company that Levene works for has established a brutal competition to promote aggressive selling in its employees. To win you must sell. If you do not, you are not worth keeping in the firm. Moore and Gillette state: "Any profession that puts a great deal of pressure on a person to perform at his best all the time leaves us vulnerable to the shadow system of the Warrior. If we are not secure enough in our own inner structure, we will rely on our performance in the outer world to bolster our self-confidence" (*Archetypes*, p. 94). And it is the darker side of the Warrior that begins to consume Levene.

The language he uses in the opening scene with Williamson becomes more aggressive. He promotes himself and his past sales' records for a chance to get the premium leads. He says to Williamson: "I'm...I'm...don't look at the *board*, look at *me*. Shelly Levene. *Anyone*. *Ask* them on Western. Ask Getz at Homestead. Go ask Jerry Graff. You know who I am...I NEED A SHOT" (Mamet, 1982, p. 6). His pleas of self-promotion transform into cries of self-preservation. The pressure to make a closing sale has all but consumed Levene. He states: "Do I want charity? Do I want *pity*? I want *sits*. I want hot leads that don't come right of a *phone book*. Give me a lead hotter than that, I'll go in and close it. Give me a chance. That's all I want" (Mamet, 1982, p. 6). His desperation fluctuates between aggressiveness to pleading in an attempt to get the premium leads.

In an attempt to get a chance at the leads, Levene offers Williamson a bribe and a percent of each sale he makes. He offers: "Alright, twenty percent, and fifty bucks a lead. That's fine. For now. That's fine. A month or two we'll talk. A month from now. Next month. After the thirtieth" (Mamet, 1982, p. 8). Williamson agrees to this but wants the money up front and not "on account." Levene cannot supply this, which leaves him no other choice but to have a lead off of the "B list."

Levene is the kind of character that struggles and fights for his daily survival. His Warrior energy, however, is not a positive part of his masculinity. He is willing to lie, cheat, and steal just to keep himself alive and in the

competition at work. His drive for another sale and his desperation to do so causes him to fight and attack others for his goal. Moore and Gillette state:

> This is the compulsive personality disorder. Compulsive personalities are workaholics, constantly with their noses to the grindstone. They have a tremendous capacity to endure pain, and they often manage to get an enormous amount of work done. But what is driving their nonstop engines is deep anxiety, the Hero's desperation. They have a very slim grasp on a sense of their own worth-whileness. They don't know what it is they really want, what they are missing and would like to have. They spend their lives 'attacking' everything and everyone—their jobs, the life-tasks before them, themselves, and others. (*Archetypes*, p. 92)

Levene has become a victim of his own sadistic self. He is willing to inflict pain and difficulty on others for the sake of his own success and salesmanship.

In the second scene of the play, two other salesmen from the company—Moss and Aaronow—discuss the possibility of robbing the office of its leads and selling them to Jerry Graff, a competitor. Moss has made contact with Graff and they have settled on a dollar a lead—amounting to five thousand for all the leads in the office. And as Act Two opens we discover that someone has done just that—robbed the office of its leads.

Upon Levene's entrance into the action of Act Two, he is excited about a sale he just made. He states: "Get the *chalk*. Get the *chalk*...get the *chalk!* I

closed 'em!" (Mamet, 1982, p. 39). He turns in a contract to Williamson for eighty-two thousand dollars on eight units. The other salesmen in the office rejoice and stand in awe of "Shelly, the Machine, Levene" (Mamet, 1982, p. 40). It does not take long to figure out that Levene is the one who robbed the office of its leads.

Levene's self-aggrandizement over his sale dominates much of the scene in the office. He boasts: "That's what I'm *saying*. The *old* ways. The *old* ways..." (Mamet, 1982, p. 47). His pride has been revived because of the sale. His dominance in the field of selling is rekindled in the eyes of the other salesmen. He has re-established himself as the "top" of the field. He continues his boast of the sale:

> *The only arrangement I'll accept* is full investment. Period. The whole eight units. I know what you're saying 'be safe,' I know what you're saying. I know if I left you to yourselves, you'd say 'come back tomorrow,' and when I walked out that door, you'd make a cup of *coffee*...you'd sit *down*...and you'd think 'let's be safe...' and not to disappoint me you'd go *one* unit or maybe two, because you'd become scared because you'd met possi*bili*ty. But this won't do, and that's not the subject... Listen to this, I actually said this. "That's not the subject of our *evening* together."
>
> (Mamet, 1982, p. 47)

The closing of the sale on the eight units has fueled Levene's sense of personal pride in himself and his ability to succeed in his chosen profession.

Proper access to the Warrior energy can give a man courage to face great odds, or complete a difficult task. It is the kind of energy that allows him to maintain focus. Moore and Gillette state:

> 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. He knows how to focus his mind and his body. He is what the samurai called 'mindful.' He is a 'hunter' in the Native American tradition. (*Archetypes*, p. 80)

This is the ideal state of the Warrior archetype operating in the male's psyche; however, the darker side of it can be driven to cause great damage to others (and to one's self) for a goal, cause, or need for success. This is where Levene has found himself. The pride of his sale changes into anger and even rage at those who stand outside of his experience, success, but still represent authority over him. He resents being controlled by Williamson and others who are above him.

This anger becomes pointed and Williamson becomes the target. Levene tells him: "...to help *men* who are going *out* there to try and earn a *living*. You *fairy*. You company man...I'll tell you something else. I hope you knocked the joint off, I can tell our friend here something might help him catch you" (Mamet, 1982, p. 66). Although Levene needed Williamson's assistance for better leads in the first scene of the play, his anger is now displayed. Moore and Gillette state:

> His Masochist, with all its pretended helplessness and remorse, will break through the repression barrier. The man caught between these two poles of the Shadow Warrior will sue for peace and forgiveness—*until* his anxiety about the vulnerability he is showing starts to rise again, along with his rage at allowing others temporarily to 'control' him. (*The Warrior*, p.122)

Levene continues his attack on Williamson: "You can't learn that in an office. Eh? He's right. You have to learn it on the streets. You can't *buy* that. You have to *live* it" (Mamet, 1982, p. 66). He feels that he is once again at the top of his game in the field of salesmanship. It is a confidence so great is causes him to verbally assault those in authority over him.

It is here that Levene makes his fatal error: he lets slip information that he knew the contracts had not been taken to the bank the night before. The only person who would know that would be the one who robbed the office. Williamson confronts Levene:

> Williamson: I don't care. You understand? *Where are the leads?* (*Pause.*) Alright. (Williamson *goes to open the office door.*)
>
> Levene: I sold them to Jerry Graff.
>
> Williamson: How much did you get for them? (*Pause.*) How much did you get for them?
>
> Levene: Five thousand. I kept half.
>
> Williamson: Who kept the other half? (*Pause.*)
>
> Levene: Do I have to tell you? (*Pause.* Williamson *starts to open the door.*) Moss.

Williamson: *That* was easy, *wasn't* it? (*Pause.*)

Levene: It was his idea. (Mamet, 1982, p. 69)

Williamson quickly reveals to Levene that he is going to pass this information along to the police, causing Levene to offer Williamson a part of the take. He states: "Here, here, I'm going to *make* this office...I'm going to be back there Number One...Hey, hey, hey! This is only the beginning...List...list...listen. Listen. Just one moment. List...here's what...here's what we're going to do. Twenty percent. I'm going to give you twenty percent of my sales..." (Mamet, 1982, p. 70). This has no affect on Williamson, who is determined to let the police know that Levene was responsible for the robbery of the leads.

Levene stands broken as a man who once was great and had a chance to continue his success if he had not succumbed to the darker side of himself. He accessed a part of himself that strove after success—at any cost. His willingness to fight for his self-respect, dignity, and a place in his chosen field are worthwhile pursuits, but the choices he made condemn his actions. The darker side of the Warrior part of his personality brought him to the point of fighting his desperation through attempted cajoling, attempted bribery, robbery, and selling leads to a competitor. He did all of this for the sake of success. The Warrior is a valuable part of the male psyche, but through Levene it is demonstrated how dangerous the darker side of this archetype can be.

Sunday in the Park with George

Although this musical uses two storylines one hundred years apart, the main plot of the play is the struggle of the artist—embodied by George Seurat and his great-grandson, George. The majority of the play is about George Seurat and his quest to create his masterpiece painting "A Sunday Afternoon on the Island of La Grande Jatte." In the character of George—both of them—we see the Lover archetype coming to full force through the expression of creativity and artistry. Moore and Gillette state: "The Lover is the archetype of vivid, spontaneous, and channeled Libido. Given form by the other mature masculine archetypes, the Lover makes the superabundant energy of Libido available to a man's psyche" (*The Lover*, p. 135). Through George the intense struggles for pure artistry are personified—to the chagrin to those around him.

George spends all of his Sundays on the island of La Grande Jatte sketching and drawing his subjects for his painting. He takes his lover, Dot, with him and uses her as a model as well. There is a strain between the two of them founded in the fact that George is obsessed with his art. Dot sings: "Artists are bizarre. Fixed. Cold. That's you, George, you're bizarre. Fixed. Cold" (Sondheim & Lapine, 1991, p. 22). She demands his attention, which he avoids to complete the artwork for his painting. In another scene, Dot says: "Sometimes he will work all night long painting. We fought about that. I need sleep. I love to dream"

(Sondheim & Lapine, 1991, p. 33). George's obsession with his creative self has pulled him away from those that love him.

The Lover is a powerful archetype in the man's psyche. It is the passion of life unleashed on the world around him. George's Lover swings into elements of the Shadow form of the archetype, but in the process creates one of the most well-known paintings in the world. Moore and Gillette state of the Lover: "He offer insight and inspiration to men in all walks of life who are striving to create new possibilities. He opens the minds of scientists, social theorists, economists, lawyers, judges, businessmen, construction workers, politicians, and revolutionaries to new opportunities" (*The Lover*, p. 145). This describes George's drive to paint a work of art that has not been conceived of before by other artists. The Lover inside of him is opening the boundaries and conventions of art of the day and pushes George to create something different—something unique.

The price he pays is alienation from his fellow human beings. Those that observe him think him mad or boring. He is in constant motion seeking new possibilities for his work. George sings: "Composition. Tone. Form. Symmetry. Balance" (Sondheim & Lapine, 1991, pp. 33-34). The work for his art is admirable and a wonder to behold as we see the creative process unfold before us; however, the distance it creates between himself and others—especially Dot—is sad and heartbreaking. After a promise broken to take Dot to The Follies, Dot leaves in anger, while George continues painting.

The Lover comes to full fruition through the creativity of an individual. This part of the psyche sees beyond the normal or mediocre and pushes into an area of artistry that is captivating and alive. Moore and Gillette state:

> If the Lover, in creative union with the other mature masculine archetypes, inspires all forms of cultural achievement, he abides, as we have seen, in an especially close relationship to the artist, writer, poet, and musician. All of these creators seek, through process of self-sacrifice and self-transcendence, to incarnate the infinite in finite form, color, and sound. The artist holds up to us images of the Garden and so urges us to incarnate the true and the beautiful in our own worlds. (*The Lover*, pp. 145-146)

This is George in his pursuit of a new way of painting and creating art. His creation is wonderful and lovely to look upon, but his own self-sacrifice in the process is upsetting and sad. It is in this pursuit that George touches the dark part of the Lover archetype—the addict.

George's drive to release his creativity through his artwork causes him to fall into an "addiction." Although his work is impressive, his relationships are crumbling, leaving him alone and isolated from the world he wishes to capture on canvas. Moore and Gillette state: "Those men who fall victim to the active pole of the Addict Lover become restless, histrionic, addicted, and overly 'independent' (antisocial) as they seek to escape from being enmeshed in the sensual world" (*The Lover*, p. 163). George has essentially removed himself from his subjects as he

records them on his sketchpad. He cannot be interrupted or moved into conversation with them. He is searching for image, color, and tone as he visits the island each Sunday—not new relationships.

The entire first act of the musical is George's quest of creating the painting. His dialogue and songs he sings all center upon this one objective. He sings:

> If the head was smaller.
> If the tail were longer.
> If he faced the water.
> If the paws were hidden.
> If the neck were darker.
> If the back was curved.
> More like the parasol (Sondheim & Lapine, 1991, p. 48)

He seeks to place each and every part of the painting exactly where it should be according to his artist's eye. His passion pours out of him as he creates each new image upon the canvas. The affect is mesmerizing, but the cost is great.

The Lover offers a fury of inventiveness in a dull world where mediocrity is lifted up. It brings to the surface of a man's mind ideas that are fresh and full of life. The darker side to this is getting lost in the sensuality of the experience. Moore and Gillette state: "It is not only in his addictions that a man possessed by the Addict Lover may become overidentified with the things of the sensual world. Such men may also become 'lost' in a host of sensuality approached love-objects. Painters get lost in their paintings, composers in their music, writers in their stories" (*The Lover*, p. 184). George is criticized for his obsessions, yet still pursues his art. Dot leaves him and decides to marry another and he continues his

artistic quest. Dot reveals that she is pregnant with his child, but George stands unmoved as he centers his energy on his painting. He has become lost in the creative force of his artwork.

George is an interesting character to try and analyze because of the polarity of his personality. He loses those around him through his artistic endeavors, but creates one of the most recognized images in the world. There seems to be some justification for his actions after seeing his art come to fruition; however, the obsession—or possession—of an idea or goal is destructive to him personally and socially.

His friend, Jules, sees this and visits him at his studio. He presses upon George to get away from his work and pursue other activities. The following exchange ensues:

> JULES: Your life needs spice, George. Go to some parties. That is where you'll meet prospective buyers. Have some fun. The work is bound to reflect—
>
> GEORGE: You don't like my work, do you?
>
> JULES: I did once.
>
> GEORGE: You find it too tight.
>
> JULES: People are talking about your work. You have your admirers, but you—
>
> GEORGE: I am using a different brushstroke.
>
> JULES: (*Getting angry*): Always changing! Why keep changing?
>
> (*Beat*)

> GEORGE: Because I do not paint for your approval. (Sondheim & Lapine, 1991, p. 56)

Jules sees someone pulling away from others and causing harm to himself. George can think only of his new "brushstrokes" and method of creating his painting. He relishes in the fact that he is creating a painting using only dabs, or specks, of color to infuse the entire image on the canvas.

Although he is obsessed with the creation of his painting, George does comprehend what is happening in his relationship with Dot. It is not that he is oblivious, but de-sensitized to her needs. All of his senses and passions are targeted upon the completion of his painting. He watches her leave him without trying to stop her. He sings of his dilemma: "Let her look for me to tell me why she left me—" (Sondheim & Lapine, 1991, p. 65). The hurt is there—that is obvious. George definitely feels the loss of Dot in his life, but he does not pursue the matter. He lets her go while he continues his work. He continues: "I had thought she understood. They have never understood" (Sondheim & Lapine, 1991, p. 65). His loneliness is apparent and his isolation growing, yet he presses forward. He acknowledges the pain of loneliness, but stays focused on the goal. He ends his thoughts by singing: "And no reason that they should" (Sondheim & Lapine, 1991, p. 65). As he continues to work on a hat in the painting, George contemplates the two objectives in his life—love of Dot, or love of his art. The song reaches a sad climax as he sings:

And when the woman that you wanted goes,
You can say to yourself, 'Well, I give what I give.'
But the woman who won't wait for you knows
That, however you live,
There's a part of you always standing by,
Mapping out the sky,
Finishing a hat...
Starting on a hat...
Finishing a hat...
Look, I made a hat...
Where there never was a hat...(Sondheim & Lapine, 1991, p. 66)

His choice in the matter is made very clear. As the painting begins to take shape and form, he digs deeper into the realm of the artist.

The man under the influence of the Lover archetype can be very creative. His personal life may be jumbled and very chaotic. According to Moore and Gillette: "Artists' personal lives are typically, perhaps stereotypically, stormy, messy, and labyrinthine--full of ups and downs, failed marriages, and often substance abuse. They live very close to the fiery power of the creative unconscious" (*Archetypes*, p. 129). Although George is not under the influence of any narcotics or alcohol, his obsession has driven him from the world of man. His art is taking him away from the "normalcy" of living every day life. He sees himself as the revolutionary artist with something new to bring to the world of art.

As his work progresses, George's friendship with Jules begins to unravel. George attempts to make Jules understand his work with the painting, but Jules remains unmoved and critical. George says to painting concerning Jules: "He does not like you. He does not understand or appreciate you. He can only see you as

everyone else does. Afraid to take you apart and put you back together again for himself. But we will not let anyone deter us, will we?" (Sondheim & Lapine, 1991, p. 72). For George there are no limits, or boundaries, to the work. He sees only possibility of expression and of art.

George stands in two worlds: one of sensuality and loss of control and another of commitment and conformity. The man under the influence of the Lover is in this condition regularly. Moore and Gillette state:

> The man under the influence of the Lover does not want to stop at socially created boundaries. He stands against the artificiality of such things. His life is often unconventional and 'messy'--the artist's studio, the creative scholar's study, the 'go for it' boss's desk. Consequently, because he is opposed to 'law,' in this broad sense, we see enacted in his life of confrontation with the conventional the old tension between sensuality and morality, between love and duty, between, as Joseph Campbell poetically describes it, 'amor and Roma'--'amor' standing for passionate experience and 'Roma' standing for duty and responsibility to law and order. (*Archetypes*, pp. 125-126).

As his work continues on the painting, George succumbs to the obsessive part of the Lover that pulls him further into the world of the passionate and poetic. Moore and Gillette state:

> A man living in either pole of the Lover's Shadow, like a man living in any of the shadow forms of the masculine energies, is *possessed* by the very energy that could be a source of life and well-being for him, if accessed appropriately. As long as he is possessed by the Shadow Lover, however, the energy works to his destruction and to the destruction of others around him. (*Archetypes*, p. 131)

George is losing himself completely in the creation of the painting. His world becomes that of the artistic endeavor and experience. He openly admits to Dot: "...I am not hiding behind my canvas—I am living in it" (Sondheim & Lapine, 1991, p. 74).

The final "break" from the world around him comes when George is confronted by Dot with his child wrapped in her arms. They have the following exchange:

> DOT: You knew I wanted it.
>
> GEORGE: Perhaps if you had remained still—
>
> DOT: Perhaps if you would look up from your pad! What is wrong with you, George? Can you not even look at your own child?
>
> GEORGE: She is not my child. Louis is her father.
>
> DOT: Louis is not her father.
>
> GEORGE: Louis is her father now. Louis will be a loving and attentive father. I cannot because I cannot look up from my pad. (Sondheim & Lapine, 1991, p. 81)

And even though he offers her an apology, the damage is one. There is no chance of George and Dot reconciling the problems that they have.

As the first act comes to a close, the painting is brought to life on the stage with the living characters portrayed in it and then the actual painting is dropped down in front of them. The result is awe and wonderment at the artist and his ability to create beauty from bits of color and texture on a canvas. The Lover has fulfilled its objective through the creation of the painting. There is artistic gratification, but the personal existence is chaotic and unfulfilled.

The second act begins where the first one ended with the people in the painting explaining their own perspective on the artwork. In one final monologue, George offers insight into his choice of artistic endeavor and the origin of his obsession. He states:

> I didn't sleep. Well, of course I slept, but always when there was a choice, when I might fight the urge, I would lie awake, eyes fixed on the wall, sometimes until the bright sunlight of the morning washed the image away. Off and running. Off and running. First into the morning light. Last on the gas-lit streets. Energy that had no time for sleep. A mission to see, to record impressions. Seeing...recording...seeing the record, then feeling the experience. Connect the dots, George. (Sondheim & Lapine, 1991, p. 130)

His passion runs very deep and has lasted since his childhood. The force of it carried through his life and into the realm of artistic creation. At the end of his

endeavor is a sense of great accomplishment, but also of great sacrifice to complete his masterpiece.

Although the play jumps forward one hundred years to 1984 to examine the life of George's great-grandson, the image of the Lover through art is still explored. The emphasis with the time-shift is that of marketing art, promoting the artist, and "selling out" in the modern world. This George has lost a woman—his wife—as well, but continues his pursuit of finding true artistic expression.

The character of George is a complicated one. He produces art that is beautiful, captivating, and long lasting. His drive for a new perspective is admirable. The Lover energy within him is opening the possibilities for something magnificent. He has given himself over to his work and artistic senses for the purpose of creation. These are all qualities that endear the character of George to the audience. It is the darker side of his Lover energy that causes some doubt in his pursuits. He loses a woman dear to him, his friends, and a child in the process of his creation. He allows the obsession in his life possess him and remove him from his fellow human beings. He destroys a promising life for himself, but leaves a masterpiece for others to enjoy.

Fences

Troy Maxson embodies much of the darker side of the King archetype in this powerful play by August Wilson. Troy is African-American in Pittsburgh,

1957; a turbulent time for people of color, but edging forward to a time of great change and reform. A man in his mid-50s, Troy runs his home with a strong hand, with little compassion for those in his household. Troy personifies much of the King energy throughout the play, bleeding over into the Tyrant pole of the archetype.

The King energy is the archetype in which all others centers upon. It is masculine energy that focuses its force on order and procreation. Moore and Gillette state:

> It comes first in importance, and it underlies and includes the rest of the archetypes in perfect balance. The good and generative King is also a good Warrior, a positive Magician, and a great Lover. And yet, with most of us, the King comes on line last. We could say that the King is the Divine Child, but seasoned and complex, wise, and in a sense as self*less* as the Divine Child is cosmically *self-involved.* (*Archetypes*, p. 49)

It is the masculine energy that brings calm and order to a world full of chaos. It is the father leadership and influence that can bring a sense of comfort and blessing to a family.

For all of his good intentions, Troy falls prey to a simplification of blessing those in his house. He works as a garbage man to bring home money for the family—for the necessities of life. He asks his son, Cory: "Don't you eat every day?" (Wilson, 1986, p.37). He sees his duty as providing shelter, food, and

clothing, but any blessing beyond that is not given. He is hard and selfish to the point of controlling the actions of his son, Cory. When Cory wants to go to football practice instead of working at the local A & P, Troy tells the coach that Cory will not be playing anymore. And although Cory has a chance for a college scholarship in footfall, Troy ignores it as being useless. His kingship is crushing to the point of crippling the ones that love him.

Troy's anger and frustration stem from many things in his life. He had a neglectful father that beat him brutally, which forced Troy to leave the house at fourteen years old. He felt used as a baseball player in the Negro leagues in his younger years and resents other players of color. He states: "...What you talking about Jackie Robinson. Jackie Robinson wasn't nobody. I'm talking about if you could play ball then they ought to have let you play. Don't care what color you were" (Wilson, 1986, p. 10). Instead of revering Robinson, Troy criticizes and exalts himself. He resents the white men who play the game poorly and who use the Black man for their own ends, which further enforces his feelings about Cory not playing football. He says to his wife, Rose: "I told that boy about that football stuff. The white man ain't gonna let him get nowhere with that football. I told him when he first come to me with it. Now you come telling me he done went and got more ties up in it" (Wilson, 1986, p. 8). His experience with sports must now decide how his son should deal with it.

One of the more important forces bothering Troy is his job. He works as a garbage man who picks up the trash. He resents the white men getting to drive the trucks when he feels he could do just as good a job. Troy states: "I ain't worried about them firing me. They gonna fire me cause I asked a question? That's all I did. I went to Mr. Rand and asked him, 'Why?' Why you got the white mens driving and the colored lifting" (Wilson, 1986, p. 2). His resentment with his work is expressed when Rose confronts him about the changing times. He responds:

> (*Slow, methodical.*) Woman...I do the best I can do. I come in here every Friday. I carry a sack of potatoes and a bucket of lard. You all line up at the door with your hands out. I give you the lint from my pockets. I give you my sweat and my blood. I ain't got no tears. I done spent them. (Wilson, 1986, p. 40).

He sees his role as provider and nothing else. His form of blessing is that of making sure his family has something to eat. He cannot see beyond these necessities of life to understand that there is more.

The King energy asserts itself through bringing structure to a chaotic world. If the man is discontent in any way, his world—and those nearest him—will feel the impact. For the man who sees himself as provider, the job he has can bring great joy, which will affect his family, or it will bring agony. According to Bly:

> What the father brings home today is usually a touchy mood, springing from powerlessness and despair mingled with longstanding shame and the

> numbness peculiar to those who hate their jobs. Fathers in earlier times could often break through their own humanly inadequate temperaments by teaching rope-making, fishing, posthole digging, grain cutting, drumming, harness making, animal care, even singing and storytelling. That teaching sweetened the effect of the temperament. (p. 97)

And although Troy actually tries to build a fence with Cory, the attempt fails miserably as the two break into conflict. Troy's kingship is challenged and he responds to it with violence.

The man possessed with the darker side of the King energy—usually referred to as the Tyrant—will lash out at those nearest him in an attempt to elevate himself. Troy is a sad example of this. When Cory has an opportunity to meet with a recruiter from a North Carolina university, Troy destroys it. And by doing so, the father becomes a destroyer, instead of a nurturer and caregiver. Moore and Gillette state:

> It is the Shadow King as Tyrant in the father who makes war on his sons' (and his daughters') joy and strength, their abilities and vitality. He fears their freshness, their newness of being, and the life-force surging through them, and he seeks to kill it. He does this with open verbal assaults and deprecation of their interests, hopes, and talents; or he does it, alternately, by ignoring their accomplishments, turning his back on their disappointments, and registering boredom and lack of interest when, for

instance, they come home from school and present him with a piece of artwork or a good grade on a test. (*Archetypes*, p. 64, 66)

Troy cannot—or, will not—see the possibilities through Cory playing football. He only knows and understands his own experiences in baseball from many years before. He refuses to acknowledge that his son might have talent at the sport.

Troy does the same thing with his other son, Lyons—a son from a previous marriage. Lyons has established a routine of coming over on his father's payday and asking for money. Lyons spends most of his time playing music in clubs, which his father criticizes. The two have the following exchange:

> LYONS: You got your way of dealing with the world...I got mine. The only thing that matters to me is the music.
>
> TROY: Yeah, I can see that! It don't matter how you gonna eat...where your next dollar is coming from. You telling the truth there.
>
> LYONS: I know I got to eat. But I got to live too... (Wilson, 1986, p. 18).

Even when Lyons invites him down to come and hear him play, Troy refuses. He has no use for what his children are involved with in their own lives.

The force of the darker side of the King energy is felt the strongest when Troy confronts Cory. The relationship starts off difficult and only gets worse. Cory questions his father and receives rough treatment in return. Moore and Gillette state of the Tyrant: "He looks for challenges to his authority everywhere, in the slightest indications of impatience or disapproval from those around him"

(*The King*, p. 167). Cory thinks that his father takes care of him because he likes him and receives the following rebuttal from Troy:

> It's my job. It's my responsibility! You understand that? A man got to take care of his family. You live in my house...sleep you behind on my bedclothes...fill you belly up with my food...cause you my son. You my flesh and blood. Not 'cause I like you! Cause it's my duty to take care of you. I owe a responsibility to you! Let's get this straight right here...before it go along any further...I ain't got to like you. (Wilson, 1986, p. 38)

Cory's search for approval and sign of love from his father is met with coldness and distance. When Rose confronts Troy with the problem, his distance deepens. He says to Rose: "Rose, I ain't got time for that. He's alive. He's healthy. He's got to make his own way. I made mine. Ain't nobody gonna hold his hand when he get out there in that world" (Wilson, 1986, p. 39). Troy mistakes his coolness toward his son as preparation for the "real world."

The blame can be placed on the times and Troy's place in the his own world. The roots of his own brand of fatherhood are linked to his own father. Troy says of his own father: "Maybe he ain't treated us the way I felt he should have...but without that responsibility he could have walked off and left us...made his own way" (Wilson, 1986, p. 51). The relationship is destroyed when Troy's father beats him with some leather straps. Troy decides to leave home at the age of

fourteen. When Troy has children, the cycle begins again. Moore and Gillette state: "If his children don't grow up to hate him, the tyrant may be forced to witness an even more horrible result: his children repeating his tyranny with their *own* children. His only legacy is a store of misery handed down from generation to generation" (*The King*, p. 167). Although Troy's father is not there to witness the cycle, it is there.

The Tyrant uses others for his own gain. He sees opportunity and he takes it. Troy has no problem confronting the organization of workforce at his job, thus gaining himself a driver's position on the trash route. He is aggressive, which is admirable, but his connection with his closest friend, Bono, is lost. Moore and Gillette state: "Tyrants are also greedy. They believe what's theirs is theirs and what's yours is their as well" (*The King*, p. 168). This is clearly seen when it is revealed that Troy took his brother's disability money to purchase his house. Troy's brother, Gabriel, was severely injured during World War Two and received compensation. He tells Rose: "That's the only way I got a roof over my head...cause of that metal plate" (Wilson, 1986, p. 28). He experiences guilt, but not to the point of rectifying the situation.

All of these events reveal the darker side of Troy's King energy. He strikes out at others. He uses those around him to take care of himself. But in his search to find some kind of release from his duties, he fathers a child with another woman. Instead of committing fully to his responsibilities as father and husband, Troy seeks

solace with another woman and pays the price. In essence, he has walked away from his "Kingly duties" for the pursuit of rebellion and revolt. He seeks Rose's help with the situation with his confession:

> It ain't about nobody being a better woman or nothing. Rose, you ain't the blame. A man couldn't ask for no woman to be a better wife than you've been. I'm responsible for it. I done locked myself into a pattern trying to take care of you all that I forgot about myself. (Wilson, 1986, p. 69)

He admits that this other woman gave him courage and fulfillment he could not find at home. He confesses he need for this newfound courage, but also for what Rose offered him. He tells her:

> When I found you and Cory and a halfway decent job…I was safe. Couldn't nothing touch me. I wasn't gonna strike out no more. I wasn't going back to the penitentiary. I wasn't gonna lay in the streets with a bottle of wine. I was safe. I had me a family. A job. I wasn't gonna get that last strike. I was on first looking for one of them boys to knock me in To get me home. (Wilson, 1986, p. 70)

But this was not enough for Troy. He sought something away from home that would give him strength and courage. The situation is complicated further when Troy's mistress dies giving birth to their baby daughter. And although Rose agrees to stay with him and raise the child, the marriage is all but destroyed.

Troy has allowed the darker part of himself to come through and affect everyone near him—his wife, his friend, and his son, Cory. In a final scene of seeing the Shadow King personified, Troy violently kicks Cory out of his house. The dark father uses abuse and rage against his son. They have the following exchange:

> TROY: ...You a man. Now, let's see you act like one. Turn your behind around and walk out this yard. And when you get out there in the alley...you can forget about this house. See? Cause this is my house. You go on and be a man and get your own house. You can forget about this. 'Cause this is mine. You go on and get yours cause I'm through with doing for you.
>
> CORY: You talking about what you did for me...what'd you ever give me?
>
> TROY: Them feet and bones! That pumping heart, nigger! I give you more than anybody else is ever gonna give you.
>
> CORY: You ain't never gave me nothing! You ain't never done nothing but hold me back. Afraid I was gonna be better than you. All you ever did was try and make me scared of you...(Wilson, 1986, p. 86)

The argument continues and Cory and Troy struggle over a baseball bat, which Cory uses to try and hit Troy. Troy wins the battle over the bat and almost hits Cory with it.

Although the final scene--at Troy's funeral gathering—offers forgiveness, the damage is still done. The darker side of the King energy was released too many times to the loved ones around him to give Troy any full sense of forgiveness for his sins. He had the opportunity of being nurturer, guide, and mentor, but chose a path directed only for himself. He is a truly tragic figure

because he offers some moments of strength and courage; however, the damage he causes to his brother, wife, and son is difficult to overlook. His death is sad, but seems fitting to a life filled with chaos, instead of guidance—turmoil, instead of peace.

Driving Miss Daisy

Hoke Coleburn is a good example of the King archetypal energy in its fullness. Hoke is an African-American chauffeur for a Southern woman from the years 1948-1973. We see Hoke age from 60 to 85 during the course of this play. Since he is an older character, there are certain "king-like" characteristics that are already in place and become evident as the play progresses. Hoke demonstrates the blessing energy of the King archetype throughout the play. He is wholesome, complete, and defends himself when necessary.

The King energy is one that flows with blessing, order, and leadership. It is the part of the psyche that reaches out to serve his fellow man. Moore and Gillette state:

The mortal man who incarnates the King energy or bears it for a while in the service of his fellow human beings, in the service of the realm (of whatever dimensions), in the service of the cosmos, is almost an interchangeable part, a human vehicle for bringing this ordering and generative archetype into the world and into the lives of human beings. (*Archetypes*, p. 50)

This masculine energy has much to offer others as a form of being a blessing and a servant to those nearest the man in full possession of this archetype. It is a force that provides healing and gives life. Hoke's straightforwardness and honesty are the first attributes that become apparent in the play. Daisy's son, Boolie, is interviewing Hoke for the position of chauffeur for his mother, which gives the audience the first glimpse of Hoke's honesty. He says to Boolie:

> Well, Mist' Werthan, you try bein' me and looking for work. They hirin' young if they hirin' colored, an' they ain' even hirin' much young, seems like. (*Boolie is involved with his paperwork*) Mist' Werthan? Y'all people Jewish, ain' you? (Uhry, 1986, p. 6)

Boolie tells him that they are, to which Hoke responds: "I'd druther drive for Jews. People always talkin' 'bout they stingy and they cheap, but doan' say none of that roun' me" (Uhry, 1986, p. 7). Hoke is open with his opinions and offers a kind of integrity that is appealing.

Although the play places some emphasis on aging and racial tensions, it is not something the playwright wishes to "hammer" in the story. These are issues in the play, but the main emphasis is upon how Miss Daisy and Hoke become close friends over a long period of association. Daisy is provoking, prideful, and stubborn, but Hoke deals with each situation with honor and integrity. Hoke gives Daisy patience, endurance, and kindness. This is clearly demonstrated in their first scene together:

HOKE: Yassum. What yo' plans today?

DAISY: That's my business.

HOKE: You right about dat. Idella say we runnin' outta coffee and Dutch Cleanser.

DAISY: We?

HOKE: She say we low on silver polish too.

DAISY: Thank you. I will go to the Piggly Wiggly on the trolley this afternoon.

HOKE: Now, Miz Daisy, how come you doan' let me carry you?

DAISY: No, thank you.

HOKE: Ain't that what Mist' Werthan hire me for?

DAISY: That's his problem.

HOKE: All right den. I find something to do. I tend yo' zinnias.

DAISY: Leave my flowers alone. (Uhry, 1986, pp. 10-11)

Eventually Hoke gets Daisy to let him drive her to the store so she can do her shopping, but Daisy orders him how to drive and which direction to take. Hoke handles this situation with ease and patience, instead of anger and resentment.

Daisy is almost frantic, and even nervous, Hoke is a calming force in the storm of her personality. This stabilizing ability is another characteristic of the positive King energy used correctly. 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. It gives stability and centeredness. It brings calm. And in its 'fertilizing' and centeredness, it mediates vitality, life-force, and joy. It brings maintenance and balance. (*Archetypes*, p. 61-62)

The positive King energy has the power to nurture others, which is viewed as being a feminine quality. If there is an acknowledgement of the feminine side, a man can ground the King archetype of his psyche. Moore and Gillette state:

> By acknowledging his feminine side a man raises his consciousness about complementary masculine structures, and can be inspired to achieve fullness of being *as a man*. As his sense of deeply grounded masculinity becomes more secure, he is free to claim his feminine qualities without fear of being overwhelmed by them. (*The King*, p. 121)

A man in contact with the King energy will be a nurturing individual. They can give a source of caring that is a blessing to those nearest him. Throughout his association with Miss Daisy, Hoke continually gives this to her—without wishing anything in return.

Hoke's continual generosity and loving spirit begins to reciprocate blessings from Daisy. As they are placing flowers on some gravestones in the cemetery, Hoke makes a confession to Daisy that he cannot read. They have the following exchange:

> DAISY: I told you it's over on the other side of the weeping cherry. It says Bauer on the headstone.

HOKE: How'd that look?

DAISY: What are you talking about?

HOKE (*Deeply embarrassed*): I'm talkin' 'bout I cain' read.

DAISY: What?

HOKE: I cain' read.

DAISY: That's ridiculous. Anybody can read.

HOKE: Nome. Not me.

DAISY: Then how come I see you looking at the paper all the time?

HOKE: That's it. Jes' lookin'. I dope out what's happening from the pictures. (Uhry, 1986, pp. 23-24)

Daisy then takes the time to work with Hoke and spell out the Bauer name, which he is very thankful for. His own generosity and kind spirit are sewing seeds that come to fruition throughout his association with Miss Daisy. The reading lesson does not end in the cemetery. At Christmas that year Daisy gives Hoke a "Handwriting Copy Book—Grade Five" (Uhry, 1986, p. 28). Hoke's integrity has had an affect on the crusty Miss Daisy.

Hoke gives nothing but consideration and encouragement to Daisy. He is not provoked to anger or vengeance when Daisy treats him poorly or says something negative to him. He does not decide to treat her based on what she does to him, but on how he is inside of his heart. The King energy is a force that brings

out goodness in others. The King can be an influence for others to seek within themselves goodness and tolerance. Moore and Gillette state:

> It sees others in all their weakness and all their talent and worth. It honors them and promotes them. It guides them and nurtures them toward their own fullness of being. 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. (*Archetypes*, p. 62)

The King energy can give others the care and nurturing they need to grow and find positive attributes within themselves.

This archetype also gives a sense of strength and authority when order is threatened and events turn chaotic. It is a grounding force for control and calmness when others have lost control and order. Although Hoke is the subordinate to Miss Daisy, he does not "lay down" and allow her to abuse him. When he has to, he stands up and defends himself. During a trip to Mobile, Hoke has to pull over to the side of the road "to make water," but Daisy refuses (Uhry, 1986, p. 36). Hoke responds to her refusal:

> I ain't no dog and I ain' no chile and I ain' jes' a back of the neck you look at while you goin' wherever you want to go. I a man nearly seventy-two years old and I know when my bladder full and I getting' out dis car and goin' off down de road like I got to do. And I'm takin' de car key dis time. And that's the end of it. (Uhry, 1986, p. 37)

Daisy is horrified, but does not challenge Hoke further. His abruptness toward Daisy came in a time of need for him—in the form of having to urinate. Moore and Gillette state of this: "In its central incorporation and expression of the Warrior, it represents aggressive might when that is what is needed when order is threatened. It also has the power of inner authority" (*Archetypes*, p. 62). When pushed to the limit, Hoke reacts with this aggressiveness to bring order back to his world. It is something he rarely does, however, which is another complement to his enduring personality.

The King energy promotes an inner strength to take care of one's self and those he loves and cares for in his life. This is the part of the psyche that will find courage to confront the boss, fight injustice, or defend his family. According to Moore and Gillette: "This is the energy that expresses itself through a man when he takes the necessary financial and psychological steps to ensure that his wife and children prosper" (*Archetypes*, p. 62). Hoke does this with Boolie when Hoke is asked to drive for another woman in town. They have the following exchange:

HOKE: Did I what?

BOOLIE: Name your salary?

HOKE: Now what you think I am? I ain' studyin' workin' for no trashy somethin' like her.

BOOLIE: But she got you to thinking, didn't she?

HOKE: You might could say dat.

BOOLIE: Name your salary?

HOKE: Dat what she say.

BOOLIE: Well, how does sixty-five dollars a week sound?

HOKE: Sounds pretty good. Seventy-five sound better.

BOOLIE: So it does. Beginning this week.

HOKE: Das mighty nice of you Mist' Werthan. I 'preciate it. Mist' Werthan, you ever had people fightin' over you?

BOOLIE: No.

HOKE: Well, I tell you. It feel good. (Uhry, 1986, p. 39)

Although there is the wedge of race and class between them, Hoke has no trouble asking for a raise. He possesses an inner confidence that brings a sense of peace about him wherever he goes. Positive King energy can be a stimulating and powerful thing for the man able to wield its strength and integrity. Throughout the play, it is clear that Hoke is such a man.

His caring and generosity is continually exemplified as he cares and gives kindness to Daisy. During a tremendous ice storm in Atlanta, Hoke drives to see Miss Daisy and bring her a cup of morning coffee (Uhry, 1986, p. 41). He says to Daisy: "Oh, I stop at the 7-11. I figure yo' stove out and Lawd knows you got to have yo' coffee in the mornin'" (Uhry, 1986, p. 41). And through his efforts a long-lasting and strong relationship buds to life with Daisy. Their friendship crosses the boundaries of gender, class, age, and race to form a tight relationship that lasts the rest of their lives.

The boundaries of race are demonstrated in the play when the temple Daisy worships at is bombed. Although she was on her way to worship, Hoke must give her the news and take her back home. They have the following exchange:

> DAISY: Well, it's a mistake. I'm sure they meant to bomb one of the conservative synagogues or the orthodox one. The temple is reform. Everybody knows that.
>
> HOKE: It doan' matter to them people. A Jew is a Jew to them folks. Jes' like light or dark we all the same nigger.
>
> DAISY: I can't believe it!
>
> HOKE: I know jes' how you feel, Miz Daisy. Back down there above Macon on the farm—I 'bout ten or 'leven years old and one day my frien' Porter, his daddy hangin' from a tree. And the day befo', he laughin' and pitchin' horseshoes wid us. Talkin' 'bout Porter and me gon have strong good right arms like him and den he hangin' up yonder wid his hands tie behind his back an' the flies all over him. And I seed it with my own eyes and I throw up right where I standin'. You go on and cry (Uhry, 1986, pp. 44-45)

Although there exists a separation of religion and race, Hoke and Daisy find the common bonds that link them together, which further strengthens their friendship toward one another. As the play's timeline moves into the 1960s, the issue of race becomes more prevalent in the play, but still their friendship remains strong and endures.

Even at the end of Daisy's life, Hoke continues to give his support and love. As Daisy is beginning to lose her mental faculties, she admits to Hoke: "You're my best friend" (Uhry, 1986, p. 56). She emphasizes it again: "No. Really. You are. You are" (Uhry, 1986, p. 56). Hoke's goodness has created a bond between

himself and Miss Daisy. Moore and Gillette speak of the King's attributes: "He is the Center of dynamic energy, transformed and made useful by his Procreator and Structurer aspects. His interests lie in his generativity, consciousness raising, and world building; he is particularly discerning and independent" (*The King*, p. 145). This is an excellent description of Hoke throughout the course of the play.

The final scene of the play further demonstrates Hoke's humility, kindness, and love. Daisy has been committed to a nursing home and he has come to see her for the Thanksgiving holiday. The following occurs:

> HOKE: Well, thass all there is to it, then.
>
> *She nods, smiles. Silence. He sees the piece of pie on the table.*
>
> Looka here. You ain' eat yo' Thanksgiving pie.
>
> *She tries to pick up her fork.* HOKE *takes the plate and fork from her.*
>
> Lemme hep you wid this.
>
> *He cuts a small piece of pie with the fork and gently feeds it to her.* (Uhry, 1986, p. 60)

The moment is powerful and touching as the lights fade down on the action of the play.

Hoke is the completion and personification of the King in its fullness. It is positive, strengthening masculine energy that offers much with great gain in return. It is the force of quiet authority, humility, and generosity no matter the circumstances or those present. The positive King energy gives, instead of taking and brutalizing. When exercised correctly, the King energy can provide comfort,

care, and love to those nearest the man wielding this force. Hoke is an example of how the King archetype comes to its fullness and affects the world around him.

The Heidi Chronicles

Although the main character of this play is Heidi Holland, there is emphasis placed upon two supporting male characters in Heidi's life—Scoop and Peter. Both have influence upon Heidi's life, but Scoop brings impact to the action and direction of the play. It is in the character of Scoop Rosenbaum that the Magician archetype is articulated and presented on the stage. The influence of the Magician energy is expressed through Scoop in it Shadow form.

The story of the play covers the time period from 1965-1989. Scoop and Heidi first meet at a presidential rally for Eugene McCarthy in 1968. Scoop immediately expresses his interest in politics and journalism, which will mark the rest of his life. He has an insatiable desire to know, which he demonstrates any chance he gets. He tells Heidi in the scene: "I'm arrogant and difficult. But I'm very smart. So you'll put up with me" (Wasserstein, 1990, p. 15). During the conversation Scoop reveals his intelligence, wit, and cynicism, which Heidi finds herself drawn to. He reveals to her that he is the Editor-in-Chief of *The Liberated Earth News*—a liberal college newspaper (Wasserstein, 1990, p. 16). The scene ends with Scoop charming Heidi to leave the gathering and sleep with him.

Scoop is a representation of the Magician archetype—the knower. Throughout the play Scoop is in constant pursuit of knowledge, wealth, and power. Moore and Gillette state of the Magician:

> In a sense all of civilization is a product of the Magician's work, under the supervision of the King, and protected and promoted by the Warrior. It is certainly true that our modern age is the age of the Magician—with all its specialized professions, rapidly advancing technologies, and increasingly deep soul-searching and self-reflection. (*The Magician*, p. 163)

Scoop has a deep desire to have an impact—through knowledge—on the society he lives in. He is hungry for the knowledge for the sake of knowing it, but, more importantly, for the cause of advancing himself. For Scoop the acquisition of knowledge is not a "passing thing," but a life-long quest.

During a scene from Heidi's life in 1970, she tells her female friends the situation with Scoop. She says: "Anyway, we've been seeing each other off and on ever since. He dates a lot of other women, and, uh, I get to see him maybe once every few weeks. He's a teaching fellow at the law school" (Wasserstein, 1990, p. 23). Heidi reveals that this "law school" is Yale. A flash-forward to 1974 further reveals that Scoop is "...in Washington clerking for the Supreme Court" (Wasserstein, 1990, p. 27). We Scoop progressively working forward in his career objectives and for his search for "knowing."

Scoop is not pursuing "mainstream" interests or knowledge, but specialized information that will set him apart from other people. Moore and Gillette state: "The Magician energy is the archetype of awareness and of insight, primarily, but also of knowledge of anything that is not immediately apparent or common-sensical" (*The Magician*, p. 106). Scoop's interests have propelled him from political analysis through journalism to the study of law. He eventually combines these two interests for his career objectives. Moore and Gillette further state of the Magician:

> The Magician is an initiate of secret and hidden knowledge of all kinds. And this is the important point. All knowledge that takes special training to acquire is the province of the Magician energy. Whether you are an apprentice training to become a master electrician and unraveling the mysteries of high voltage; or a medical student, grinding away night and day, studying the secrets of the human body and using the available technologies to help your patients; or a would-be stockbroker or a student of high finance; or a trainee in one of the psychoanalytic schools, you are in exactly the same position as the apprentice shaman or witch doctor in tribal societies. You are spending large amounts of time, energy, and money in order to be initiated into rarefied realms of secret power. (*The Magician*, p. 98)

This describes Scoop's pursuit and study of law and working as a clerk for the Supreme Court. This alone puts him in a class of very few people. He has initiated and completed difficult tasks for the purpose of acquiring knowledge, thus elevating himself.

The play flashes forward to 1977 as we see Scoop getting married—and not to Heidi. Heidi has come to the wedding, but has reservations about being there. During a conversation between the two, Scoop reveals his future ambitions:

> SCOOP: Aunt Florence will never recover from who's been at the Pierre today. (*Heidi bends down and starts picking up the shredded napkin.*) I didn't ask you to clean the room. I just told you not to shred. Maybe you should spend some time on that collective in Montana. Liberate yourself. So, who's this editor?
>
> HEIDI: I don't have to answer these questions.
>
> SCOOP: Heidi, I'm a lawyer and I'm about to be a journalist again. So, yes, actually it'll be easier if you do answer these questions.
>
> HEIDI: What do you mean you're about to be a journalist again?
>
> SCOOP: I'm starting a magazine.
>
> HEIDI: What magazine?
>
> SCOOP: I answered your question, now you have to answer mine. Who's this editor? (Wasserstein, 1990, pp. 36-37)

Scoop expresses his ambition to start a magazine, *Boomer*, which is another form of pursuit of knowledge and expression of his own self-fulfillment.

Since there is some confusion as to why Heidi and Scoop did not marry, Scoop offers to explain the situation to Heidi. He rationalizes that he does not need

an equal in pursuit of life's objectives, but a woman to build a home. They have the following exchange:

> SCOOP: No, you don't. But I can explain. Let's say we married and I asked you to devote the, say, next ten years of your life to me. To making me a home and a family and a life so secure that I could with some confidence go out into the world each day and attempt to get an "A." You'd say "No." You'd say "Why can't we be partners? Why can't we both go out into the world and get an 'A'?" And you'd be absolutely valid and correct.
>
> HEIDI: But Lisa...
>
> SCOOP: "Do I love her," as your friend asked me? She's the best that I can do. Is she an "A+" like you? No. But I don't want to come home to an "A+." "A-" maybe, but not "A+."
>
> HEIDI: Scoop, we're out of school. We're in life. You don't need to grade everything.
>
> SCOOP: I'm sorry, Heidella. But I couldn't dangle you anymore. And that's why I got married today. So.
>
> HEIDI: So. So now it's all my fault.
>
> SCOOP: Sure it is. You want other things in life than I do.
>
> HEIDI: Really? Like what?
>
> SCOOP: Self-fulfillment. Self-determination. Self-exaggeration. (Wasserstein, 1990, p. 38)

Scoop cannot commit to another person who will actively pursue interests and major objectives in life. He must have a woman who will maintain and stabilize a home life for him to enjoy and reap any benefits from. He cannot have someone else competing for energy and time spent in the pursuit of his goals.

The darker side of the Magician archetype is characterized by a feeling of self-confidence that reaches the point of arrogance. The acquisition of knowledge offers the learner power, fame, and glory for his efforts. It can create a powerful ego with a self-aggrandizing attitude. Moore and Gillette state:

> Characterized by this naïve, inflated self-image, the narcissistic manipulator, Millon writes, "displays pretentious self-assurance and exaggerates achievements and talents." He is seen by others as "egotistic, haughty, and arrogant." He also demonstrates "interpersonal exploitiveness." He takes others for granted, using them "to enhance self and indulge desires." He "expects special favors and status without assuming reciprocal responsibilities. (*The Magician*, p. 168)

These kinds of phrases are used throughout the play to describe Scoop. He is known for his arrogance and pursuits of self-fulfillment. His infidelity toward his wife is common knowledge—even to her. His use of his family and others for self-aggrandizement is common knowledge to those who know him.

As his magazine, *Boomer*, increases in popularity, so does his popularity in "liberated" circles of society in the New York area. When asked to talk about the "Baby Boomer" generation, Scoop goes to great length to describe his generation. He states:

> Well, as you've seen this morning, we're serious people with a sense of humor. We're not young professionals, and we're not old lefties or righties.

> We're unique. We're powerful, but not bullies. We're rich, but not ostentatious. We're parents, but we're not parental. And I think we had the left magazines in college, we had the music magazines in the seventies, and now we deserve what I call a "power" magazine in the eighties. We're opinion and trendsetters, and I hope *Boomer* is our chronicle. (Wasserstein, 1990, pp. 51-52)

In a short monologue, Scoop expresses his own self-confidence and self-aggrandizement to a watching audience. Through his description of his generation, Scoop has essentially described himself. His pursuit of "specialized knowledge" has gotten him everything he ever wanted in life. As the scene ends, however, the cracks in his life-long goals begin to show. He asks Peter: "Peter, do people like you ever wonder what it's all for?" (Wasserstein, 1990, p. 54). This simple question offers the audience a glimpse of the growing dissatisfaction growing in Scoop. Peter replies: "People like you run the world. You decide what it's all for" (Wasserstein, 1990, p. 54).

Scoop has used his pursuit of "knowing" for so long that he himself has lost the meaning in his life. He has used and manipulated for his own means and ends for the majority of his life, which has pushed him away from those closest to him. Moore and Gillette state:

> Whenever we are detached, unrelated, and withholding when what we know could help others, whenever we use our knowledge as a weapon to belittle

> and control others or to bolster our status or wealth at others' expense, we are identified with the Shadow Magician as Manipulator. We are doing black magic, damaging ourselves as well as those who could benefit from our wisdom. (*The Magician*, pp. 114-115)

Scoop has a desire to share with his generation what he and his generation "know." He uses *Boomer* to further his ambitions, dreams, and desires; however, it is sad to note that he is losing the reason and passion for doing it.

The final scene of the play is between Scoop and Heidi, which further examines Scoop's unraveling. He asks Heidi: "What's it all for, Heidella? What's it all for?" (Wasserstein, 1990, p. 71). The years of pursuing and manipulating have given him what he wanted from life, but it has left an emptiness that he cannot fill or eliminate. The shadow of the Magician energy has consumed the bearer of its passion and it fulfillment. He further explains this to Heidi as he reveals that he sold *Boomer* magazine and desires to understand his legacy. He says to Heidi:

> Now what? What do I show my children and say "See, kids, Daddy did that"? Do I say, "See that restaurant, Maggie? Daddy started going there and suddenly everybody was going there until they started going somewhere else"? Do I say, "Pierre, your father was known as an arbiter of good taste in a decade defined as sexy, greedy"? Or is my greatest legacy to them buying a farm in Litchfield County before the land value went soaring. Will my kids say, "My dad was basically a lazy man and a philanderer, but

> he had a nose for Connecticut real estate and we love him because he didn't make us weekend in the Hamptons." (Wasserstein, 1990, p. 71)

In this final sequence we see where Scoop's ambition has taken him in his life. He has reached a point where he feels empty and without a new direction to follow. The years of seeking—at any cost—his goals and objectives has left Scoop hollowed out inside. He an only think of what he will leave his children—and the prospects are not positive.

It is normal for a man to pursue the goals he has set for himself in life. According to Levinson: —"A man seeks to invest himself in the major components of the structure (work, family, friendships, leisure, community—whatever is most central to him), and to realize his youthful aspirations and goals" (p. 59). Scoop followed this pattern. He drove himself continually forward in the seeking of those "aspirations." His arrogance and manipulations have cost him personally, but he has no understanding of how he can recover those things that have been lost. Moore and Gillette state:

> The man under the power of the Manipulator not only hurts others with his cynical detachment from the world of human values and his subliminal technologies of manipulation, he also hurts himself. This is the man who thinks too much, who stands back from his life and never lives it. He is caught in a web of pros and cons about his decisions and lost in a labyrinth

of reflective meanderings from which he cannot extricate himself. (*Archetypes*, p. 114)

Scoop has come to the end of his life's goals with very little left to pursue. Although he casually hints at running for Congress, it is clear that Scoop has allowed his quest for knowing and use of that knowledge for his own gains to eat away at his soul. The darker side of the Magician energy prohibited Scoop from using his knowledge and career objectives for greater good outside of himself.

The Piano Lesson

This is another play by August Wilson and examines the life of another African-American male in the twentieth century. Boy Willie Charles is the main male character in this play and represents the Warrior archetype in its shadow form. The primary objective of Boy Willie is to sell his family's piano, divide the money with his sister, and buy a piece of property that his ancestors farmed when they were slaves. He is bound by a sense of pride and inner aggressiveness that drives him forward to take possession of the piano and sell it.

Within the first few pages of the script it becomes apparent what Boy Willie's desire is. He states: "Sutter's brother selling the land. He say he gonna sell it to me. That's why I come up here. I got one part of it. Sell them watermelons and get me another part. Get Berniece to sell that piano and I'll have the third part" (Wilson, 1990, p. 9). He automatically assumes that his sister will

agree to this. For Boy Willie there is no question that his dream to buy Sutter's land will come true. His dream is a powerful one. He is completely committed to making it happen. He says: "But I ain't scared of work. I'm going back and farm every acre of that land" (Wilson, 1990, p. 17). Although his objective is honorable and his intentions good, it is Boy Willie's pursuit of his goal that brings out the darker side of the Warrior energy.

The Warrior part of the male psyche can be a positive one. Moore and Gillette state: "If we are accessing the Warrior appropriately, we will be energetic, decisive, courageous, enduring, persevering, and loyal to some greater good beyond our own personal gain" (*Archetypes*, p. 95). It can be a force of strong masculine energy to take on what needs to be accomplished. The shadow of this energy is dangerous, angry, and can be brutal. Boy Willie skirts very close to being a dangerous man to deal with when the obstacle of his sister stands in his way. His drive for the financial gain that can be brought from the piano, thus realizing his dream of purchasing the land, is for his own gain. His concern does not extend past himself.

Boy Willie's pride is strong and he continually expresses it throughout the play. The Warrior energy that dominates his actions is without humility and causes him trouble. He states: "I ain't worried about nobody mistreating me. They treat you like you let them treat you. They mistreat me I mistreat them right back. Ain't no difference in me and the white man" (Wilson, 1990, p. 38). Boy Willie openly

admits that he is not against stealing if it will further his ambitions. After he tells Berniece that Sutter died by falling down his well, Berniece accuses Boy Willie of killing him (Wilson, 1990). Although he denies it, it is never fully explained whether he had a hand in Sutter's death or not.

The only heritage that Boy Willie can see in the piano is that it can get him land. He sees it as a device to bring him the goal he wants out of life. He says:

> All that's in the past. If my daddy had seen where he could have traded that piano in for some land of his own, it wouldn't be sitting up here now. He spent his whole life farming on somebody else's land. I ain't gonna do that. See, he couldn't do no better. When he come along he ain't had nothing he could build on. His daddy ain't had nothing to give him. The only thing my daddy had to give me was that piano. And he died over giving me that. I ain't gonna let it sit up there and rot without trying to do something with it. If Berniece can't see that, then I'm gonna go ahead and sell my half. (Wilson, 1990, p. 46)

Boy Willie can only see the value of the piano for what it can bring him and not what it represents to his family. He states: "You can sit up here and look at the piano for the next hundred years and it's just gonna be a piano. You can't make more than that" (Wilson, 1990, p. 51). His concern does not extend to Berniece and her wishes for the piano. He views his desire as the only thing worth considering, which he will do anything to achieve. When challenged to stay in

Pittsburgh and make a life, he lashes out. He tells his friend Lymon: "You stay up here and make your own way if that's what you want to do. I'm going back and live my life the way I want to live it" (Wilson, 1990, p. 46). His prospects are already determined. He will not waver from them.

The Warrior who expresses the shadow form is only concerned with himself. He has no desire to attend to the needs of others—especially if it interferes with his own needs and wants. Boy Willie uses others for his own means. Moore and Gillette state: "The man who does not trust others tries to control them" (*The Warrior*, p. 137). There is no negotiations that take place between Boy Willie and Berniece. Each takes their position and sticks with it until the end of the play. There is no compromising for Boy Willie. He is driven to sell the piano and take his part to make something of himself. Moore and Gillette state:

> Unable to integrate the warring inner opposites, he fights his personal battles in the context of his interpersonal relationships. His misdirected paranoia, his rage, and his need for control will finally result in exposing his true weaknesses. He will end by driving everyone away from him. They will be forced away by the savagery of the inner dynamics he projects onto them. (*The Warrior*, p. 138)

These opposites are the sadist and the masochist that exist within the Warrior archetype. The masochist is self-loathing and the sadist strikes out to do damage to those closest to him. The sadistic part of Boy Willie's personality comes through

as the conflict reaches critical proportions. Moore and Gillette state of this aggression: "We are continually mistaking this man's controlling, threatening, and hostile behaviors for strength. In reality, he is showing an underlying extreme vulnerability and weakness, the vulnerability of the wounded boy. The devastating fact is that most men are fixated at an immature level of development" (*Archetypes*, p. 13).

Boy Willie uses every tactic he can to procure the piano from his sister. He is fiercely committed to taking the piano out of the house and selling it, which sets him at odds with Berniece throughout the play. In Act One, Scene Two they have the following exchange:

> BOY WILLIE: I'm trying to get me some land, woman, I need that piano to get me some money so I can buy Sutter's land.
>
> BERNIECE: Money can't buy what that piano cost. You can't sell your soul for money. It won't go with the buyer. It'll shrivel and shrink to know that you ain't taken on to it. But it won't go with the buyer.
>
> BOY WILLIE: I ain't talking about all that, woman. I ain't talking about selling my soul. I'm talking about trading that piece of wood for some land. Get something under your feet. Land the only thing God ain't making no more of. You can always get you another piano. I'm talking about some land. What you get something out the ground from. That's what I'm talking about. You can't do nothing with that piano but sit up there and look at it.
>
> BERNIECE: That's just what I'm gonna do. (Wilson, 1990, p. 50)

Both are strong-willed about their decision concerning the piano. Neither one wavers from this throughout the play. There is no alternate route for them to take concerning this conflict. Boy Willie will sell the piano, or Berniece will keep it.

The Warrior energy can provide great strength in a time of need—and not just physical, either. According to Bly: "The person in touch with warrior energy can work long hours, ignore fatigue, do what is necessary, finish the Ph.D. and all the footnotes, endure obnoxious department heads, live sparsely like Ralph Nader, write as T.S. Eliot did under a single dangling light bulb for years..." (p. 151). It is a part of the male psyche that deals with problems or issues that need to be battled against. The darker side of this archetype can only cause difficulties. Moore and Gillette state:

> The man possessed by the sadistic Shadow Warrior is compulsively driven: He doesn't know when to stop because he feels no pain. And he is driven toward goals that are often meaningless or even viciously destructive. This man is constantly in motion because he can never appreciate what he has or what he has done. He often tries to do in a day what it would take others a week to accomplish. He lives to work instead of working to live. He ends up having a heart attack or a stroke. (*The Warrior*, pp. 139-140)

If the Warrior energy takes over, the man driven by it will kill himself to accomplish the task at hand. His pride and obsessive questing will destroy him and will affect those who are closest to him. The obsession goes beyond the task and crosses into the realm of destruction.

The tension in the house increases as Boy Willie promises to sell the family piano. Having sold most of the watermelons he brought up to Pittsburgh, he sets

himself upon the task of removing the piano from the house. As he prepares to do this, he has a confrontation with his uncle Doaker. They have the following exchange:

> BOY WILLIE: You ain't got nothing to do with this, Doaker. This my business.
>
> DOAKER: This is my house, nigger! I ain't gonna let you or nobody else carry nothing out of it. You ain't gonna carry nothing out of here without my permission!
>
> BOY WILLIE: This is my piano. I don't need your permission to carry my belongings out of your house. This is mine. This ain't got nothing to do with you.
>
> DOAKER: I say leave it over there till Berniece come home. She got part of it too. Leave it set there till you see what she say.
>
> BOY WILLIE: I don't care what Berniece say. Come on, Lymon. I got this side.
>
> DOAKER: Go on and cut it half in two if you want to. Just leave Berniece's half sitting over there. I can't tell you what to do with your piano. But I can't let you take her half out of here. (Wilson, 1990, p. 84)

Since he and Doaker have reached an impasse, Boy Willie makes a promise to come back and remove the piano. He tells Doaker:

> Alright...I'm gonna tell you this, Doaker. I'm going out of here...I'm gonna get me some rope...find me a plank and some wheels...and I'm coming back. Then I'm gonna carry that piano out of here...sell it and give Berniece half the money. See...now that's what I'm gonna do. And you...or nobody else is gonna stop me. Come on, Lymon...let's go get some rope and stuff. I'll be back, Doaker. (Wilson, 1990, p. 85)

This confrontation with Doaker foreshadows the final conflict that Boy Willie will have concerning the piano.

Although there is some understanding and consideration for Boy Willie trying to better himself in a difficult time, it is still to justify his actions and thought processes concerning the selling of the family heirloom. The Warrior can fight for just causes—and must from time to time. As Moore and Gillette state: "Many things in our world need destroying—corruption, tyranny, oppression, injustice, obsolete and despotic systems of government, corporate hierarchies that get in the way of the company's performance, unfulfilling life-styles and job situations, bad marriages" (*Archetypes*, p. 86). There is a time for the Warrior energy to emerge and fight for a good, justifiable cause. The darker side of this archetype, however, simply fights. It lashes out and damages, maims, and even kills.

Boy Willie describes himself toward the end of the play in warrior-like descriptions. His prideful passion is fully expressed to his sister and the others in the room. He states:

> See now...I'll tell you something about me. I done strung along and strung along. Going this way and that. Whatever way would lead me to a moment of peace. That's all I want. To be as easy with everything. But I wasn't born to that. I was born in a time of fire. The world ain't wanted no part of me. I could see that since I was about seven. The world say it's better off without me. See, Berniece accept that. She trying to come up to where she

> can prove something to the world. Hell, the world a better place cause of me. I don't see it like Berniece. I got a heart that beats here and it beats just as loud as the next fellow's. Don't care if he black or white. Sometime it beats louder. When it beats louder, then everybody can hear it. Some people get scared of that. (Wilson, 1990, pp. 93-94)

Boy Willie sees himself facing an uncaring world. His struggle is a terrible one, but still does not justify the actions he takes to conquer this problem in his life. There is an inner strength that has turned into an inner rage within Boy Willie. His goal of buying the farmland goes far beyond owning and working the land. It is a way of showing the world that he can control his own destiny.

The conflict of the Warrior within Boy Willie is projected in the story as a physical fight—not with Berniece, or Doaker, but with Sutter's ghost. Wilson's stage directions state: "...BOY WILLIE *begins to wrestle with* SUTTER'S GHOST. *It is a life-and-death struggle fraught with perils and faultless terror*" (p. 106). Boy Willie is not simply fighting his sister for possession of the piano, he is fighting the ghosts of those who had dealings with the instrument. It is a battle that comes from Boy Willie's past and affects his present and future. It is meant to be a powerful struggle, which only Berniece can bring an end to. She plays on the piano and begs her ancestors to help in the fight. A sound of a train is heard and the fight ends (Wilson, 1990). Boy Willie immediately leaves, without the piano. He tells Berniece: "...if you and Maretha don't keep playing on that piano...ain't

no telling...me and Sutter both liable to be back" (Wilson, 1990, p. 108). The play ends with Boy Willie not fulfilling his objective, but the preservation of the family's legacy remains intact.

The "lesson" of the piano and its ties to the past are learned, but Boy Willie is defeated in the process. His obsession with selling the piano to buy land puts him in direct opposition to his sister, which instigates in an intense struggle that lasts throughout the duration of the play. Boy Willie is possessed by the Warrior archetype and is driven by its shadow form. He will lie, cheat, steal, and take whatever he needs to see his dreams fulfilled. The cost to others—especially those of his own family—are of little concern to him. He has an inner turmoil and rage that fuels his desire to get rid of the piano and better himself. Although Boy Willie's goals are admirable, the means in which he uses to achieve his goals are not.

Lost in Yonkers

This play about a woman who has shut her heart down to her family, thus damaging all of them in the process, is a mix of intense drama and off-handed comedy. The main adult male character is Louie, son of Grandmother Kurnitz and uncle to Arty and Jay. Louie is another example of the Warrior archetype coming to the forefront of the male psyche to tackle problems and confrontations with his

mother. Although Louie has become a "bag man" for the mob and is on the run from gangsters, he presents an overall positive glimpse of the Warrior energy.

From the very first moment that Louie comes on the stage he addresses the conflicts and struggles that were given to him by his mother. Through her treatment of her children and grandchildren, Grandmother Kurntiz establishes herself as a very cold and distant person. Her isolation from others and her children has caused many heartaches and trials for her family over the years. Louie explains to Arty and Jay about how he dealt with his mother when accused of doing something wrong. He tells them:

> Ma knew what was goin' on. She could tell if there was salt missin' from a pretzel...But she wouldn't say nothin'. She'd come up from the store with the milk, siddown for breakfast, knowin' that two scoops of everything was missin', and she'd just stare at you...right into your eyeballs, pupil to pupil...never blinkin'...Her eyes looked like two district attorneys...and Eddit couldn't take the pressure. He'd always crack. Tears would start rollin' down his cheeks like a wet confession...and Whack, he'd get that big German hand right across the head...But not me. I'd stare her right back until her eyelids started to weigh ten pounds each...And she'd turn away from me, down for the count...And you know what? She loved it...because I knew how to take care of myself...Yeah, me and Ma loved to put on the gloves and go the distance. (Simon, 1991, p. 55)

Louie took the challenges from his mother as an opportunity to prove something to her and to himself. His brother Eddie remained afraid of her and his sister Gert developed a speech impediment from her fear of their mother. Louie hardened himself against the onslaught of her cruelty and punishment and overcame it.

The Warrior archetype of the male psyche is the energy that deals with confrontations and finds a way of defeating them. If accessed properly, the energy can be a powerful tool in conquering difficulties at work, coldness in the family, and personal trials that may arise in life. It is an aggressiveness that can win the battles that must be won. According to Moore and Gillette: "Proper aggressiveness, in the right circumstances—circumstances strategically advantageous to the goal at hand—is already half the battle" (*Archetypes*, p. 80). Louie developed an aggressive behavior based on what his mother did to him. He dealt with each new situation with a frontal attack.

When Arty gets sick and his grandmother forces him to eat soup that he cannot stand, Louie admits that she did the same thing to him when he was young. The issue was not about if he was sick or not, but a battle of wills between the two of them. Louie and Arty have the following exchange:

ARTY: Did you eat it when you were a kid?

LOUIE: Oh, yeah.

ARTY: I thought you weren't afraid of her.

LOUIE: I wasn't. That's how I proved it to her. I hated that soup worse than you. But I would drink three bowls of it and ask for more. She knew she couldn't win with me.

ARTY: I wish I was as tough as you.

LOUIE: Hey, you're getting' there. You took her on, kid. That took guts. That took moxie. (Simon, 1991, p. 72)

Arty finds his uncle's toughness as being an admirable trait. Louie was able to face his mother's stiff orders and commandments with a strength and determination all his own. It is this aggressiveness that helped him survive.

As the scene between the two progresses, Louie further reveals to Arty how his mother dealt with him as a child. The rules were strict, but the punishments were harsh. He explains:

I'll tell you the truth. I don't like her much myself. She knows it. Why should I? She used to lock me in a closet for breakin' a dish. A ten-cent dish, I'd get two, three hours in the closet. And if I cried, I'd get another hour...No light, no water, just enough air to breathe. That's when I learned not to cry. And after a few times in the closet, I toughened up. But I also never broke another dish...No, I didn't like her, but I respected her. (Simon, 1991, p. 73)

The battle between the two intensified—as Louie explains it—to the point where he ran away. Louie tells Arty that he ran away "Twelve times" and that the last time his mother "Told the policeman she didn't know me" (Simon, 1991, p. 74). Louie

learned to survive and take care of himself from his mother's unconventional way of raising him.

The Warrior energy gives alertness to trouble and difficulty that strikes. It provides awareness to problem situations and helps deal with the situation. According to Moore and Gillette: "As a function of his clarity of mind he is a strategist and a tactician. He can evaluate his circumstances accurately and then adapt himself to the 'situation on the ground,' as we say" (*Archetypes*, p. 80). This part of the male psyche looks at the troubled set of circumstances and finds a solution—or strategy—for that problem. Moore and Gillette continue:

> The warrior knows when he has the force to defeat his opponent by conventional means and when he must adopt an unconventional strategy. He accurately assesses his own strength and skill. If he finds that a frontal assault will not work, he deflects his opponent's assault, spots the weakness in his flank, then 'leaps' into battle. (*Archetypes*, p. 80)

It is a powerful part of masculinity if accessed correctly. When dark times rise, the Warrior energy can come to the forefront of the male psyche and "do battle" with the tribulations at hand. If not kept in check, it can grow out of control and cause damage for the man.

Louie skirts very close to this danger as he is on the run from the Mob with a bag of money. Louie tells his nephews: "There's a couple of guys who don't like me 'cause I've been seein' a lady I shouldn't a been seeing. A minor neighborhood

problem" (Simon, 1991, p. 60). The facts become clearer, however, as Arty and Jay discover that their uncle Louie is "double-crossing the mob" (Simon, 1991, p. 68). Since Louie had to develop a hardness while growing up, it has carried with him throughout his adult life. He is willing to "take on" the mob although the cost for doing this would be his life. His aggressiveness also turns against those in his family—specifically Arty and Jay.

During a confrontation over what is in Louie's black bag, Arty and Jay are angrily attacked verbally by their uncle. Louie's aggressiveness pushes him into battle with his teenage nephews. Jay confronts him:

> Maybe you don't rob banks or grocery stores or little old women. You're worse than that. You're a bully. You pick on a couple of kids. Your own nephews. You make fun of my father because he cried and was afraid of Grandma. Well, everyone is in *Yonkers* is afraid of Grandma...And let me tell you something about my father. At least he's doing something in this war. He's sick and he's tired but he's out there selling iron to make ships and tanks and cannons. And I'm proud of him. What are *you* doing? Hiding in your mother's apartment and scaring little kids and acting like Humphrey Bogart. (Simon, 1991, p. 87)

The moment is intense as their argument reaches its climax, to which Louie concedes that Jay has "moxie." Instead of increasing his aggression and

"attacking," Louie retreats and gives Jay respect for his bravery in confronting him. It is a powerful scene and gives further insight to Louie's personality.

There is a brutal honesty that exists with Louie. His past experiences have taught him to survive in any situation. Although the lessons from his mother are often vicious, he has adapted them into his life. He is able to enter the world of gangsters and lawlessness and survive. When Louie tries to give his mother money, the truth about his "survival" is addressed. They have the following exchange:

> LOUIE: It's just a hundred bucks. Happy Birthday, Ma. It's tomorrow, right?
>
> GRANDMA: (*She puts the money on the table*) Don't pay me for being born. I've been paid enough.
>
> LOUIE: (*He picks up the money*) Then take it for putting me up. You know how I hate hotels.
>
> (*He offers it to her*)
>
> GRANDMA: (*Angrily*) I don't take from you!!!...Not what you haff to give...You were always the strongest one. The survivor...*Live*—at any cost I taught you, yes. But not when someone else has to pay the price...Keep your filthy money, Louie. (*She starts to go*)
>
> LOUIE: (*Smiles*) You're terrific, Ma. One hundred percent steel. Finest grade made. Eddie's out there lookin' for scrap iron and the chump doesn't know he's got a whole battleship right here...Nah. You can't get me down, ma. I'm too tough. You taught me good. And whatever I've accomplished in this life, just remember—you're my partner. (*He blows her a ferocious kiss*). (Simon, 1991, pp. 89-90)

Louie attributes all of what he is to his mother. If he is a survivor, his mother was responsible. If he is a user of other people, his mother is also responsible for that.

The connection to the mother is emphasized tremendously in this play. There is a direct link presented between Grandma and each of her children and grandchildren. Grandma is a force that influences, bullies, and intimidates so others will do her bidding, obey her will. The power that a woman plays in a man's life is very important and influential. According to Keen:

> WOMAN, as the mother, continues to have enormous power over our adult lives because her most important lessons are taught wordlessly. She shapes us before we understand language, and therefore her influence is hidden from our adult consciousness. Her instructions remain within us like posthypnotic suggestion. (p. 19)

For Louie, he has become what he is because of what his did to him—and continues to do in his adult life. Keen states: "In the degree that Mother remains a shadow presence in the life of a man, he will see himself and all women as if reflected in Mother's eyes" (p. 19). Louie sees his mother as the single most influential force that has existed in his life.

The lessons learned from his mother have given Louie the necessary tools to survive. Although gaining experience and knowledge for this was difficult, it has given Louie the strength to face fantastic odds. According to Moore and Gillette: "The warrior, however, through his clarity of thinking realistically assesses his capacities and his limitations in any given situation" (*Archetypes*,

p. 80). Louie has control of himself—even when the mob is after him—and keeps himself calm with any difficulty that arises. He does not collapse or "fall apart" when the threat of death is outside his mother's door. Moore and Gillette state: "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" (*Archetypes*, p. 83). His attitude maintains a level of courage that is not shaken or lost in the play.

Although the threat exists for Louie possibly being killed, he remains undaunted by the circumstances. The Warrior energy has given him the necessary confidence to stay "cool" in troubled times. Moore and Gillette state:

> There is no time for hesitation. This sense of the imminence of death energizes the man accessing the Warrior energy to take decisive action. This means that he engages life. He never withdraws from it. He doesn't 'think too much,' because thinking too much can lead to doubt, and doubt to hesitation, and hesitation to inaction. Inaction can lead to losing the battle. (*Archetypes*, pp. 82-83)

The danger toward Louie is felt throughout the play, but his attitude remains calm and controlled. He eventually escapes from the danger and joins the fight in the South Pacific (Simon, 1991, p. 115).

One final attribute to mention concerning Louie's personality is his willingness to be generous and help out his family. When his sister Bella wants to start a restaurant, he gives her the money. Bella tells Grandma:

> I don't want the rest of your money...You can have this too...Louie gave it to me. I stayed in Gertrude's house the last two nights...Louie came to say goodbye and he gave me this out of his little black satchel and God knows how much more he had...I didn't ask him. Maybe he's a thief too, Momma, but he's my brother and he loved me enough to want to help me... (Simon, 1991, p. 113)

The Warrior can be a positive, generous force to those closest to him. He gives without any hope of return or payback. Louie demonstrates this with Bella and with Arty and Jay.

The Warrior energy is giving. It can offer much to friends, family, co-workers, and humankind. Moore and Gillette state:

> If we are accessing the Warrior in the right way, we will, at the same time that we are 'detached,' be warm, compassionate, appreciative, and generative. We will care for ourselves and others. We will fight good fights in order to make the world a better and more fulfilling place for everyone and everything. Our war-making will be for the creation of the new, the just, and the free. (*Archetypes*, p. 95)

During the course of "fighting the fight," the warrior gives what he can to others. The battle being fought can bring blessing to the warrior and to those closest to him. It is a part of the male psyche that is often misunderstood, but necessary to maintain order, balance, and good in masculinity.

Louie accesses the Warrior within himself because of the raising he received from him mother. Although their past together is painful, Louie is able to take the good from her teachings and apply them in his life. His aggression pushes him into a life of crime, but he maintains a sense of family, justice, and generosity throughout the play. And although he is a gangster, which seems reprehensible, he offers guidance to his nephews and financial assistance to his sister. He remains an influential part of this family and their future.

The Kentucky Cycle

This play is a series of nine short plays that deal with fictional characters within a historical setting in Kentucky from the pre-Revolutionary War period to 1975. Although this play does not follow the actions of one specific time period and set of characters, it offers much in the analysis of masculinity. The play is full of male characters that present much to be studied and analyzed. The cycle of plays is truly an examination of the fight to keep and maintain land, possessions, and family set against the backdrop of Kentucky history. It is the chronicle of the Warrior and King archetypes searching to find a place in the world.

Although the play shifts in time and characters, the last three plays of the cycle present the role of Joshua Rowen for analysis. The years that are covered in these three plays are 1920-1975. Joshua is first seen as a boy of ten; the second play he is forty-four; and the last he is sixty-five. During the course of these three short plays, the seeds of the King energy are planted, come to fruition, and then slowly fade away. He spends a life of leadership and control as a union organizer and officer, which keeps the King archetype at the forefront of his personality.

In 1920, the conditions in the Kentucky coal mines were horrible. Malnutrition, mistreatment by owners, and mine accidents that resulted in death for many miners are but a few of the problems that face these people. The ways of the mine are all these people know. Joshua—at age ten—knows nothing else but to go to work in the mines when he is old enough. He and a union organizer, Abe, have the following exchange:

> ABE: Your mama ain't too wild 'bout me either. What d'you think?
>
> JOSHUA: Make up my own mind, I guess. You gonna work with my daddy in the mines?
>
> ABE: You bet.
>
> JOSHUA: Me too. When I'm old enough.
>
> ABE: How old are ya?
>
> JOSHUA: Twelve. Next April. (Schenkkan, 1993, p. 232)

It is an obvious lie, but the mining life is the only one he knows. Through the influence of Abe and his mother, the seeds of the King energy take root and grow within young Joshua.

The King is the great provider of the four archetypes. In its fullness, it nourishes and cherishes those within the "realm." This means family, friends, and neighbors. As the conflict between the mining company and the miners increase, Abe takes the opportunity to plant these ideas into Joshua. He says:

> You look around you, Joshua—look at all these people together like on big family. You feel the power in that? (*Beat.*) Well, family just ain't your own kin, now, Joshua. It's everybody there is—everybody there ever was, everybody there ever will be. That's Union. (Schenkkan, 1993, p. 251)

One of the core elements of the King archetype is that of blessing others. Moore and Gillette state: "In conjunction with his ordering function, the second vital good that the King energy manifests is fertility and blessing" (*Archetypes*, p. 58). Joshua's lessons are being learned at a very early age.

The conflict boils over to the point where violence explodes. In an attempt to gain a footing for the union, Abe makes a deal to buy guns. Fearing the outcome for his family, Joshua's father—Tommy—betrays Abe to the owners of the mine (Schenkkan, 1993). Although the ties are strong to his father, Joshua tells the other miners and their families what Tommy did. He tells them: "We buried Abe together. He made me promise not to say nothin'" (Schenkkan, 1993, p. 259). His

father is taken away and killed. Joshua's loyalty took root with a cause higher than his family. He saw the Union as the source of his strength, escape, and future. He says to the audience: "I'm what you call a 'born again'—once in Christ by a coal-company preacher in the muddy waters of the Shillin', and once in the Union in a river of blood" (Schenkkan, 1993, p. 264).

When the second play opens up, Joshua is forty-four years old and the president of the United Mine Workers, District 16. The philosophy that took hold so young in his life has now grown into a career and a passion in his life. The play opens with hard times falling on the miners. Joshua speaks to them:

> I appreciate the chance to come down here and visit with y'all. This local and the people in it have always had a special place in my heart. Now, I'm not gonna stand up here and tell you somthin' that ain't so just to make ya feel good. Too many of you men have had to make that long walk home with a pink slip in your hands and face the wife and kids. There ain't no question what with the coal slump and the layoffs that these are hard times in Howsen County, but I want you to remember somethin': if we stick together and tough it out, we'll get through this. (Schenkkan, 1993, pp. 269-270)

Joshua represents for the miners hope and the only link with the mine owners that will keep them their jobs. The responsibility of these men's lives rests on his

shoulders. He takes the job seriously, but begins to follow a dark path to "repair" the problems that exist.

The burden of leadership and blessing rests on the shoulders of the King. He is the one that others turn to for comfort, aid, and guidance in a time of storm. If he fails, all fail. Moore and Gillette state: "When a king became sick or weak or impotent, the kingdom languished. The rains did not come. The crops did not grow. The cattle did not reproduce. The merchants lost their trade. Drought would assault the land, and the people would perish" (*Archetypes*, p. 60). As the mine loses business, Joshua must face the reality that many of the miners must be laid off and concessions made. When he has the opportunity to stand up and fight, he commits and then acquiesces to the inevitable.

He has moments of positive power when the need arises for it. Joshua continues to fluctuate between the shadow and the goodness of the King energy. When safety becomes an issue with the mine owner's representative, Joshua strikes out. They have the following exchange:

> JAMES: And I'm in the middle of the contract negotiations with the TVA, and if they think I can't deliver, they'll go somewhere else and we'll all be outta work!
>
> JOSHUA: I've given you way too much slack as is—safety is not on the table.
>
> JAMES: "Nothin' is nonnegotiable."
>
> JOSHUA: Forget it!
>
> JAMES: I just need another six weeks, Joshua.

> JOSHUA: I am not gonna endanger my men! (Schenkkan, 1993, pp. 281-282)

In his heart, Joshua is committed to seeing to the dearest needs of his men—the miners working long hours in the mine.

The King is deeply aware and concerned with the needs of those entrusted under his leadership. Moore and Gillette state:

> This is the energy that seeks peace and stability, orderly growth and nurturing for all people—and not only for all people, but for the environment, the natural world. The King cares for the whole realm and is the steward of nature as well as of human society. (*Archetypes*, pp. 62-63)

Although Joshua possesses some of this attitude and action, he veers from the path as the mining company is allowed to totally devastate and strip the land bare of its trees, beauty, and resources leaving it lifeless and grotesque. Joshua's battle can only go so far. Safety for his men is a definite position that he seems very committed to, but he realizes that the mining company is a part of the society of the town and the county.

Joshua demonstrates an understanding for what is needed for his men and his community and acts upon it. During the negotiations, he tells James: "That land of yours between County Roads 27 and 35 just outside of Morgan? Blue Star's gonna *donate* a hundred-and-fifty acre parcel for that hospital" (Schenkkan, 1993, p. 283). He sees the need and makes it happen through the owners of the

mine. His loyalty seems to be firmly rooted with the men in his union. Moore and Gillette discuss this kind of loyalty:

> Many people in corporate America today are not at all interested in the companies they work for. Many are just 'treading water,' looking for a way out and up. Here we find the executives who are more interested in furthering their own careers than in being good stewards of the 'realms' placed under their authority. There is no devotion or real loyalty to the company, only to themselves. (*Archetypes*, p. 67)

At this point in the play, Joshua shows the opposite of this. His main concern and goal is to make sure the men in the mines are taken care of and not abused for their hard labor. The hospital will better the lives of those in the community and Joshua takes the opportunity to make it happen.

It is the continual drive--at any cost--to maintain peace between the Union and the mining owners that unravels Joshua. When Joshua's son, Scotty, returns from the Korean War, Scotty is put to work in the Union. When Scotty confronts his father about pensions being cancelled, Joshua dodges the issue (Schenkkan, 1993). Joshua's main goal is to see the new contract signed and put into place. He tells Scotty: "I gotta see how this contract turns out" (Schenkkan, 1993, p. 286). The conflict between the two increases as Joshua tries to deflect Scotty's concern about the pension fund. They have the following exchange:

SCOTTY: Dad, I gotta whole list here—it goes district-wide.

JOSHUA: Look, Scotty, don't worry about it.

SCOTTY: What do you mean, "don't worry about it?" This is my job!

JOSHUA: Hey. Relax. Your job is to collect grievances and report 'em to the district president. That's it. You've done it.

SCOTTY: What am I, some kinda "sugarwater medicine" like those coal camp doctors used to hand out?

JOSHUA: Look, Scotty, I know how frustrating the job is, all right? I been a field rep. You go in there and you look these guys in the eye and you wanna fix everythin'—but you can't, and it'll make you crazy if you try. (Schenkkan, 1993, p. 287)

Instead of keeping himself open to the needs of the miners, Joshua has slowly shut himself off from them. His concern is for business to continue—no matter the cost. When he backs off from his firm stance on safety, Scotty is no longer on his side.

Joshua's focus has turned away from the men who seek his leadership and guidance when dealing with the mining company. His energies have turned back onto himself. He wants the contract signed by the owners so things will go back to being "normal" for him. Moore and Gillette state:

> The Tyrant King manifests in all of us at some time or another when we feel pushed to the limit, when we are exhausted, when we are getting inflated. But we can see it operating most of the time in certain personality configurations, most notably in the so-called narcissistic personality disorder. These people really feel that they are the center of the universe (although they aren't centered themselves) and that others exist to serve them. (*Archetypes*, p. 67)

This attitude begins creeping through Joshua's words and actions. His quest to maintain the Union has gone beyond looking out for the men, but has turned into something much more personal.

When Scotty threatens to pull the men out of the mine, Joshua begins to lose control over himself and the situation. He says: "Everything good in my life has been made possible by *this Union*. They got their reasons for what they do, and I don't always agree with 'em, but you try diggin' coal without a Union!" (Schenkkan, 1993, p. 294) The conflict is now about what the Union has done for him. Instead of seeking the needs of the "realm," Joshua has focused things onto himself.

The situation intensifies as Scotty goes to the mine to get the men out and begin a walk out. Within minutes of his departure, an explosion rocks the mining area causing general chaos and mayhem (Schenkkan, 1993). Joshua has one last moment of standing up for the just and right thing. He confronts James:

> JOSHUA: What do you mean, "we"? You're gonna tell 'em the truth—you had a dust problem and you didn't take care of it.
>
> JAMES: Don't you forget, Joshua, you are in this every bit as deep as I am!
>
> JOSHUA: It was your operation!
>
> JAMES: And they were your men! You coulda pulled 'em out anytime!
>
> JOSHUA: You are *not* gonna lay this on the Union!
>
> JAMES: I am not gonna be the fall guy here, Joshua. If I go, I am gonna take the Union with me—" (Schenkkan, 1993, p. 304)

Joshua has the opportunity to make a stand and make the truth public, thus defending his "realm" and seeing to the needs of his men. Instead of doing this, he chooses to cover up the fact that there was danger in the mine—even when he discovers that Scotty was in the mine when the blast occurred. He ends the scene by stating: "What this...tragedy to me is that one thing we all know but nobody likes to admit...and that is...that mining is a dangerous business and ...we just have to live with this" (Schenkkan, 1993, p. 309). In effect, Joshua has turned his back on his men and the "realm."

The King that sets himself apart and above his "subjects" sets himself up for destruction. His pretension and pride make him feel that he is beyond suffering, beyond pain. Moore and Gillette state: "Such a possessed man deludes himself into believing he is invulnerable, with an exaggerated store of power, competence, and knowledge. Carried away by these delusions, he sets himself up for a fall. The greater the hubris, the farther the fall" (*The King*, p. 161). The final sacrifice for Joshua is his own son. His unwillingness to fully commit to the righteous choice cost him greater than he could ever imagine.

The last play in the cycle is set in 1975 on the original Rowen homestead that was founded two hundred years earlier. It has been decimated by strip-mining and all that is left are rock, slate, and an occasional pine tree (Schenkkan, 1993). The entire area has been wasted by the mining operations over the past fifty years. Joshua—along with James and Franklin—have come to see the land one final time

before it is sold. The community, area, and county have suffered from the ambitions of men like these. Joshua stands regretting the choices of the past and hopes for a better future.

The King energy that is consumed with aggression will undoubtedly destroy everything in its path. The man possessed by this will hurt and damage everything that he touches. Moore and Gillette state:

> This destructive dynamic of the Tyrant-possessed Ego is not hard to see in our work lives. The boss who habitually bullies, upbraids, or sexually harasses his subordinates is destroying at the same time, in all likelihood, his own health and maybe his career. He undermines his employees' sense of self-worth. If his sphere of influence is wide enough, the office, department, corporation, and even the community at large will also suffer irreparable damage. (*The King*, p. 164; 166)

The man in the shadow of the King energy can cause damage on a large scale. His pride and arrogance can cause grievances for others, but more destructively, can cause a community of people to suffer, experience loss, and even die.

Joshua knows his guilt and is doing what he can to bear it. He sees the result of years of wasting the land. James tells him: "You're just as guilty for what happened as I am, and you are just gonna have to live with it" (Schenkkan, 1993, p. 331). This accusation is true and Joshua knows it. He answers: "I'm tryin', James" (Schenkkan, 1993, p. 331). The guilt he bears has dealt him a crushing

blow, which has torn his life apart. His own health is suffering, he has no one, and the land has been ravaged. As the play comes to its close, there is one glimpse of possible redemption for Joshua and his decisions. A wolf—which has not been seen in this part of the country in fifty years—appears on the rocks of the Cumberland near him. Joshua takes aim with his rifle, but decides to let the wolf—and the newness of life it represents—go to run free and bring something alive to the region (Schenkkan, 1993).

There is a particular complexity within Joshua that prohibits him from simply being classified as a "bad" King. His decisions are driven to help the men he leads, but then he changes his mind. He is "riding the fence" between the good and darker halves of the King energy. In his drive to keep the Union together at any cost, he loses his son, self-respect, and the beauty of the land. The wages of his decisions are very high. Although he pushes himself to stay committed to the miners he represents, he compromises too much and too many times, which brings nothing but loss. His sins are indeed great, but Schenkkan offers him a slim chance at redeeming himself and bringing life back to the land.

Angels in America

The character of Joseph (Joe) Pitt personifies the Impotent Lover in this "gay fantasia" by Tony Kushner. The storyline intertwines the lives of several characters during the winter of 1985-1986. The play addresses the outbreak of

AIDS, gay relationships, and politics during the Reagan presidency. Joe Pitt is one of the main characters who is struggling to find his identity in a turbulent world. The Lover archetype fully embodies Joe as he searches to find and define himself in the chaos.

Joe's marriage to his wife Harper is in terrible condition. Both are emotionally dead, with Harper being addicted to pills. Scene Five of the play opens with Joe telling Harper that he has been offered a position in Washington, D.C. as chief clerk for Justice Wilson in the Second Circuit Court of Appeals. After he tells her, she responds simply: "Say no" (Kushner, 1992, p. 23). The tension between them increases and the blame begins. They have the following exchange:

> HARPER: And if I do have emotional problems it's from living with you. Or...
>
> JOE: I'm sorry buddy, I didn't mean to...
>
> HARPER: Or if you do think I do then you should never have married me. You have all these secrets and lies.
>
> JOE: I want to be married to you, Harper.
>
> HARPER: You shouldn't. You never should. (Kushner, 1992, p. 27)

The seeds of bitterness have been planted a long time ago for these two people. They are forcing their relationship to function, which is only causing grief and pain.

The Lover energy has been boiling beneath the surface of Joe's psyche for quite some time. His urgency to leave for a better job is driven by a number of

things, but most prominent is some kind of personal fulfillment that he is not getting in his life. Moore and Gillette state:

> Often men will live the first half of their lives in conformity with the reality principle, only to discover somewhere in their thirties, forties, or fifties that the repressed Lover has returned with a vengeance. They may begin acting out sexually, having affairs with their secretaries or coworkers. They may be seized by chaotic, raging, or giddy emotions, and begin to behave in ways that seem utterly foreign to them and to the people who know them. They may quit their jobs of many years and set sail for "warmer climes." (*The Lover*, p. 140)

This describes the chaotic emotions that are bubbling in Joe's life. He is depressed by his position in life, his marriage, and his lethargy. The Lover energy is repressed, but is about to explode.

Joe's life is also deeply routed in the Mormon religion. He is attempting to maintain a spirituality that seems to be lifeless. His sex life with Harper is suffering as well. They address this issue:

HARPER: I heard on the radio how to give a blowjob.

JOE: What?

HARPER: You want to try?

JOE: You really shouldn't listen to stuff like that.

HARPER: Mormons can give blowjobs.

JOE: *Harper.*

HARPER: (*Imitating his tone*) *Joe*. It was a Jewish lady with a German accent. This is a good time. For me to make a baby. (Kushner, 1992, p. 27)

The emotional confusion between the two only deepens. Although his wife continually asks for them to have a baby, they both know that it is a horrible idea. It is more than Harper's mental instability that is in question. Joe's inner struggle for his own identity is causing turmoil as well.

The Lover energy can splinter in different directions. It can come to life through the darker side of the "additive" self, or in the form of the Impotent Lover. According to Moore and Gillette: "The man 'possessed' by the Impotent Lover nearly always marries a critical, domineering woman who persecutes him just as his mother did" (*The Lover*, p. 168). As the play progresses, this truth comes to light in Joe's life. His anxiety about himself is linked to his father, mother, and to his wife. Each one of them play an important role in the choices he has made, and will make. Moore and Gillette continue:

> Very soon his sex life will suffer. His Libido will diminish. His mate will notice, of course, and launch a new assault against whatever masculine structures he has left. She will accuse him of not desiring her, of not being capable of intimate relationship, of being interested in other women, or of other "crimes" against her. She will not realize that she has helped constellate his impotence by her "bad mother" behavior toward him. As

this new invasion begins, the impotent man descends into the misery of castration anxiety. (*The Lover*, p. 168)

Joe is sinking deep into a depression that will take something very dramatic to occur to break him out of it.

The first hint that is presented in the play is when he meets Louis. Louis is a gay man who is experiencing his own emotional turmoil as his lover, Prior, is dying of AIDS. They meet in a men's room and have the following exchange:

JOE: I voted for Reagan.

LOUIS: You did?

JOE: Twice.

LOUIS: Twice? Well, oh boy. A Gay Republican.

JOE: Excuse me?

LOUIS: Nothing.

JOE: I'm not...Forget it.

LOUIS: Republican? Not Republican? Or...

JOE: What?

LOUIS: What?

JOE: Not gay. I'm not gay.

LOUIS: Oh. Sorry. (Kushner, 1992, p. 29)

But as the play progresses, it seems that Joe does have confusion about his sexuality. It is this confusion that deepens his depression and pushes him away

from Harper. As it consumes him, Harper becomes sensitive to what is eating away at her husband.

His need to "do right" and his inner struggles are fighting against each other. He knows no other way to deal with it but retreat from the demons that are facing him. Moore and Gillette state:

> He will build superficial structures to defend himself against the realization that he has no stable inner threat of psychic invasion. But his false defenses will prove to be about as effective as the Polish cavalry proved to be against Hitler's Panzers. (*The Lover*, p. 169)

This is true of Joe. His outer defenses are crumbling to his inner desires. Louis sensed it when he first met Joe. Harper's suspicions are getting stronger as Joe's emotional deadness increases. Moore and Gillette continue:

> The man possessed by the Impotent Lover, rather than becoming agitated into potency by a woman's needling, will move from emotional and phallic paralysis into a dull affectless gloom. Elements of compulsive behavior may continue to manifest, but he will retreat further and further into the self-delusional "safety" depression affords to him. (*The Lover*, p. 170)

Instead of facing this dilemma, Joe is seeking to escape from it. He seeks a safe place for retreat, but only meets more confusion and emotional chaos.

The conflict intensifies when Harper finally confronts the issue and brings it out into the open for both of them. They have the following exchange:

JOE (*Cold*): I know who you are.

HARPER: Yes. I'm the enemy. That's easy. That doesn't change. You think you're the only one who hates sex; I do; I hate it with you; I do. I dream that you batter away at me till all my joints come apart, like wax, and I fall into pieces. It's like a punishment. It was wrong of me to marry you. I knew you...(*She stops herself*) It's a sin, and it's killing us both.

JOE: I can always tell when you've taken pills because it makes you red-faced and sweaty and frankly that's very often why I don't want to...

HARPER: Because...

JOE: Well, you aren't pretty. Not like this.

HARPER: I have something to ask you.

JOE: Then ASK! ASK! What in hell are you...

HARPER: Are you a homo? (Kushner, 1992, p. 37)

With the problem verbalized, the chasm between the two only widens. Joe cannot commit to one decision or the other, which only increases the strain and paralyzes them both emotionally. But with it "out in the open," the dialogue exists between them; the secret is no longer hidden from view.

When Joe makes the decision to confront the desires that are within him and causing him anguish, he voices the root of many of his problems. He confesses the problem with his father with Roy Cohn. They have the following exchange:

JOE: I had a hard time with my father.

ROY: Well sometimes that's the way. Then you have to find other fathers, substitutes, I don't know. The father-son relationship is central to life. Women are for birth, beginning, but the father is continuance. The son offers the father his life as a vessel for carrying forth his father's dream. Your father's living?

JOE: Um, dead.

ROY: He was...what? A difficult man?

JOE: He was in the military. He could be very unfair. And cold.

ROY: But he loved you.

JOE: I don't know.

ROY: No, no, Joe, he did, I know this. Sometimes a father's love has to be very, very hard, unfair even, cold to make his son grow strong in a world like this. This isn't a good world. (Kushner, 1992, p. 56)

The issue of Joe's father begins to define the roots of the anxiety and confusion that he is experiencing. Roy justifies the coldness Joe's father gave him, which only increases the trouble Joe has with his father.

With all literature dealing in masculinity, the impact of father is continually stressed. The father-son relationship is complex and important, but can create a void of emotion if the relationship was negative. Moore and Gillette state:

> The father plays the crucial role at this juncture. Unfortunately, most fathers, at least in modern Western societies, are absent emotionally, or physically, or both, most of the time. They are unavailable to their sons in this critical phase in a boy's psychological development. What the father needs to do at this point is to take his son to him, emotionally and physically, to hold him, to show him that he loves him. The boy needs to be reassured that he can depend on his father for relationship. Fathers need too nurture their sons in order to show them that while they do have to separate

from their mothers in order to achieve masculine identity, they do not have to forfeit warm and intimate relationship in the process. (*The Lover*, p. 162)

By Joe's own admission, a problem is revealed with his own sense of who he is and his understanding of his masculine self. The influence of the father is a shadow casting over Joe, causing him great grief as he attempts to define who he is.

The father issue plays an important part in Joe's life. The struggle to determine if his father loved him or not is with him throughout the play. To find the answer he wants, he gets intoxicated and calls his mother. They have the following exchange:

JOE: Mom, did Dad love me?

HANNAH: What?

JOE: Did he?

HANNAH: You ought to go home and call from there.

JOE: Answer.

HANNAH: Oh now really. This is maudlin. I don't like this conversation.

JOE: Yeah, well, it gets worse from here on. (Kushner, 1992, p. 75)

The answer Joe is seeking is never given to him. His mother avoids the question—and the issue—and seeks to escape. Their dialogue continues:

> JOE: Mom. Momma. I'm a homosexual, Momma. Boy, did that come out awkward. (*Pause*) Hello? Hello? I'm a homosexual. (*Pause*) Please, Momma. Say something.
>
> HANNAH: You're old enough to understand that your father didn't love you without being ridiculous about it.

JOE: What?

HANNAH: You're ridiculous. You're being ridiculous.

JOE: I'm...What?

HANNAH: You really ought to go home now to your wife. I need to go to bed. This phone call...We will just forget this phone call.

JOE: Mom.

HANNAH: No more talk. (Kushner, 1992, pp. 75-76)

He receives denial and a "brush off" from his mother as he attempts to seek new direction for his life. He knows that his decisions are going to hurt others that love him.

To satisfy the questions that are lurking inside of him, Joe leaves Harper. This sets off a chain reaction as Harper disappears and his mother comes to New York to look for her. Joe confides in Roy: "My wife is missing, Roy. My mother's coming from Salt Lake to...to help look, I guess. I'm supposed to be at the airport now, picking her up but...I just spent two days in a hospital, Roy, with a bleeding ulcer, I was spitting up blood" (Kushner, 1992, p. 106). His anxiety affected him physically as well as emotionally. The possession of the dark Lover energy is tearing Joe—and those that he loves—apart. Although he is beginning to make some decisions about himself, it is causing damage to those closest to him.

The depression he experiences is a consuming one. The isolation he feels is wounding him—emotionally and physically. He is de-sensitized from himself. Moore and Gillette state:

> When in adulthood this man reenters the wasteland of depression, cut off from his Libido, he will not be able to enjoy his body. He withdraws from the sensual world and its delights. At the same time, he withdraws from the spiritual realm. He despairs of ever recovering his primordial unity, his "polymorphous perversity," or his childhood world of intense feeling. He wanders far from the Garden of Delight and becomes lost in a pathless desert. He enters the land of the living dead. (*The Lover*, p. 170)

Joe is still not satisfied or pleased with his decision. He experiences guilt about Harper's disappearance and his mother's cold reaction to his confession. Although he is searching for a path of escape, he is still caught in the grip of his own depression. Moore and Gillette state: "*The man who is emotionally paralyzed, and who manifests phallic and libidinous impotence as a consequence, is a man who is deeply afraid*" (*The Lover*, p. 167). This is a good description of Joe.

Although Joe is still trapped by guilt and fear, he makes a decision to approach Louis. This is Joe's final scene in the play. Louis and Joe have the following exchange:

> (*Joe reaches tentatively to touch Louis's face.*)
>
> LOUIS (*Pulling back*): What are you doing? Don't do that.
>
> JOE (*Withdrawing his hand*): Sorry. I'm sorry.
>
> LOUIS: I'm...just not...I think, if you touch me, your hand might fall off or something. Worse things have happened to people who have touched me.

JOE: Please. Oh, boy...Can I...I...want...to touch you. Can I please just touch you...um, here?

(*He puts his hand on one side of Louis's face. He holds it there*)

I'm going to hell for doing this.

LOUIS: Big deal. You think it could be any worse than New York City? (Kushner, 1992, p. 116)

The guilt persists for Joe, but he has made his decision. Louis and Joe depart together for Louis's home (Kushner, 1992, p. 117). Whatever the outcome, Joe has committed himself to following down this path that has haunted him for so long. The cost to him personally is great, but he feels the need to make discoveries that he believes have been denied to him his entire life.

The Lover energy caught in the grip of the darker side can be devastating. This energy is the part of the male psyche that experiences joy and channels it through himself to other people. If it is repressed in any way, damage will be caused. This archetype expressing itself as the "Impotent Lover" is an emotionally stagnate position. Joe cannot break free from his inner struggle without causing pain to his wife and to his mother. Others must suffer through the anguish caused by the shadow form of the Lover. This can be the only result of one possessed by the darker side of the Lover archetype. It creates an instability that is emotionally crippling and destructive to those are closest to the man caught in the grip of the shadow form of the Lover energy.

The Young Man from Atlanta

The character of Will Kidder is another examples of the Warrior energy coming to the forefront of the male psyche and being fully expressed. Even from the opening description of him, we get an image of the aged warrior. Foote describes him as "*sixty-four, a hearty, burly man with lots of vitality who has worked for this same firm since his early twenties...*" (Foote, 1996, p. 1). The impression is that this is a rugged Texan who does not quit when troubles arise and he finds a way of overcoming anything that gets in his way.

In the opening scene, Will characterizes himself as someone who has worked very hard for what he has in life. He states: "Because I want the best. The biggest and the best. I always have. Since I was a boy. We were dirt poor after my father died, and I said to myself then, I'm not going to live like this the rest of my life" (Foote, 1996, p. 3). We learn that he and his wife, Lily Dale, have just built a two hundred thousand dollar house in the Houston area; which is an amazing revelation considering this play is set in 1950. Will is indeed an achiever and works hard for what he has.

One of the events that decide the course of the play is the fact that Will and Lily Dale's son, Bill, died in a drowning incident. The mystery of his son's death coupled with a young man who claims to have known Bill cause continued conflict during the play. Will says of his son's death: "Everyone has their theories, and I appreciate their theories, but I'm a realist. I don't need theories. I know what

happened. He committed suicide. Why, I don't know" (Foote, 1996, p. 6). This event increases the inner turmoil and conflict brewing within Will.

As details of the past are revealed, the incident that incites much of the action of the play occurs. The owner of the company, Ted, confronts Will about the company's failings—the loss of Carnation as an account—and fires him. They have the following exchange:

> WILL: I wish you would have told me this right away. You know I've handled the Carnation account from its beginning with the company. They respect me over there. We've done business together now for over thirty years. And if I do say so myself—
>
> TED: May I be frank, Will?
>
> WILL: Yes sir.
>
> TED: You're the reason they're giving for leaving us.
>
> WILL: Me?
>
> TED: Yes. You. They feel you're not with it any longer, as they say.
>
> WILL: Who says? Not Cochran Judd—why, he and I—
>
> TED: No, not Cochran Judd. He's been fired.
>
> WILL: My God. When?
>
> TED: As of yesterday. There have been a lot of replacements there, I believe. It's a new age, Will. My father wouldn't recognize business as it's done today. Very competitive. (Foote, 1996, pp. 14-15)

The failings of an older generations are being absorbed and dealt with by younger men who see Will and others like him as a thing of the past. This single event propels Will's attitude and action for the rest of the play.

Will immediately begins to make plans for his future. He tells Ted: "I always thought about going out on my own, but I would never do it, out of loyalty to your father, but now I may be starting my own company" (Foote, 1996, p. 18). He also cancels the order of a new car, which was to be for Lily Dale. His mind sets to work on financial matters for himself and his future. He reveals to his co-worker Tom: "My savings went into the house. But I have friends in every bank in Houston. I know they'll help me get started. They'll stand by me until I'm on my feet once again. I'm going slow, you know, all I need is a hundred thousand, two hundred thousand..." (Foote, 1996, p. 20). Will is already making decisions about how to recuperate from the loss of his job.

The Warrior energy is rooted into overcoming problems or difficulties that arise in life. The Warrior archetype is one of the more powerful parts of the male's psyche. As Moore and Gillette state: "We can't just take a vote and vote the Warrior out. Like all archetypes, it lives on in spite of our conscious attitudes toward it" (*Archetypes*, p. 75). The Warrior archetypes provides the aggression it requires to achieve and conquer. Moore and Gillette continue:

> The Warrior energy, then, no matter what else it may be, is indeed universally present in us men and in the civilizations we create, defend, and extend. It is a vital ingredient in our world-building and plays an important role in extending the benefits of the highest human virtues and cultural achievements to all of humanity. (*Archetypes*, p. 79)

It is deeply ingrained into the male psyche to pursue and achieve—sometimes at a heavy cost to themselves and to others. It is a primary part of the male psyche. According to Moore and Gillette: "We also believe that this primarily masculine energy form (there are feminine Warrior myths and traditions too) persists because the Warrior is a basic building block of masculine psychology, almost certainly rooted in our genes" (*Archetypes*, p. 77).

Will's own sense of achievement is marked by the things he possesses. His car, his house, and his money are the measurements used to gauge his own self-worth. He has maintained a life of being a worker—of working hard for his possessions. Lily Dale says of Will: "Anything I ever wanted, Will got it for me" (Foote, 1996, p. 25). He is the provider for his family. It is a powerful part of his identity and one that begins to weigh heavily upon him. Will's pride is centered upon the providing of possessions for his wife and for his son when he was alive. With the loss of his job, it is a pressure that begins to cause damage to his psyche and to his body.

Warrior aggression is a part of the masculine psyche that faces problems and brings peace from the confrontation. Moore and Gillette state:

> Aggressiveness 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. The samurai advice was always to "leap" into battle with the full potential of *ki*, or "vital energy," at

your disposal. The Japanese warrior tradition claimed that there is only one position in which to face the battle of life: frontally. And it also proclaimed that there was only one direction: forward. (*Archetypes*, p. 79)

This is the stance Will is taking with the problem of losing his job. He immediately goes into action to find a way of getting into business for himself and finding the financial backing to do so.

Along with the possibility of getting a bank's support, Will is also asking his wife for financial help. He says to Lily Dale: "I hate to ask this, Lily Dale, but I may need some cash. How much do you have left of those Christmas checks I've given you?" (Foote, 1996, p. 36). Will plans out every financial detail that will help him establish his new business, believing that there will not be any difficulties. He explains: "But right now I've got my back against the wall. I need conservatively to start my own business three hundred thousand dollars, but I feel sure now the banks won't help out unless I have some money of my own" (Foote, 1996, p. 42). When his plans fall apart, Will's strength ebbs with it.

It is revealed to Will that the Christmas money that he gave to his wife is almost all gone. The following exchange takes place:

PETE: You're sure you want me to tell him, Lily Dale?

LILY DALE: Yes. He has to know.

PETE: Well, Lily Dale has given part of the money you gave her—

WILL: Part? How much?

PETE: I don't know how much. How much, Lily Dale?

LILY DALE: Thirty-five thousand dollars. I believe.

WILL: You believe?

LILY DALE: Yes, I believe.

WILL: Who did you give it to?
(*A pause.*)
Was it a loan? (Foote, 1996, p. 44)

When Will discovers that Lily Dale gave the money to Bill's friend from Atlanta, he loses his temper and is physically affected by the news. Pete states: "Call his doctor, Lily Dale. He thinks it's his heart" (Foote, 1996, p. 48).

Being caught in the firm grip of the Warrior energy can cause trauma to the male. In its goodness and positive expression, the Warrior energy can do great things. When a man cannot let go of this aggressive archetype in its dominance over the other archetypes, it can cause damage to him. Moore and Gillette state:

> This is the compulsive personality disorder. Compulsive personalities are workaholics, constantly with their noses to the grindstone. They have a tremendous capacity to endure pain, and they often manage to get an enormous amount of work done. But what is driving their nonstop engines is deep anxiety, the Hero's desperation. They have a very slim grasp on a sense of their own worth-whileness. They don't know what it is they really want, what they are missing and would like to have. They spend their lives

'attacking' everything and everyone—their jobs, the life-tasks before them, themselves, and others. (*Archetypes*, p. 92)

The force of needing to succeed and maintain that success can cause a man to burn himself out. The energy it requires to continue the pursuit of achievement and success will eventually cause problems.

The positive side of the energy is capable of letting go in the pursuit when the alternative is destruction to himself and those he loves. According to Moore and Gillette: "Submission to the power of the mature masculine energies always brings forth a new masculine personality that is marked by calm, compassion, clarity of vision, and generativity" (*Archetypes*, p. 6). Will certainly possesses an amount of the mature masculine within himself. He has demonstrated it for his wife and his son throughout their lives. But with the loss of his position and the possibility of not being able to start his own business, Will's uncertainty and anger begins to show.

The uncertainty of a future business hangs over him. He admits: "I've been doing business with almost every bank in Houston in one way or another for forty years—when I went to see them yesterday about starting my own business they looked at me like they never heard of me" (Foote, 1996, p. 59). His strength of character resided in being known in the community and using that power for his own gain, and thus the company's gain. His pride will not let him return even when he is offers a position. He and Tom have the following exchange:

WILL: Anyway, I can't work for a while.

TOM: When you get stronger I wish you'd come down to the company. I was talking to Ted last night. He thinks he may be able to find something for you to do—less responsibility, I suppose.

WILL: No, Tom. I'll never go back there. I was very hurt by that, you know.

TOM: I know you were, and I don't blame you. (Foote, 1996, p. 59-60)

Here is an opportunity to once again be the provider for his family, but he refuses. His health has suffered, but he still will not allow himself to return to the company that let him go. The Warrior energy—if not correctly accessed—will prohibit a man from humbling himself and accepting the assistance of others.

It is a pride that Will is aware of within himself, but will not let go of to ensure a solid future for himself and Lily Dale. He confesses to Pete:

Somebody told me about the produce company just starting out and needing someone that was a go-getter and aggressive and I figured that was me. I went up to where the business was then and I met Ted Cleveland Sr. and we hit it off right away and I went to work the next week and the company prospered. And then he died and his son took over.

(*A pause.*)

You want to know something? His son is no business man. He's on the golf course more than in his office. You know what I prophesy? I have him six months, a year, now I'm not there, and he will lose everything, and that's what sickens me. Forty years of hard work and he will lose

everything. Let him get all the twenty-year-olds and thirty-year-olds he wants. They can't prop him up. They can't.

(*A pause.*)

But I was foolish too, you know. I should have seen this coming. I should have saved money. I don't need luxuries or fine cars and fine houses. I'm a simple man at heart. I'm a country boy at heart, and all I want to do is work, and now they tell me I can't work. They've taken my work away from me. (Foote, 1996, p. 66)

Will's entire life has been work. His identity and masculinity are tied to it. He finds his strength from it, which deepens his collapse as it is taken from him. He realizes the problem, but his pride will not allow him to let it go. He even tears up a severance paycheck from the company because of his pride (Foote, 1996, p. 70). He persists in maintaining the fight, even though it is causing him physical and emotional strain.

The shift in his thinking occurs when all other doors are closed to him. The news from the banks he has talked to has turned out to be negative; he will not get a loan to begin his new business. He also gets an official offer to return to the company and start work again—a job with less responsibility. Will states:

He said he'd heard I'd been sick and he was sorry and I thanked him and he said, did you get my get-well card, and I said I had and he said, we might be

able to find something for you with less responsibility down at the company, did Tom tell you that, and I said he had and I said—

(*A pause.*)

I can't believe what I said.

(*A pause.*)

I said, I appreciate your thinking of me and maybe when I'm stronger I'll be around and talk to you about it. (Foote, 1996, p. 90)

His acceptance of the job offer reflects the disheartening and problematic position Will is in. In anger, he says about the job offer: "It's one I'll never take. I'll go on relief first" (Foote, 1996, p. 92). Instead of finding the humility within himself to accept the job, he would rather fight.

As the play comes to its close, Will's shift from passive to aggressive behavior begins to recede and level out. The Warrior energy fluctuates from one pole to the other. According to Moore and Gillette: "The fully expressed Warrior incorporates both the Sadist and the Masochist, but in a fully integrated condition that is cohesive and much more than the sum of its parts" (*The Warrior*, p. 122). Will has moved from one state of the Warrior energy to the other. He has progressed forward with elements of positive Warrior energy, but has been driven—through pride—to make decisions that affected him in a negative way.

He sees the offer as his only way out of the difficulty. At the expense of some of his vanity he acquiesces and decides to return to the company. Will says:

"Look, I hope you didn't tell Ted about our conversation, because I've been thinking it over and maybe when I'm stronger I will come in and talk to him" (Foote, 1996, p. 96). It is a last resort for Will to repair the damage in his life. Moore and Gillette state:

> If he receives a token pay raise after five years unrewarded loyalty to his company, the nice guy demonstrates gratitude! What he is really doing, beneath his repression barrier, is seething with rage. He has to be obsequious to compensate for his hidden rage. The degree to which he bows and scrapes is an accurate indicator of the intensity of his rage. (*The Warrior*, p. 124)

Although Will accepts the offer, his anger is not dissipated. He tells Lily Dale: "He said they would like to find something for me to do at the company again, and I wanted to say, Go stuff it, but I didn't. I thanked him, and I have to tell you I may have to swallow my pride and go back there and see what they'll dole out to me" (Foote, 1996, p. 107). The fight seems to have gone out of him and his attitude levels out—even though the anger is still present.

When the play ends, Will seems to be back at a point where at least some portion of positive Warrior energy is being expressed and used. He fully realizes that to take care of his family he must find humility and accept the fate of losing his job and being offered one of lesser importance. The Warrior knows when to fight

and when to put up his sword and fight another day. Will Kidder learns this lesson through the course of the play and finds a certain amount of peace from it.

Rent

This is the second musical in the plays under consideration in the study. It is a modern tale of homelessness, artistic woes, and fighting crippling and a life-taking disease through the backdrop of New York City. The character of Roger is embodied by the Lover energy as he struggles with being HIV-positive and searching to write the perfect last song before he dies.

The play begins with Roger tuning up his guitar and trying to put to music his feelings and concerns. He sings: "I'm writing one great song" (Larson, 1997, p. 70). The moment is interrupted by a phone call and he does not finish writing it. The frustration of the effort to express himself is one Roger's difficulties throughout the show. He sings: "How do you write a song/When the chords sound wrong/Though they once sounded right and rare/When the notes are sour/Where is the power/You once had to ignite the air" (Larson, 1997, p. 72). He cannot find the mode of expression to release his artistic creativity.

The Lover archetype is the ability to channel the emotions into a greater good or meaning. It is a powerful part of the male psyche as it searches for ways to come to the surface. Moore and Gillette state:

> The Lover is the archetype of *feeling*. He feels the pain and poignancy of a man's personal life, and of all living things. But no matter what his suffering, the Lover knows the fierce and terrible joy at the heart of all things. (*The Lover*, p. 136)

Roger is gripped with the memory of a dead girlfriend, writer's block, and the fact that he is an ex-junkie that is HIV-positive. His emotions are in constant flux and turmoil as he endeavors to express himself. Moore and Gillette continue:

> Through his feelings, the Lover is the archetype of relatedness and of hidden connections. He knows that every fragment of the universe contains an image of the whole. Because he knows this, he is the archetype that reconciles all opposites—sensuality and intellect, pleasure and reason, body and soul, life and death, eros and agape, the Many and the One. (*The Lover*, p. 136)

Roger feels intense emotions that churn within him as he searches for the right set of chords and lyrics to bring these emotions expression.

He realizes that the virus will soon make him worse and he wants to put into words his feelings. He sings: "A young man/Find/The one song/Before the virus takes hold/Glory/Like a sunset/One song/To redeem this empty life/Time flies/And then—no need to endure anymore/Time dies" (Larson, 1997, p. 80). The possibility for this redemption comes to him in the form of Mimi, a junkie herself

and a dancer. The attraction is strong and immediate between them and Roger finds an outlet for his creative energies.

The positive part of the Lover archetype is the force that takes ideas and dreams and makes them reality. The male under its influence can bring good things to life and share it with others and his community. Moore and Gillette state:

> If the Lover, in creative union with the other mature masculine archetypes, inspires all forms of cultural achievement, he abides, as we have seen, in an especially close relationship to the artist, writer, poet, and musician. All of these creators seek, through a process of self-sacrifice and self-transcendence, to incarnate the infinite in finite form, color, and sound. The artist holds up to us images of the Garden and so urges us to incarnate the true and the beautiful in our own worlds. (*The Lover*, p. 146)

It is through these positive creative energies that a man is able to bring inspiration into reality through works of art, architecture, invention, and other forms of creation. As Moore and Gillette state: "Any artistic or creative endeavor and almost every profession, from farming to stockbroking, from house painting to computer software designing, is drawing upon the energies of the Lover for creativity" (*Archetypes*, p. 130).

Roger is haunted by his past and the fact that he is HIV-positive. He sees a future with Mimi, but at first resists her flirtations. He confronts her: "Excuse me if I'm off track/But if you're so wise/Then tell me—why do you need smack?"

(Larson, 1997, p. 89). There is a commonality between them, but Roger pushes her away. He does not want a distraction to his work, but he soon relents and accepts Mimi's love. It is a difficult relationship as both are living in the shadow of a similar addiction—one he has overcome, but Mimi has not. The connection becomes stronger when Roger discovers that Mimi is HIV-positive as well.

The grip of the Lover energy can be a destructive element of the male psyche. Those who are possessed by it will often damage themselves—and others—in some way. It is an energy that has often been feared because of its artistic forcefulness and its power for destruction. Moore and Gillette note: "The Church has often stood opposed to artists, innovators, and creators. In the late Roman period, when the Church first gained power, one of the first things it did was close the theaters" (*Archetypes*, p. 126). If not properly channeled, the darker side of this archetype can come forth and disrupt a life. According to Moore and Gillette: "Artists' personal lives are typically, perhaps stereotypically, stormy, messy, and labyrinthine--full of ups and downs, failed marriages, and often substance abuse. They live very close to the fiery power of the creative unconscious" (*Archetypes*, p. 129). It is this shadow that Roger is living under, but is trying to escape through the composition one last song.

Roger is caught between the difficulties of his past and attempting to break free from its grip and find a more positive and creative future—at least before he dies. The power of his love for Mimi is strong medicine for him. At last he has

found some hope in his life. He sings: "I'm feeling something inside/And yet I still can't decide/If I should hide/Or make a wide-open grin/Last week I wanted just to disappear/My life was dust/But now it just may be a happy new year" (Larson, 1997, p. 108). Although it seems like he has found the answer for his life, it is short-lived as jealousy and anger over her addiction overtake him.

When Roger suspects Mimi of infidelity with an ex-roommate, he becomes jealous and breaks ties with her. He cannot overcome his jealousy, or her continued need for heroin. He is caught in the grip of high and lows that are indicative of manic-depressives. Moore and Gillette state: "Manic-depressives tend to be exceptionally creative people, musicians particularly, although Van Gogh and Hemingway may also have suffered from this disorder" (*The Lover*, pp. 174-175). It becomes apparent that Roger fits this description as he begins the play in a depressed condition, finds happiness, but then walks away from it.

To escape the pain of his broken relationship and his need to find renewed purpose, Roger decides to leave New York and move to Santa Fe. Mimi asks him: "It's true you sold your guitar and bought a car?" (Larson, 1997, p. 118). His guitar was the mode of his artistic expression, but to get away from the tribulations in his life he sells it. He sacrifices a part of himself in a desperate attempt to run away from the trials that inflict his life. With this move, he is also running away from Mimi. He sings to her: "One blaze of Glory I have to find" (Larson, 1997, p. 119).

Roger has to cope with the errors of his past on a daily basis. The power of the Lover archetype kept him the force of its shadow form and he is paying the price for these actions. His addiction to drugs became an overwhelming part of his life. According to Moore and Gillette:

> This other is an object that gives him pleasure and joy. However, because the Addict Lover cannot readily hold his boundaries, he ends by surrendering his freedom and his sense of self to the enticing object, whatever that object may be. What begins as an act of independence reveals the underlying dependency issues. (*The Lover*, p. 177)

The past history with drug abuse is a day to day issue for Roger to work through. He has given himself over to the darker side of the Lover archetype, but is now trying to recover and gain back some of his dignity.

After almost a year away in Santa Fe, Roger returns to New York and his friends. He has come back with clarity, focus, and artistic energy. He tells Mark: "I found my song" (Larson, 1997, p. 122). He has found control of the inner demons that haunt him and has come through it with artistic achievement. It is apparent to his friends—Mark and Collins—that he has come back with vitality that he did not possess the year before.

The pain of the past returns when Mimi is brought to their loft in a confused and wounded state—she is dying. Roger has found her again, but she is fading fast. They sing to one another: "I should tell you" (Larson, 1997, p. 123). As she is

dying Roger sings to her: "Who do you think you are?/Leaving me alone with my guitar/Hold on there's something you should hear/It isn't much but it took all year" (Larson, 1997, p. 123). With renewed strength and love, Roger sings to her the composition that has brought him back from artistic abyss. He sings:

> How'd I let you slip away/When I'm longing so to hold you/Now I'd die for one more day?/'Cause there's something I should have told you/Yes there's something I should have told you/When I looked into your eyes/Why does distance make us wise?/You were the song all along/And before the song dies/I should tell you I should tell you/I have always loved you/You can see it in my eyes. (Larson, 1997, p. 125)

He is able to fully express himself again, but Mimi appears to have been sacrificed in the process. There is mourning by the cast as she fades from them.

The symbol of Roger's renewal seems to be taken from him, but Mimi revives. She has escaped death for them to have a second chance at living and sharing their love. The uncertainty of life becomes apparent to all of them as they sing the finale sequence. The play ends with Roger and the cast proclaiming: "No day but today" (Larson, 1997, p. 127). Instead of ending in tragedy, Roger and Mimi get a chance to live out their dreams with one another.

The affects of the negative energy of the Lover can be exact a heavy price. Roger's artistic journey has been marred by his dependence on a narcotic to bring him stimulation and power. This, of course, did not work and he must face the

consequences of such actions. According to Moore and Gillette: "Often our addictions, like our neuroses in general, manifest a highly symbolic quality. They point, poetically, to what is wrong in the addictive psyche, what is missing, and what needs to become more conscious" (*The Lover*, p. 178). Roger has beaten the addiction, but has to confront being HIV-positive as a result of his actions. He was missing the balance in his psyche to stay away from the drug and be committed to his work and his art. Although he was possessed by the darker side of the Lover energy, he has conquered it and is focused on a more positive future. He is triumphant, but scarred.

The hope that exists through Roger is that he fell victim to the negative part of the Lover energy, fought for survival, and has found the balance to keep it in check. Through his love of Mimi and his commitment to producing one last song, he has found his humanity, which had been taken from him by his addiction. There is continual pain from his experiences, but true optimism exists as he finds himself renewed with a promised future with Mimi and his discovered song.

How I Learned to Drive

Peck becomes the embodiment of the Shadow Lover in this tale of misdirected affection and love. The play follows the relationship between Li'l Bit and her Uncle Peck, which is a story of sexual abuse and manipulation. Peck is motivated by a need to be near his niece as uncle, friend, and lover. The archetype

that gives Peck his energy and drive in the play is that of the Lover.

The Lover is a very powerful archetype in the male psyche. It possesses the energy to feel and live life to its fullest. There is a strong sense of attempting to experience everything that life has to offer—without any thought for consequences. Moore and Gillette state of the Lover:

> We believe that the Lover, by whatever name, is the primal energy pattern of what we could call vividness, aliveness, and the 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 wither their lives. The Lover's drive is to satisfy those hungers. (*Archetypes*, p. 120)

The Lover is living to fulfill his *hunger*. That hunger is a tremendous force in his life as he will sacrifice (if obsessed with the darker side) what morality and boundaries may exist in his life.

Peck, who is not related to Li'l Bit by blood, takes advantage of his niece in the very first scene of the play. Li'l Bit and Peck spend much of their time together in his car talking, driving, or engaging in sexual-related activities. In the first scene, Peck—with Li'l Bit's permission—takes off her shirt. He says: "Just let me undo you. I'll do you back up" (Vogel, 1998, p. 11). To this she responds: "All right. But be quick about it" (Vogel, 1998, p. 11). We soon learn that Peck lives for these few minutes that he gets to spend with Li'l Bit. His time with her has

crossed the line of family connection and into the realm of obsession. This is not some "passing phase" for Peck, but a serious commitment that lasts a number of years. His affection transforms into an awkward, yet extremely powerful love.

He fulfills the characteristics of the Lover, wants to experience everything in life to the fullest. In one scene, Peck takes Li'l Bit to a nice restaurant—just the two of them. He orders oysters and crab to begin the meal. And although Li'l Bit is underage to drink, he orders her martinis as part of her eating experience. He wants her to feel life as he does. He wants her to have the very best of everything. It doesn't take long for Li'l Bit to get tipsy during the meal.

Throughout the play Li'l Bit continually questions the morality and "rightness" of Peck's actions toward her. He has crossed a line, but continues his decent into the darker side of the Lover energy. Moore and Gillette state:

> The man under the influence of the Lover does not want to stop at socially created boundaries. He stands against the artificiality of such things. His life is often unconventional and 'messy'--the artist's studio, the creative scholar's study, the 'go for it' boss's desk. Consequently, because he is opposed to 'law,' in this broad sense, we see enacted in his life of confrontation with the conventional the old tension between sensuality and morality, between love and duty, between, as Joseph Campbell poetically describes it, 'amor and Roma'--'amor' standing for passionate experience and 'Roma' standing for duty and responsibility to law and order.

(*Archetypes*, pp. 125-126)

Peck understands his "duty" to Li'l Bit's family, but he also is driven by a desire to be with his niece. He takes great care not to force himself on her or hurt her, but enacts upon great patience to wait upon the whims of his niece.

At the end of the dinner, Peck and Li'l Bit have an exchange that illustrates their situation:

LI'L BIT: This isn't right, Uncle Peck.

PECK: What isn't right?

LI'L BIT: What we're doing. It's wrong. It's very wrong.

PECK: What are we doing? (*Li'l Bit does not answer*) We're just going out to dinner.

LI'L BIT: You know. It's not nice to Aunt Mary.

PECK: You let me be the judge of what's nice and not nice to my wife.

(*Beat)*

LI'L BIT: Now you're mad.

PECK: I'm not mad. It's just that I thought you…understood me, Li'l Bit. I think you're the only one who does.

LI'L BIT: Someone will get hurt.

PECK: Have I forced you to do anything? (Vogel, 1998, pp. 31-32).

Li'l Bit has to admit that, indeed, Peck has not forced her to do anything. All that they have done has been by Li'l Bit's acceptance and approval. Peck has manipulated her into the position that she is in and she is unable to escape.

The power of the Lover energy can be a good thing in a man's life; however, it can also be a detrimental thing as well. Peck's affection is not limited to his niece. We soon see that he is molesting his nephew, Bobby, as well. The reference is only in one place in the play, but it is enough to understand the situation that Peck creating with his nephew. According to Moore and Gillette:

> A man living in either pole of the Lover's Shadow, like a man living in any of the shadow forms of the masculine energies, is *possessed* by the very energy that could be a source of life and well-being for him, if accessed appropriately. As long as he is possessed by the Shadow Lover, however, the energy works to his destruction and to the destruction of others around him. (*Archetypes*, p. 131)

Through is obsession with his feelings—and his inability to control them—he is damaging those that are closest to him. He follows the path of the Shadow Lover to fulfill his deepest fantasies and desires.

We also see the Lover in Peck when he teaches Li'l Bit how to drive a car. He talks about his favorite car—a "'56 Bel Air Sports Coupe" (Vogel, 1998, p. 46). His love for automobiles is obvious and he wants Li'l Bit to understand how serious it is to drive a vehicle. His passion comes through when he gives her instructions on how to drive a car correctly. He says to her: "There's something about driving—when you're in control of the car, just you and the machine and the road—that nobody can take from you. A power. I feel more myself in my car than

anywhere else. And that's what I want to give to you" (Vogel, 1998, p. 50). In this there is some positive energy exuded from the Lover energy in Peck; however, it is short-lived in the play. He is focused about teaching Li'l Bit how to drive correctly, but he is also very focused about his obsession with her.

The darker side of the Lover pushes outside of the established borders to fulfill his desires. According to Moore and Gillette: "The man under the influence of the Lover wants to touch and be touched. He wants to touch everything physically and emotionally, and he wants to be touched by everything. He recognizes no boundaries" (*Archetypes,* p. 122). It is in this vein that Peck sets up a "photo shoot" with Li'l Bit in his basement. She refuses to do any frontal nudity for him, to which Peck readily agrees. Each photograph is sensual and full of meaning and passion for Peck. Li'l Bit soon realizes one of his reasons for the photo shoot. Peck says to her: "You can't submit work to *Playboy* until you're eighteen..." (Vogel, 1998, p. 64). This, of course, upsets Li'l Bit as she is shocked by Peck's revelation.

His obsession for his niece has turned into an addiction for him. He stands on the edge of pushing his obsession into something much darker and much more dangerous. The photo shoot demonstrates his lack of moral boundaries upon a relationship that is taboo and unhealthy. But in Peck's mind the situation is justified. He tells her: "...There's nothing wrong in what we're doing. I'm very proud of you. I think you have a wonderful body and an even more wonderful

mind. And of course I want other people to *appreciate* it. It's not anything shameful" (Vogel, 1998, p. 65). And it is in this seen, as well, that Peck reveals to Li'l Bit something else: "I love you" (Vogel, 1998, p. 66).

As some sort of justification for Peck's behavior, playwright gives us background information concerning his tour of duty in World War Two. Through a monologue given by Peck's wife, we learn that his years in the war changed him. He drinks to escape the pain that he endured during the war. He refuses to talk about his anguish or his memories from the conflict. We also learn that she knows about Peck's "fling" with Li'l Bit. She blames Li'l Bit for the relationship and for Peck's obsession. In her eyes, Peck remains innocent because of his negative experiences during the war.

Peck expresses his pain to Li'l Bit: "I have a fire in my heart. And sometimes the drinking helps" (Vogel, 1998, p. 70). Whatever sensations Peck experienced during the war, they have eaten at him. He has taken this darker energy and directed at his niece. Moore and Gillette state:

> The primary and most deeply disturbing characteristic of the Shadow Lover as Addict is his lostness, which shows up in a number of ways. A man possessed by the Shadow Lover becomes literally lost in an ocean of the senses, not just 'in sunsets,' or 'in reverie.' The slightest impressions from the outer world are enough to pull him off center. (*Archetypes,* p. 132)

Peck identifies his energy from his heart—not his head or his belly. The heart is

the place of feelings and powerful emotions that can drive a man forward into the realm of addiction.

The archetypes all balance each other out in the male psyche. If an archetype "tips" into the realm of Shadow, other archetypes help maintain a balance. If the Shadow continues to darken, the balance cannot be maintained and the psyche will be out of order. Moore and Gillette state of this condition:

> The Lover needs them as well. The Lover without boundaries, in his chaos of feeling and sensuality, needs the King to define limits for him, to give him structure, to order his chaos so that it can be channeled creatively. Without limits, the Lover energy turns negative and destructive. (*Archetypes,* p. 140)

Peck is continually searching for something that will ease him. He desires something that will cool the fire that burns within his heart.

The Lover who has turned into the addict is on a constant search. He looks everywhere about him for that certain "something" that will cure his unquenchable need. According to Moore and Gillette: "This is the man who is always searching for something. He doesn't know what it is he's looking for, but he's the cowboy at the end of the movie riding off alone into the sunset seeking some other excitement, some other adventure, unable to settle down" (*Archetypes,* p. 135). The man taken in the Shadow of the Lover is restless and without a solid path to follow. His needs and desires become stronger to the point of complete destruction. The energy is too

much to endure or handle.

In the final scene between Li'l Bit and Peck we witness his addiction at its most destructive moment. The borders have been completely erased for Peck. He has no sense of wrong anymore concerning his relationship with his niece. Again Moore and Gillette state of the boundary issue: "Psychologists talks about the problems that stem from a man's possession by the Addict as 'boundary issues.' For the man possessed by the Addict, there are no boundaries. As we've said, the Lover does not want to be limited. And, when we are possessed by him, we cannot *stand* to be limited" (*Archetypes*, p. 137). In his sensuality, Peck has become caring, yet very destructive. His obsession has become a "double-edged sword." It is in this that Sam Keen makes an interesting observation: "In Hebrew the word for penis and weapon is the same, za'in" (p. 95). Peck's sexual advances are now beyond the point of control, and at the same time, they are also extremely devastating to himself and to Li'l Bit.

The scene is prefaced with the information that Peck has been sending notes to Li'l Bit making a countdown to her eighteenth birthday. "Only ninety days to go!" one reads (Vogel, 1998, p. 73). As the day gets closer, his correspondence gets more emphatic and excited. When she agrees to see him, they meet in a hotel room. They have the following exchange:

> LI'L BIT: "...Forty-four days to go—only two more weeks. –And then just numbers—69—68—67—like some serial killer!

> PECK: Li'l Bit! Whoa! This is me you're talking to—I was just trying to pick up your spirits, trying to celebrate your birthday.
>
> LI'L BIT: My *eighteenth* birthday. I'm not a child, Uncle Peck. You were counting down to my eighteenth birthday.
>
> PECK: So?
>
> LI'L BIT: So? So statutory rape is not in effect when a young woman turns eighteen. And you and I both know it. (Vogel, 1998, p. 75).

And it is true. Peck has waited for this very moment all of Li'l Bit's life. He has patiently waited until the day when she turns eighteen. With this, his obsession—he thinks—will be completely fulfilled.

We soon learn that Peck has planned the evening out. He has purchased fine champagne for the event—Perrier Jouet (Vogel, 1998, p. 76). He has also purchased a brand new Cadillac El Dorado that he wants to give to Li'l Bit. His obsession has driven him to enacting in ways that don't seem normal or natural. He justifies his actions by saying: "Just because it's the best—I want you to have the best" (Vogel, 1998, p. 79). The Shadow side of the Lover energy has taken complete control of Peck's words and actions. His desire for Li'l Bit and her "vision of perfection" has caused something vital to "snap" in his psyche. The boundaries have completely disappeared.

Peck has come to have sexual intercourse with Li'l Bit, which is obvious to both of them. He convinces her to stay and lay down beside him on the bed fully clothed (Vogel, 1998, p. 81). Knowing her deep feelings for him, Li'l Bit almost gives into the sexual need of her uncle, but in one last act of strength she refuses

him. It is here in the play that we fully understand Peck's lack of control and moral boundaries:

> PECK: I'm forty-five. That's not old for a man. And I haven't been able to do anything else but think of you. I can't concentrate on my work—Li'l Bit. You've got to—I want you to think about what I am about to ask you.
>
> LI'L BIT: I'm listening.
>
> (*Peck opens a small ring box.*)
>
> PECK: I want you to be my wife.
>
> LI'L BIT: This isn't happening.
>
> PECK: I'll tell Mary I want a divorce. We're not blood-related. It would be legal—
>
> LI'L BIT: What have you been thinking! You are married to my aunt, Uncle Peck. She's my family. You have—you have gone way over the line. Family is family. (Vogel, 1998, pp. 84-85)

It is here that we see the fullness of Peck's addiction and his lack of control over the Lover energy within himself. He is willing to "break every rule" and deny the sanity of his decision to have what he most desires.

Li'l Bit explains that she never saw Peck again. She refused to go home for the holidays to avoid being near him. She also states of Peck: "It took my uncle seven years to drink himself to death" (Vogel, 1998, p. 85). Through his addiction, Peck loses all. She continues: "First he lost his job, then his wife, and finally his driver's license. He retreated to his house, and had his bottles delivered" (Vogel, 1998, p. 85). The Shadow that obsessed Peck eventually consumed him. It ate his heart up and then the rest of him.

The emotions can be a very powerful element in the male psyche. Although many men try and deny their feelings, they exist and have a tremendous influence. Moore and Gillette state: "We may even think that feelings and, in particular, *our* feelings, are annoying encumbrances and inappropriate for a man" (*Archetypes,* p. 141). Yet, they are there. If unchecked, they can lead to dangerous activity. Peck is the personification of the darker side of the Lover energy.

After Li'l Bit's refusal, Peck's obsession/addiction is crushed, without hope of re-birth. He has lost his manhood. His maleness has been taken from him. His one and only desire in life has been refused. The Lover energy that was once so powerful in him—yet darkened—is now snuffed out. Moore and Gillette comment about this situation:

> What happens if we feel that we are out of touch with the Lover in his fullness? We are then possessed by the Impotent Lover. We will experience our lives in an unfeeling way. We will 'feel' the sterility and flatness the accountant reported. We will describe symptoms that psychologists call 'flattened affect'—lack of enthusiasm, lack of vividness, lack of aliveness. We will feel bored and listless. (*Archetypes,* p. 138)

The crushed energy has become depression. A depression so powerful, it slowly eats way Peck's life. With his desire unfulfilled, he has no desire to continue living.

Although Peck is presented at times to be supportive and understanding of

Li'l Bit, his obsession with her and his need to have her cause him to be unstable. At the end Li'l Bit wonders: "Who did it to you, Uncle Peck? How old were you?" (Vogel, 1998, p. 86). But Peck is beyond the point of redemption. Any understanding of Peck's condition has come too late. The author pushes for a grain of sympathy, but Peck's dive into the darkness keeps him unredeemed. The Shadow Lover within him has pushed him over the cliff of sympathy and understanding. His need to fulfill his darkest emotions—no matter what the cost—keep Peck outside the realm of justification. His actions are condemned. He loses himself as a result.

Wit

The Magician archetype is what comes through in the character of Jason Posner in *Wit*. Jason is a medical fellow who is helping conduct experimental cancer research on a willing subject—Vivian Bearing. Jason is on a quest to defeat cancer. His thirst for knowledge leads him to look beyond the humanity in himself and his patients and causes him to be a "machine."

According to Moore and Gillette: "The Magician is the knower and he is the master of technology" (*Archetypes*, p. 98). We look to our Magicians to solve the problems in our lives and in our society to make our existence more comfortable, pleasant, and easier. The Magician is able to take a problem, and by using his intelligence and ingenuity, is able to solve it. According to Moore and

Gillette: "He is the one who can think through the issues that are not obvious to other people. He is a seer and a prophet in the sense not only of predicting the future but also of seeing deeply" (*Archetypes,* p. 99). He is able to put his intellectual powers to use when others cannot, or will not. Again, Moore and Gillette state: "The Magician energy is the archetype of awareness and of insight, primarily, but also of knowledge of anything that is not immediately apparent or commonsensical" (*Archetypes,* p. 106).

And it is through this sense of problem solving that the Magician becomes removed from those around him. He moves inside himself to the point that he cannot see those that are near him. According to Moore and Gillette:

> 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. (*Archetypes,* p. 108)

But it is the search for knowledge that causes the Magician to bury within himself. It is the quest that dictates such behavior.

This part of the male psyche searches for discovery in the hidden things in the universe. They wish to know—whatever the cost. They seek knowledge that will lead them to experiencing personal triumph and power. According to Moore and Gillette:

> The Magician is an initiate of secret and hidden knowledge of all kinds. And this is the important point. All knowledge that takes special training to acquire is the province of the Magician energy. Whether you are an apprentice training to become a master electrician and unraveling the mysteries of high voltage; or a medical student, grinding away night and day, studying the secrets of the human body and--using the available technologies to help your patients; or a would-be stockbroker or a student of high finance; or a trainee in one of the psychoanalytic schools, you are in exactly the same position as the apprentice shaman or witch doctor in tribal societies. You are spending large amounts of time, energy, and money in order to be initiated into rarefied realms of secret power. (*Archetypes,* p. 98)

He must know. This is the driving force in their lives.

Jason Posner is a strong example of the Magician. He seeks to know the secrets of cancer—not for humanity's sake, but for the sake of himself. We learn very early in the play that Jason has always pushed himself to know and do his best in intellectual activities. His patient, Dr. Vivian Bearing, is a literature professor with an expertise in John Donne poetry. In college, Jason took one of her classes. He states of the class: "But you can't get into medical school unless you're well-rounded. And I made a bet with myself that I could get an A in the three hardest courses on campus" (Edson, 1999, p. 21). When asked how he did, he replies: "Success" (Edson, 1999, p. 21). We discover that he indeed did do well in her

course—an A minus.

After this exchange, Jason takes Bearing's medical history. The questions and answers move along quickly without any comment or response on the part of Jason. In fact, the playwright has put in the direction: "*The following questions and answers go extremely quickly*" (Edson, 1999, p. 23). As the vulnerability of Dr. Bearing arises, Jason's lack of compassion and warmth to her or her condition appears stronger.

It is after his question/answer session that Jason exhibits his complete lack of care and kindness toward his patient. He is required to do a pelvic exam on Dr. Bearing and gets her into positions—stirrups and all—and leaves her to find a nurse. Dramatically this is played out as a very humiliating thing to do to his patient. In fact, the nurse criticizes him for it. She states: "What is this? Why did you leave her..." (Edson, 1999, p. 30). His response is: "I had to find you. Now, come on" (Edson, 1999, p. 30). After his examination, he quickly exits the scene.

The Magician can be blinded by his own ambition to know. He can suffer in his drive to broaden his—and other's—knowledge. And the knowledge is usually something that is hard to come by or acquire. According to Moore and Gillette: "This secret knowledge, of course, gives the magician an enormous amount of power" (*Archetypes,* p. 99). It is through the power of knowing that the positive Magician can emerge, or the Shadow Magician. Moore and Gillette break this knowledge into two areas: "The first, 'theoretical science,' is the *knowing*

aspect of the Magician energy. The second, 'applied science,' is the *technological* aspect of the Magician energy, the applied knowledge of how to contain and channel power" (*Archetypes,* p. 101). A Magician discovers this knowledge and then uses it accordingly. The positive outcomes from this are fantastic and wonderful to behold. Moore and Gillette state of this:

> If we are accessing the Magician appropriately we will be adding to our professional and personal lives a dimension of clear-sightedness, of deep understanding and reflection about ourselves and others, and technical skill in our outer work and in our inner handling of psychological forces. (*Archetypes,* p. 118)

The knowledge of math, science, nature, and the arts have shaped and molded our society into what it is, but, as with other archetypes, there is a darker side. Moore and Gillette state: "It was the Shadow Magician that handed us in the darkest days of World War II, not only the technology of the death camps, but also the doomsday weapon that still hangs over all our heads" (*Archetypes,* p. 111).

Jason is presented as "a man on a mission" as he pushes himself to do more and know more than the other fellows. This becomes clear when the head physician—Dr. Kelekian—and his group of fellows come to examine Dr. Bearing's medical condition:

> KELEKIAN: Okay. Problem areas with Hex and Vin. (*He addresses all the* FELLOWS, *but* JASON *answers first and they resent him.*)
>
> FELLOW 1: Myelosu—

JASON: (*Interrupting*) Well, first of course is myelosuppression, a lowering of blood-cell counts. It goes without saying. With this combination of agents, nephrotoxicity.

KELEKIAN: Go on.

JASON: The kidneys are designed to filter out impurities in the bloodstream. In trying to filter the chemotherapeutic agent out of the bloodstream, the kidneys shut down.

KELEKIAN: Intervention.

JASON: Hydration.

KELEKIAN: Monitoring.

JASON: Full recording of fluid intake and output, as you see here on these graphs, to monitor hydration and kidney function. Totals monitored daily by the clinical fellow, as per the protocol.

KELEKIAN: Anybody else. Side effects.

FELLOW 1: Nausea and vomiting.

KELEKIAN: Jason.

JASON: Routine.

FELLOW 2: Pain while urinating.

JASON: Routine. (*The* FELLOWS *are trying to catch* JASON.)

FELLOW 3: Psychological depression.

JASON: No way. (Edson, 1999, pp. 38-39)

In this exchange we see the intellectual "push" that Jason exerts, even to the point of alienating himself from the other fellows. He interrupts others who attempt to answer and scoffs at the knowledge of "common symptoms" of Dr.

Bearing's illness. The scene is deliberate in its emphasis upon the fact that Jason is driven by his thirst for knowledge and being on top; he, in essence, is searching for the power that it brings. Moore and Gillette state: "He charges heavily for the little information he does give, which is usually just enough to demonstrate his superiority and his great learning. The Shadow magician is not only detached, he is also cruel" (*Archetypes,* p. 111). It is in these moments that Jason exhibits the darker side of the Magician archetype.

One of the more dramatic moments in the play that illustrates this occurs when Dr. Bearing admits herself into the emergency room of the hospital with extreme physical conditions—the result of her cancer treatment. One of the nurses, Susie, who has been assisting with Dr. Bearing asks Jason to lower her treatment dosage. Jason responds by saying: "Lower the dose? No way. Full dose. She's tough. She can take it" (Edson, 1999, p. 45). She is admitted and continues with her full dose of treatment, although her physical reactions are causing her great distress. Moore and Gillette address the medical field in their analysis:

> Many men involved in modern medicine demonstrate this power Shadow too. It is well known that the best money in medicine is made by the specialist, who is an initiate into rarefied fields of knowledge. There are, no doubt, many medical specialists who are genuinely interested in their patients' well being. But many of these men will not tell their patients important details about what is wrong with them. (*Archetypes,* p. 112)

Jason does not look at Dr. Bearing as a patient with fears and anxiety, but a useful tool in discovering the knowledge he so greatly desires.

Jason's quest for this secret knowledge of conquering cancer is best illustrated when Dr. Bearing asks him why he chose cancer research in the first place. She asks: "Why not open-heart surgery?" (Edson, 1999, p. 56). He responds to her: "Oh yeah, why not *plumbing*. Who not run a *lube rack*, for all the surgeons know about *Homo sapiens sapiens*. No way. Cancer's the only thing I ever wanted" (Edson, 1999, p. 56). The conversation turns to Dr. Bearing asking about Jason dealing with other human beings. He answers:

> Everybody's got to go through it. All the great researchers. They want us to be able to converse intelligently with the clinicians. As though *researchers* were the impediments. The clinicians are such troglodytes. So smarmy. Like we have to hold hands to discuss creatinine clearance. Just cut the crap, I say. (Edson, 1999, p. 57)

Dealing with his patients has become a necessary component to achieving his goal as a "great researcher"—which he already considers himself to be. Moore and Gillette state: "...in terms of nonmaterialistic, psychological, or spiritual initiatory process, the Magician energy seems to be in short supply" (*Archetypes*, p. 102).

The Magician that uses knowledge to further himself—whatever the consequences may be to others—is operating from the darker side of the Magician archetype. According to Moore and Gillette:

> Whenever we are detached, unrelated, and withholding when what we know could help others, whenever we use our knowledge as a weapon to belittle and control others or to bolster our status or wealth at others' expense, we are identified with the Shadow Magician as Manipulator. We are doing black magic, damaging ourselves as well as those who could benefit from our wisdom. (*Archetypes,* pp. 114-115)

In his exchanges with Dr. Bearing and Susie the image of the Shadow Magician takes form through the character of Jason. His intense drive to become the best researcher he can be removes what humanity he could, and should, be demonstrating to his patients. But he is using his knowledge to further himself in the intellectual realm.

As the play progresses, Dr. Bearing's condition continues to deteriorate. She is slowly dying before our eyes upon the stage. Her usefulness as a "test subject" is fading with her life. It is during this time that Jason comments: "Eight cycles of Hex and Vin at the full dose. Kelekian didn't think it was possible. I wish they could all get through it at full throttle. Then we could really have some data" (Edson, 1999, p. 75). Again, it is not her life that is important to him, but the fact that he could gain more knowledge from her (and others) living longer and withstanding the treatment. Jason continues to exhibit his detachment in the following exchange:

SUSIE: Where does it end? Don't you get to solve the puzzle?

JASON: Nah. When it comes right down to it, research is just trying to quantify the complications of the puzzle.

SUSIE: But you *help* people! You save lives and stuff.

JASON: Oh, yeah, I save some guy's life, and then the poor slob gets hit by a bus! (Edson, 1999, p. 77)

Through his lack of concern for his fellow human beings, Jason clearly exhibits the Shadow Magician energy. He has "removed" himself from any close, personal contact and has exchanged it for data on a sheet. Moore and Gillette state: "The man under the power of the Manipulator not only hurts others with his cynical detachment from the world of human values and his subliminal technologies of manipulation, he also hurts himself" (*Archetypes*, p. 114). In the end, it is Jason who loses—his own sense of humanity.

The play does show a parallel with Dr. Bearing as regimental, unforgiving professor with Jason's distance. In fact, Dr. Bearing agrees to the treatment in an effort to assist in this search for more knowledge. In her own way she has been abusive of her fellow human beings—not in the hospital room, but the classroom. But through the progression of the play we see her gain her sense of humanity as Jason continues to lose his. He has allowed the darker side of his ambition to blind him to the needs of those he is assisting.

The final demonstration of Jason's dark Magician coming through is when Dr. Bearing lies dead in her hospital bed. Jason immediately calls for a "Code Blue" in an attempt to revive her. He is unaware, however, that Dr. Bearing signed

a waver not wishing to be revived. Susie confronts him with this and tries to stop Jason from calling the code. He responds: "She's Research!" (Edson, 1999, p. 82). It is this line alone that clearly shows Jason's mindset concerning his patient. She is not a human being, but a data file. And the play does nothing to show any change or form of repentance from Jason. After Dr. Bearing's passing, the play quickly ends. This lack of care and affection is the last impression we have of our young medical fellow.

The darker side of the Magician can be evident everywhere in our society. It is clearly seen on a day to day basis. Moore and Gillette state:

> Regrettably, a good example of this can be found in our graduate schools. A number of graduate students—bright, gifted, and hard-working—have told us of Shadow Magician experiences with their professors. Rather than accessing the Magician appropriately and thus serving as guides for these young people's initiation into the esoteric realm of advanced studies, these men habitually attacked their students, seeking to crush their enthusiasm. Unfortunately, this scenario is repeated all to frequently in educational institutions on all levels—from kindergarten to medical school, from high school to trade school. (*Archetypes*, p. 111)

Anyone in a position of authority over a body of knowledge has the potential to abuse those learning from them by allowing the Shadow of the Magician to come out.

Jason is presented as a relentless young man searching for his own personal "holy grail." He pushes as far as he can to achieve his quest for more knowledge. The Magician inside of him has turned abusive in its nature—letting the Shadow take over. His striving for knowing what is yet known strains his relations with those he treats and works with on a day-to-day basis. He has become jaded to the human race, but infatuated with the unending search for *the answer*. As an audience member it is very difficult to appreciate Jason's search or his attitude toward others. He is presented as a dark reflection of what it is to remove oneself from humanity, and thus from himself.

Dinner with Friends

The story of this play is about how couples deal with conviction in marriage and how divorce alters and changes people's lives. The character of Tom is an example of the Lover energy darkened by the Shadow side of the archetype. His lack of dedication to his marriage, his feelings of empty love, and a desire to re-energize his life cause him to make some difficult decisions that affect himself and his family.

The play addresses the complications that come with a couple who are in the process of ending their marriage and getting a divorce. Tom's wife, Beth, reveals the confusion and bewilderment in the first scene of the play. She tells Gabe and Karen: "I know. You should have seen him. The rage! I didn't

recognize him. I've never seen that kind of rage in him before! He *hates* me" (Margulies, 2000, p. 12). Tom has had an affair with another woman and is leaving Beth and his family for this person. Beth states: "He's in love with this person. He *is*. He says she's everything I'm not" (Margulies, 2000, p. 12).

When Tom and Beth confront one another in the second scene, the anger and confusion are clearly articulated. Tom turns angry when he discovers Beth told Gabe and Karen about their impending divorce. He tells her: "Don't tell me I'm overreacting! You've prejudiced my case!" (Margulies, 2000, p. 24). The scene intensifies as each of them accuse the other of destroying the marriage. Although the confrontation between them gets stronger, a strange arousal is also occurring. Tom states: "I supported you! I supported you our entire marriage, how can you say I didn't support you?! You got a great deal!" (Margulies, 2000, p. 26). The scene ends with them going to bed with one another.

The true power of the Lover archetype is in its experience of sensations that we encounter in life. When we experience joy over a sunset or are inspired to paint a picture, this is the Lover at work within us. Moore and Gillette state:

> The Lover is the archetype of *desire* for pleasures that always remain unsatisfied in time and space. The essence of human being is not, as Descartes argued, in our thoughts. Rather our essence is in our desires. Desiring arises in Lover energy, and nothing can destroy it; not the reality principle, nor work, nor repression. For the Lover will always reassert

himself in dreams, fantasies, and unconscious behaviors. He will always affirm the pleasure principle against whatever odds, against whatever misery of body or soul. (*The Lover*, p. 137)

If this energy is repressed or bound, it will explode and create difficult situations. When the Lover energy is not balanced, the tendency is to become Impotent or an Addict. With the character of Tom, the Impotent Lover is described and an explosion occurs.

Seeing that he needs the support of his two closest friends—Gabe and Karen—Tom decides to see them and present his side. Karen refuses to hear him, as she has already passed judgment, leaving Gabe to hear Tom's complaints. Tom confesses to them: "Do you think I'd do something like break up my family lightly? Do you, Karen? Is that what you think of me?" (Margulies, 2000, p. 36). Tom wants to justify to these two how his leaving his wife and family is the best thing for him to do. The confusion is mixed with anger and a desire to inject excitement back into his life. Tom tells Gabe: "Of *course* Beth thinks I'm having a breakdown. If you were Beth, wouldn't *you* prefer to think that? I haven't gone crazy, Gabe, I've gone sane. I feel better than I have in a long, long time" (Margulies, 2000, p. 37). Tom views the impending divorce as rejuvenating his life.

As the discussion continues the question of their sex life is brought into the dialogue. They have the following exchange:

GABE: What is it, Tom? Is it just sex?

TOM: *Just* sex? No. It's not *just* sex. Well, of course that's part of it. You know? Ironically? Lately? The sex has been great.

GABE: You mean you and Beth…?

TOM: Uh-huh.

GABE: You and Beth are still having sex?

TOM: Yeah. Why?

GABE: I don't know, it seems to me that given the circumstances…the level of hatred and animosity…I don't necessarily see how combat is conducive to great sex.

TOM: Oh, God, it's been so intense! If the sex had been this good when we still had a marriage…

GABE: I must be really out of it. I thought really good sex was the product of trust and love and mutual respect.

TOM: You're kidding, right? Don't underestimate rage; rage can be an amazing aphrodisiac. (Margulies, 2000, p. 38)

Instead of seeing the possible emotional damage that this behavior could cause, Tom is stimulated by the power of his sexual encounters with Beth induced by anger. He does not view it as being dangerous, but incredibly intense and enjoyable.

Tom further illustrates his disappointment in his marriage and his quest to re-discover himself. His desires have become self-directed. His concern is for what new experiences he can bring for himself to enjoy. He states: "I don't know about you, but I'm at the point in my life where I want to enjoy myself. I don't

want to go through life hoping I'm gonna get lucky with my own *wife*" (Margulies, 2000, p. 39). The Lover energy that Tom has had so repressed is seeking a way out. Moore and Gillette state: "The Lover wants to touch and be touched, to hear and be heard, to smell and be smelled, to taste and be tasted, to behold and to be beheld by all" (*The Lover*, p. 138). Tom has hidden desires that are searching for a way out, but without his wife and his children. He feels the need to strike out alone.

With a new woman in his life, Tom feels that he can be alive again. He describes the deadness he felt before he had his affair: "I'd be in a hotel bar and strike up a conversation with a female colleague, or some divorcee with big hair, and I'd make them laugh and they'd look pretty and I'd feel competent again, you know?, and think: Gee, maybe I *am* still clever and attractive after all" (Margulies, 2000, p. 39). His spirit is revitalized by being able to make contact with another woman besides his wife. He admits that she brings him joy, whereas his wife does not. He tells Gabe: "But the marriage is over. What have I been telling you? It's over" (Margulies, 2000, p. 40).

Tom's decision is a final one. Although Gabe attempts to talk the situation through, Tom does not want this from his friend. His commitment to leaving his wife and family is solid. They have the following exchange:

> GABE: "...We're going to have opinions.
>
> TOM: Yeah, well, I don't want to hear them. All right? My head is spinning with shoulds and shouldn'ts. I've been through all this stuff, over

and over. It may be news to *you* but I've been living with this for a long time. I've made up my mind. I just need you to hear me out.

GABE: All right. Talk. Go ahead.

TOM (*Softly*): Never mind.

GABE: Talk. I'm all ears. My lips are sealed. (*Throws away the key*) (*Pause.*)
TOM (*With difficulty*): I...I hope you never know...the...*loneliness* I've known. I hope you never do. (Margulies, 2000, pp. 41-42)

There is no discussion or working through the problems that exist in their marriage. Tom only wants his side of the story heard, without any judgments and hope of being accepted for his decision.

If a man feels emptiness or "deadness" inside of himself, there will be some kind de-sensitization or depression that will take over. The Lover energy gives strength to see the beauty and vitality of life. Without its inspiration, the male removes himself from the world around him. Moore and Gillette state:

> Without a sense that life is meaningful beyond the day-to-day struggle to survive and to propagate, most human beings, most of the time, cannot go on. They become depressed. They cannot see why they should keep pushing ahead in a world that wounds so, and so represses innate joy, and so delays the gratification of instinctual wishes. (*The Lover*, pp. 142-143)

Tom finds himself in this place within himself. He blames this failing on an uncaring wife who cannot see the needs that he desperately wants fulfilled. For

Tom, there is no meaning left in his marriage beyond the occasional sexual encounter aroused by a fight or an argument.

The Lover energy possessed by the Impotent Shadow feels lost and trapped in a world without any feeling. There is an overwhelming sense of worthlessness and weakness when encountering life's trials and tribulations, with much of it being caused by a lack of connection to a mate. Moore and Gillette state:

> With an inconstant, and thus dangerous and confusing love-object, we develop a paralyzing ambivalence about our sense of self-worth, and even about the desirability of being in an intimate relationship. If we fall victim to the corrosive effects of chronic distrust, we also experience deep uncertainty about our borders—where we end and another begins. (*The Lover*, p. 165).

Tom's own self-worth is in question and he finds no alternative but to leave his marriage. His masculine identity is buried and cannot become alive and vibrant again without his escaping the "chains" he feels within the "confines" of his marriage to Beth.

Tom would rather destroy the institution of his home and family to bring himself joy and personal fulfillment. The bonds of marriage gripped him too tight and kept him captive. Gabe and Karen remain dumbfounded by his actions and seek the solace and peace of their own marriage. Tom has brought a new energy to his life, but the cost is great on a personal level. He has removed himself from his

children and his wife to possess something that he could never fully achieve when married to Beth.

The man seeking to "let loose" the Lover energy within himself must have a strong sense of balance and boundaries. The shadow form of the Lover energy will oftentimes break through these boundaries for the experience or the sense fulfillment. Moore and Gillette state:

> A man living in either pole of the Lover's Shadow, like a man living in any of the shadow forms of the masculine energies, is *possessed* by the very energy that could be a source of life and well-being for him, if accessed appropriately. As long as he is possessed by the Shadow Lover, however, the energy works to his destruction and to the destruction of others around him. (*Archetypes*, p. 131)

Tom's feeling of repression in his relationship with Beth is now seeking an alternative—a way to satisfy his hunger outside of his marriage. Moore and Gillette state:

> He has an insatiable hunger to experience some vague something that is just over the next hill. He is compelled to extend the frontiers not of knowledge (for that would be liberating for him) but of his sensuality, no matter what the cost to the mortal man who badly needs, as all mortal men do, merely human happiness. (*Archetypes*, p. 135)

Tom has a strong desire to "feel young again" with the vitality that existed for him at a younger age—at another cycle of his life. His new love affair is providing some sustenance for his hunger.

When Tom and Gabe meet five months after the divorce, the strain between them has deepened. Tom's new life and Gabe's disappointment in his friend clash as they have drinks together in a bar in New York City. They have the following exchange:

GABE (*A chuckle*): Uh-huh. You look great.

TOM: Thanks, I feel great. I'm running again.

GABE: Oh, yeah?

TOM: I lost a little weight…

GABE: More than a little.

TOM: Nancy and I, we get up at six…

GABE: Wow. Six!

TOM: …run four, five miles…

GABE: How do you do it?

TOM: …come back, make love in the shower…

GABE: Uh-huh.

TOM: Then, off to work. That's my new regiment. And let me tell you: it's totally changed my perspective on my day.

GABE: Must be those invigorating showers.

TOM (*Leaning forward*): The things she's got me doing, Gabe…!

GABE: Lucky you.

TOM: Nancy has more imagination, more daring, more wisdom...I mean, it just goes to show you how age is totally irrelevant. I'm a boy at forty-three! (Margulies, 2000, p. 71)

Gabe cannot identify with his friend's new outlook on life. He cannot connect with him in any way. Tom has become possessed by the Lover energy. He was once repressed by his feelings, but now he is addicted to the new sensations of his life. Gabe cannot come to terms with Tom's willingness to sacrifice wife and family for the sake of new experience.

When Tom complains about the responsibility to a family, Gabe wonders at the remark. He says: "We've all made sacrifices for our kids. It's the price you pay for having a family" (Margulies, 2000, p. 73). After some discussion, Tom responds:

> Settling down, having kids. It was just one more thing I did because it was expected of me, not because I had any real passion for it. Like law: it was a foregone conclusion since the age of ten I'd be a lawyer like my father. I always felt, I don't know, *inauthentic* living this life. (Margulies, 2000, p. 73)

Tom's separation from his family is a release for him. The new sensations he is experiencing give him more than his family ever could. The Lover energy is pushing him forward to get all he can out of life now that he is "freed" from his family responsibilities. He tells Gabe: "But, honestly?, most of the time I was just

being a good sport" (Margulies, 2000, p. 74). He viewed his commitment as just something else for him to do.

They reach an impasse as the dialogue continues to follow this train of thought. Gabe believes that making a commitment to wife and family is one of the cycles of living life, but Tom feels that experiencing the joyous sensations of life is what is worthwhile. Gabe's belief that all marriages have difficulties and should be dealt with sparks response from Tom. He tells Gabe: "Like *my* parents did? Like *your* parents? They 'rode it out' for fifty years! Is that what you'd want me to do? Is it?" (Margulies, 2000, p. 75). There is no solution for the two friends. Their lives are going in different directions, with tension widening the gap between them. The description of action ends the scene and gives the audience an idea of the strain: "(*Tom waves and goes. Gabe's smile fades as he watches Tom walk away; he knows it is the last time they will see each other*)" (Margulies, 2000, p. 79)

The character of Tom faces real issues in his life with a desperation that is familiar to those reading (or seeing) the play. The Lover energy within him is seeking identity and expression in a marriage and family situation that he does not like or appreciate. Instead of dealing with the problems that exist, he runs away from them and seeks solace and new experience with another woman. According to Moore and Gillette: "We believe that the Lover, by whatever name, is the primal energy pattern of what we could call vividness, aliveness, and passion" (*Archetypes*, p. 120). There is a need to express this in one's life; however,

sacrificing others for this desire is letting the shadow form of the Lover energy escape. Tom's problems are real and evoke a sympathetic response, but the choices he makes are devastating and cannot be justified.

Proof

The main theme of this play deals with the art of *knowing* and the belief in others to access and obtain difficult knowledge and information. The character of Hal is the embodiment of the Magician energy establishing itself as the primary archetype through this play. As a mathematician, Hal is a seeker of knowledge that will further his sense of knowing and understanding the world. It is a healthy pursuit which brings him into contact with Catherine—the daughter of Hal's deceased math professor. When Catherine proclaims that she has written a new and very complicated proof, Hal doubts, investigates, and finally believes her. The access to the Magician archetype is a positive force that brings resolution for himself and for Catherine.

The Magician archetype is the masculine energy that seeks to *know*. To gain understanding, comprehension, and access to the world's secrets and vast amount of unknown information is the realm of the Magician. Moore and Gillette state: "The Magician is the knower and he is the master of technology" (*Archetypes*, p. 98). This archetypal force offers the ability to sort out issues and difficulties that may be problematic for others. Moore and Gillette continue: "He

is the one who can think through the issues that are not obvious to other people. He is a seer and a prophet in the sense not only of predicting the future but also of seeing deeply" (*Archetypes*, p. 99). It is the state of mind that provides answers to troublesome inquiries into the nature of the world, the universe, and of self. As Moore and Gillette state: —"The Magician energy is the archetype of awareness and of insight, primarily, but also of knowledge of anything that is not immediately apparent or commonsensical" (*Archetypes*, p. 106).

After the death of Catherine's father, Robert, Hal has asked permission to examine some notebooks that Robert used to "doodle in." The hope is that he left some mathematical information behind that can be used. Catherine and Hal have the following exchange:

HAL: Someone needs to go through your dad's papers.

CATHERINE: There's nothing up there. It's garbage.

HAL: There are a hundred and three notebooks.

CATHERINE: I've looked at those. It's gibberish.

HAL: Someone should read them.

CATHERINE: He was crazy.

HAL: Yes, but he wrote them. (Auburn, 2001, p. 15)

Hal expresses admiration for Catherine's father and wants to look through the notebooks as a way of exemplifying his gratitude.

Catherine's suspicions of Hal's intentions arise as his commitment to examining the papers comes into question of personal gain for himself. He tells her of his admiration for her father:

> I'm twenty-eight, all right? When your dad was younger than both of us, he made major contributions to three fields: game theory, algebraic geometry, and nonlinear operator theory. Most of us never get our heads around one. He basically invented the mathematical techniques for studying rational behavior, which economists have been milking for Nobels ever since, and he gave the astrophysicists plenty to work over too. Okay? (Auburn, 2001, p. 17)

Although he is sincere, a growing sense of doubt is there because he could use Robert's knowledge for himself. Catherine confronts this as Hal confesses how her father's mathematical knowledge "could write my own ticket to any math department in the country" (Auburn, 2001, p. 17).

The theft of another person's work is not a new concept. The Magician gripped by the shadow form of the archetype will go to great lengths to acquire and "horde" knowledge. The suspicions turn to accusations as Catherine finds a notebook hidden in the folds of Hal's jacket. They have the following exchange:

> CATHERINE: (*Waving the notebook*) You stole this!
>
> HAL: Let me *explain*!
>
> CATHERINE: You stole it from *me*, you stole it from my *father*—

(HAL *snatches the book*)

HAL: I want to show you something. Will you calm down?

CATHERINE: Give it back.

HAL: Just wait a minute.

CATHERINE: I'm calling the police. (*She picks up the phone and dials.*)

HAL: Don't. Look, I borrowed the book, all right? I'm sorry, I just picked it up before I came downstairs and thought I'd—

CATHERINE: (*On phone*) Hello?

HAL: I did it for a reason. (Auburn, 2001, pp. 21-22)

The situation appears grim for Hal, but he begins reading personal entries to Catherine. What he reads to her is not mathematical formula, but a journal entry discussing his daughter. Hal wanted to give to Catherine as a gift (Auburn, 2001, p. 23).

The man properly accessing the Magician energy will work hard to gain knowledge and will not steal, cheat, or plagiarize. He is a disciplined worker to attain greater understanding for the greater good. Moore and Gillette state: "Doctors, lawyers, priests, CEOs, plumbers and electricians, research scientists, psychologists, and many others are, when they are accessing the Magician energy appropriately, working to turn raw power to the advantage of others" (*Archetypes*, p. 107). It is honest work and effort without the need to pilfer other's ideas without giving due credit. The Magician energy—properly accessed—provides the insight

and awareness into complicated problems without the negative drive to acquire that knowledge at any cost.

Hal is such a character as he continues to return to Catherine's house to go through her father's papers. He is committed to finding any possible shred of mathematical information that would enlighten the world. His intentions are honest and believable, even though he deprecates his own abilities in the math world. He confesses to Catherine: "My papers get turned down. For the right reasons—my stuff is trivial. The big ideas aren't there" (Auburn, 2001, p. 37). If anyone would try to use another's knowledge for personal gain, it would be Hal. He does not wish to do this, however, but remain truthful to himself and his occupational pursuits.

When Catherine gives Hal the key to a drawer containing a new mathematical proof, the stakes get higher for both of them. What Hal finds is overwhelming and the implications for the math world are staggering. He explains:

> Oh, uh, it's a result. A proof. I mean it looks like a proof. I mean it is a proof, a very long proof, I haven't read it all of course, or checked it, I don't even know if I *could* check it, but if it *is* a proof of what I think it's a proof of, it's...a very...*important*...proof. (Auburn, 2001, p. 46)

The knowledge in this one mathematical proof would alter mathematics, which Hal understands. He realizes the import of such knowledge and its impact. He continues:

> It means that during a time when everyone thought your dad was crazy...or barely functioning...he was doing some of the most important mathematics in the world. If it checks out, it means you publish instantly. It means newspapers all over the world are going to want to talk to the person who found this notebook. (Auburn, 2001, p. 47)

The dramatic tension increases as Catherine admits: "I didn't find it. I wrote it" (Auburn, 2001, p. 47)

The remainder of the play deals with the *proof* of the authorship of the mathematical proof. Hal and Catherine's sister, Claire, have doubts that Catherine could produce such work. Through flashback sequences it is learned that Catherine had to quit college because of her father's illness (Auburn, 2001). Her interests were in mathematics, however, she never received any formal training outside of contact with her father. Hal says: "You'd have to be...you'd have to be your dad, basically. Your dad at the peak of his powers" (Auburn, 2001, p. 64). The doubt clearly exists and he cannot see how Catherine could produce such work on an advanced level. He tells her: "I'm sorry, Catherine, but you took some classes at Northwestern for a few months" (Auburn, 2001, p. 64). For Hal, to produce this kind of mathematical prowess one needs to have been formally educated and trained. His feelings for Catherine run deep, but his doubts still exist.

When Hal offers to take the proof to the university and have other math experts examine it, Catherine feels betrayed. She says: "You don't waste any time,

do you? No hesitation. You can't wait to show them your brilliant discovery" (Auburn, 2001, p. 63). Although this seems to be the case, Hal has honorable intentions for the future of such a discovery. He questions and doubts, but he maintains an open mind. Moore and Gillette state of the Magician:

> Its proper role is to stand back and observe, to scan the horizon, to monitor the data coming in from both the outside and the inside and then, out of its wisdom—its knowledge of power, within and without, and its technical skill in channeling—make the necessary life decisions. (*Archetypes*, p. 107)

Hal is willing to carefully go through the proof page by page and offer his conclusions in an effort to establish—or discredit—Catherine's claim. He does this out of clarity and sincerity without jealousy or anger at Catherine's declaration.

Hal's desire is to take this discovery and share it with the outside world and giving credit to its author. The positive Magician energy is the source of this sharing and offers access to others that it will benefit. Moore and Gillette explain the opposite stance:

> The man possessed by the 'Innocent' One wants the power and status that traditionally come to the man who is a magician, at least in the societally sanctioned fields. But he doesn't want to take the responsibilities that belong to a true magician. He does not want to share and to teach. (*Archetypes*, p. 115)

This individual wants to hide discoveries and new information out of a sense of greed and personal advancement. He seeks the glory, but he does not want to provide valuable knowledge that could benefit mankind. Hal wants this proof given to the world—with the proper authorship attached to it.

The events of the play center around Catherine as she deals with her father's death, her sister's interference, and Hal's lack of faith in her claim. When Hal returns at the end of the play, he has his own claim to make. They have the following exchange:

> HAL: ...checks out. I have been over it, *twice*, with two different sets of guys, old geeks *and* young geeks. It is *weird*. I don't know where the techniques came from. Some of the moves are very hard to follow. But we can't find anything wrong with it! There might be something wrong with it but we can't find it. I have not slept. (*He catches his breath.*) It works. I thought you might want to know.
>
> CATHERINE: I already knew.
> (*Beat.*)
>
> HAL: I had to swear these guys to secrecy. They were jumping out of their skins. See, one e-mail and it's all over. I threatened them. I think we're safe, they're physical cowards. (*Beat.*) I had to see you.
>
> CATHERINE: I'm leaving.
>
> HAL: I know. Just wait for a minute, please?
>
> CATHERINE: What do you want? You have the book. She told me you came by for it and she gave it to you. You can do whatever you want with it. Publish it.
>
> HAL: Catherine. (Auburn, 2001, pp. 78-79)

In his research of the proof, Hal made his own discoveries that included his conclusion about authorship. He says of Robert: "I don't think he would have been able to master those new techniques" (Auburn, 2001, p. 79). His faith in Catherine's claim is verified and proclaimed without a need for personal glory or profit.

The Magician archetype—like any archetype—must invest in humility if it is to function properly in the male psyche. When Hal has the opportunity to advance his status in the mathematical world, he refuses. He tells Catherine: "You can't ignore it, you'll have to get it published. You'll have to talk to someone. Take it, at least. Then I'll go. Here" (Auburn, 2001, p. 80). His responsibility and concern is to the knowledge itself and the possible impact it could have on the world. He seeks to know, realizing the offer of power it could give him. Moore and Gillette state of the Magician's knowledge: "This secret knowledge, of course, gives the magician an enormous amount of power" (*Archetypes*, p. 99). Instead of choosing this path, Hal gives credit to it author and gives encouragement. As the play closes, Catherine and Hal sit down as she opens the notebook and begins to explain the complex workings of her proof (Auburn, 2001, p. 83).

In Hal, the positive Magician energy is expressed in its fullness providing a pathway for Catherine to share her knowledge with others. Through patient examination and analysis, he verified her claims and assisted in establishing her credibility. Moore and Gillette state:

> 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. (*Archetypes*, p. 108)

This is what Hal did to solve the riddle of the authorship claim. He pushed his personal opinions aside and dug deep into the problem in the most objective way he know how. Through Hal, the Magician energy provides the clarity of thought and decision which makes this archetypes so valuable in the male psyche.

Topdog/Underdog

The final play in the study is a harsh comedy/drama involving two brothers and how they struggle to get ahead in the world and survive. The character of Booth is a powerful example of the Warrior archetypal energy being fully expressed in its shadow form. The character is gritty, brutal, and full of rage as he tries to make his place in the world he knows and understands. This negative force is demonstrated throughout the story, but comes to full fruition through acts of violence and cruelty.

Booth and his brother Lincoln are living in a seedy rooming house that has no running water, toilet, or other niceties of modern-day living. These are two Black men who have lived on the streets and understand its viciousness. As the

play begins, Booth is practicing a three-card con game on a milk crate. He imagines a crowd before him and works it:

> Watch me close watch me close now: 3-Card-throws-thuh-cards-lightning-fast. 3-Card-that's-me-and-Ima-last. Watch-me-throw-cause-here-I-go. One-good-pickll-get-you-in, 2-good-picks-and-you-gone-wine. See-thuh-red-card-see-thuh-red-card-who-see-thuh-red-card? (Parks, 1999, p. 5)

It is a fast-paced con game with the design of winning as much money as possible from the "mark." This is a game with the fear of violence, aggression, and being arrested by the police.

Lincoln works for the two of them as an Abraham Lincoln look-a-like at an arcade in the city. He is shot with a gun loaded with blanks by customers willing to pay and participate in the "re-enactment" of Lincoln getting shot by Booth. It is a strange foreshadowing of events about to come in the action of the play. Although there is a strong link between them, there is a constant threat of violence woven throughout the play. Booth's inner rage stems from a girlfriend who is not fully committed to him, the memory of being abandoned by their parents, and not having the card throwing ability Lincoln had when he was working the streets. Booth tells Lincoln: "Here I am trying to earn a living and you standing in my way. YOU STANDING IN MY WAY, LINK!" (Parks, 1999, p. 19).

The Warrior living in its shadow form can be extremely dangerous. It is fueled by an anger that has deep roots in the psyche. According to Moore and Gillette:

> What are some of the characteristics of the sadist? Principally, and most obviously, there is the rage. If the rage runs hot, it will be expressed in passionately cruel words and actions. A cold rage will feel subhuman, profoundly alien, and completely divorced from reality. Cold rage fuels the psychopath who has no sense of right and wrong. Either form of rage is organized into a hatred toward the "weak" and an envy of the "strong," whatever those two words mean to the individual sadist. (*The Warrior*, pp. 134-135)

The dark Warrior must go on the attack to give himself self-confidence and way of destroying the envy that he may have within himself. His dialogue is brutal and his actions are often wrought with violent outbursts.

Throughout the entire play there is a foreboding of what Booth will do. As the second scene opens he is unloading two suits that he shoplifted (Parks, 1999, p. 23). He admits to Lincoln: "I stole and I stole generously. I got one for me and I got one for you. Shoes belts shirts ties socks in the shoes and everything" (Parks, 1999, p. 26). The reason for the theft is that Booth has plans to go out with a girl named Grace. He says: "Ima wear mine tonight. Gracell see me in this and *she* gonna ask me tuh marry *her*" (Parks, 1999, p. 26). Although he seems to be in

control and his life might be improving, there is still a flicker of anger that sparks at the slightest moment.

It is a rage that is not hidden from Booth. He realizes the wrath that exists within himself and discusses it with his brother. It is a frustration connected to sexuality. He confesses: "Im hot. I need constant sexual release. If I wasn't taking care of myself by myself I would be out there running around on thuh town which costs cash that I don't have so I would be doing worse: I'd be out there doing who knows what, shooting people..." (Parks, 1999, p. 43). It is not a regret of a personal failing. This is an admission of someone who is without a sense of right and wrong in his consciousness. He readily admits that he could and would take a life.

This is a point of masculine pride for Booth. He is proud that he carries a gun and knows how to use one. He and Lincoln have the following exchange:

> Booth: Whata know of heat? You aint hung with those guys for 6, 7 years. You swore off em. Threw yr heat in thuh river and you "Don't touch thuh cards." I know more about heat than you know about heat.
>
> Lincoln: Im around guns every day. At the arcade. They've all been reworked so they only fire caps but I see guns every day. Lots of guns.
>
> Booth: What kinds?
>
> Lincoln: You been there, you seen them. Shiny deadly metal each with their own deadly personality.
>
> Booth: Maybe I *could* visit you over there. I'd boost one of them guns and rework it to make it shoot for real again. What kind you think would best suit my personality? (Parks, 1999, pp. 45-46)

For Booth, guns are a necessary part of living. Their lifestyle of getting by on Lincoln's small income and hopes of setting up the card game con again dictates Booth's violent attitude. He is one step away from releasing his rage on those closest to him.

When Grace does not show up for a dinner date, Booth loses his patience and leaves to find out what happened to her. He has his gun with him. He and Lincoln have the following exchange:

> Lincoln: Maybe something happened to her.
>
> Booth: Something happened to her all right. She trying to make a chump outa me. I aint her chump. I aint nobodys chump.
>
> Lincoln: Sit. I'll go to the payphone on the corner, I'll—
>
> Booth: Thuh world puts its foot in yr face and you don't move. You tell thuh world tuh keep on stepping. But Im my own man, Link. I aint you.
>
> Booth goes out, slamming the door behind him.
>
> Lincoln: You got that right. (Parks, 1999, pp. 80-81)

The mood of foreboding intensifies as Booth exits the scene in anger with a gun inside his jacket. The strength of his paranoia and rage is beginning to come through his actions and his efforts to "be on top."

Intense feelings of Warrior rage are destructive and vicious. The source is the bearer's own vulnerability, envy, and pride. The combination, if triggered, can bring out the worst in a man. According to Moore and Gillette:

> Some classic personality disorders are located at the Sadistic pole of the Shadow Warrior. The "active/independent," the "antisocial/aggressive," and the "compulsive" all are properly read as facets of the Sadist. While each disorder shows more or less unique symptoms, there are characteristics common to all three. All of these personality types involve a man's unrealistic sense of power, his self-deception concerning his imagined invulnerability, and a dangerously defiant fearlessness. These delusions mask a terror of underlying passivity, dependency, vulnerability, and weakness. Sadistic, often sociopathic behaviors are defensive maneuvers designed to ward off feelings of helplessness and worthlessness. (*The Warrior*, p. 137)

Booth's reactions are bordering on this state of mind where his fearlessness is leading to a dangerous confrontation that could end in violence. The Warrior energy darkened by the shadow form can strike out and hurt everything it touches.

Booth's lack of control over Grace's actions brings out the worst of his personality. He thinks the worst and follows that train of thought. Words or action from Lincoln set him off, even though his anger is fueled by an outside source. Moore and Gillette state:

> The paranoia always encountered at the threshold of the repression barrier is active where the sadist's fears are awakened. Vigilance becomes hypervigilance. Danger is imagined behind every bush. An innocent

> remark or event, or even a genuine but minor slight, is experienced as a life-threatening display of hostility. (*The Warrior*, p. 137)

Booth has let his imagination take over concerning the whereabouts of Grace. His plans of dinner and sexual conquest are thwarted and unsettle him. The feeling of eminent danger gets stronger as Booth's plans fall apart.

Another characteristic of the Shadow Warrior is the drive for sexual prowess. Booth brags in great detail about a supposed sexual encounter with Grace. He tells Lincoln: "She let me do her how I wanted" (Parks, 1999, p. 39). He admits emotional commitment, but it is superceded by his sexual desires. Moore and Gillette state:

> Women, for the sadist, are not for intimate relationship. The tenderness, caring, love, and respect they demand and deserve are too much for him. These nurturing feelings are unacceptable to him; he keeps them beneath his repression barrier. Women, for the sadist, are only for sex. They exist to bring him momentary genital pleasure. (*The Warrior*, pp. 140-141).

When Grace does not arrive for the date, the chance of another sexual encounter is lost. Considering this was Booth's plan for the date, it is embarrassing and upsetting when it does not happen. The only way he understands in repairing the problem is through violence.

Booth struggles to make a place for himself in the world. Although he and his brother are close, Booth makes an effort to get Grace to move in with him—meaning Lincoln must move out. They have the following exchange:

> Booth: Bad news is—well, shes real set on us living together. And she always did like this place.
> (*Rest*)
>
> Lincoln: Now sweat.
>
> Booth: This was only a temporary situation anyhow.
>
> Lincoln: Now sweat man. You got a new life opening up for you, no sweat. Graces moving in today? I can leave right now.
>
> Booth: I don't mean to put you out.
>
> Lincoln: No sweat. I'll just pack up. (Parks, 1999, p. 86)

There is a determination in Booth to align his life and set things in order to bring inner peace. The problem rests in how he deals with obstacles that get in his way.

With these present issues to confront, Booth must also face the complexities of his past. Throughout the play, Booth and Lincoln discuss the moment their parents abandoned them when they were still teenagers. For both of these men it is a difficult memory—for Booth especially. He states: "When Pops left he didn't take nothing with him" (Parks, 1999, p. 88). It is still a haunting moment in their lives, which adds more anger to the present situation. As the play reaches its climax, more events from the past are resurrected that bring perspective to Booth's present condition.

Booth also experiences guilt over a sexual encounter he had with Lincoln's ex-wife, Cookie. The guilt and vulnerability in Booth's personality are being brought to the surface, and with it, a sense of impending doom for them both. He explains to Lincoln about his encounter with Cookie:

> But she'd hooked me. That bad part of me that I fight down everyday. You beat yrs down and it stays there dead but mine keeps coming up for another round. And she hooked the bad part of me. And the bad part of me opened my mouth and started promising her things. Promising her things I knew she wanted and you couldn't give her. And the bad part of me took her clothing off and carried her into thuh bed and had her, Link, yr Cookie. It wasn't just thuh bad part of me it was all of me, man... (Parks, 1999, p. 92)

Booth realizes that there is a big part of his personality that is dangerous to himself and to others. With Cookie, he saw that part amplified and pulled into a sexual encounter with his brother's wife. It is a revelation that is accepted casually by Lincoln with no fear of reprisal for his actions.

The climax of the play comes when Lincoln teaches Booth another round of "3-card" with the stakes being an "inheritance" that their mother left Booth. When Booth witnesses his mother with another man, she gives him a large sum of money. He explains: "She musta known I was gonna walk in on her this time cause she had my payoff—my *inheritance*—she had it all ready for me. 500 dollars in a nylon stocking" (Parks, 1999, p. 100). When Lincoln wins this, Booth's anger

boils to the surface. He has lost his inheritance, Grace, and any future that he may want in the world.

As Lincoln attempts to open the stocking, Booth intense anger grows, which his brother becomes sensitive to and understands the danger. He admits: "Grace. I popped her. Grace" (Parks, 1999, p. 107). It is a frightening revelation, which Lincoln reacts to by offering to give Booth's inheritance back. The damage is done, however, and Booth pulls his gun and shoots Lincoln, killing him (Parks, 1999, p. 108). Through a frenzy of anguish and wrath, Booth taunts his dead brother. He says: "Ima take back my inheritance too. It was mines anyhow. Even when you stole it from me it was still mines cause she gave it to me. She didn't give it to you. And I been saving it all this while" (Parks, 1999, p. 109). Powerful emotions overtake him as he holds his brother's body and wails in pain. The ultimate end of the Shadow Warrior's actions fulfilled.

The Warrior energy in its shadow form can evolve into a dangerous part of the man gripped by its strength. It can turn into a force of deadly violence and brutality. According to Moore and Gillette:

> This is the aspect of the Warrior we fear so much within ourselves and others. Whether or not we act out the sociopathic rage that takes us over as the barrier is crossed, we are left afterward feeling that we were not "ourselves." Indeed, we were not. This is the "battle frenzy" and "blood

lust" celebrated by the epics of patriarchal societies and guarded against by its laws. (*The Warrior*, pp. 133-134)

Booth is obviously possessed by this power and releases it onto those he claims to love most—Grace and Lincoln. It is a force so strong within him it takes over. Moore and Gillette continue: "And this is what takes over the man who goes into a murderous frenzy, who beats his wife and hurls his children against the walls" (*The Warrior*, p. 134).

Booth's personality is in constant struggle with the darker side of the Warrior energy. Issues of the past, Grace, and his brother all fuel negative, brutal thoughts and intentions that come to fruition in the most violent way possible—he kills them both. He has become possessed by such energies to the point where he cannot stop his violent intentions from becoming reality. The Shadow Warrior within him sees no other alternative but to take life that is precious to him for self-preservation and pride's sake. The final reward for his actions is more loss and anguish as he destroys those he loves the most.

Collected Statistics for the Plays

The story information, character backgrounds, settings, time periods, and objectives are varied in these plays, but there are common threads that link them together. There are certain elements—or, "statistics"—of the plays that need to be addressed. There are gender of authors, circumstances of the plays and the

characters that need to be pointed out, time periods, and archetypal breakdown. This will help create an overall picture of the plays in this study.

The study examined nineteen plays from the years 1982-2002; no award was given in 1986. Three of the plays were all-male casts with two being all-female. The number of authors that are male outnumber the female authors almost three to one. The numbers are:

Male—14

Female—5

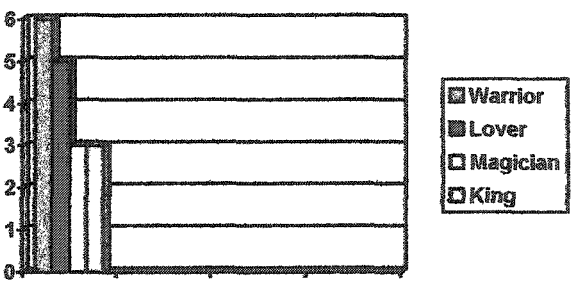
Since 1998, three of the authors to win the Pulitzer are female. The other two are from the years 1983 and 1989. The 1980s and 1990s are dominated by male authors winning the coveted prize.

The characters are divided by a wide range of ages, class, and setting. The ages of the characters chosen for the study are from 10-85, many of these covering a period of years in the course of the play. The age range is between 30 and 40 years old. Although there is a variation of ages of these male characters, there is not much variation in race. The characters in this study are either black or white; there was no other race presented of major male characters in these plays. Although some of the characters could be played by a man of another race, it is not specifically addressed by the author. The characters range in economic class from lower to high, with the majority of the men being middle class. Here is the breakdown:

Name of the Play	Character	Age	Race	Class
A Soldier's Play	Davenport	30s	Black	Military
night Mother	n/a	n/a	n/a	n/a
Glengarry Ross	Levene	50s	White	Middle
Sunday in the Park	George	30s	White	Middle
Fences	Troy	50s	Black	Lower
Driving Miss Daisy	Hoke	60-85	Black	Lower
Heidi Chronicles	Scoop	20-45	White	Higher
The Piano Lesson	Boy Willie	30	Black	Lower
Lost in Yonkers	Louie	36	White	Middle
Kentucky Cycle	Joshua	10-65	White	Middle
Angels in America	Joe	30s	White	Middle
Three Tall Women	n/a	n/a	n/a	n/a
Young Man/Atlanta	Will	60s	White	Higher
Rent	Roger	20s	White	Lower
How I Learned...	Peck	40s	White	Middle
Wit	Jason	20s	White	Upper
Dinner w/ Friends	Tom	40s	White	Upper
Proof	Hal	20s	White	Middle
Topdog/Underdog	Booth	30s	Black	Lower

Although there are some variations with the specifics of the characters, the time periods from all the plays deal with subject matter in the twentieth century. Two plays deal with eras before the twentieth century, but the storylines end up being completed in the last century. *The Kentucky Cycle* goes back the furthest in time, beginning in 1775. There are five plays that cover a wide range of years to tell their story. Most are placed one time setting, with little or no change in location. There is one important element to note: all of the plays are set in America. These are American stories with time, place, and characters.

The archetypal breakdown has examples of each of the four archetypes as explained by Moore and Gillette. There are varied examples of every single archetype; some in the shadow form and the positive as well. Although men are to be governed by a balance of these archetypes, the characters in these plays were identified as expressing one of them based on words and actions. Characteristics of other archetypes were present, but a dominant archetype emerged. For the majority of them, it was easy to analyze. The archetype breakdown is:



This outcome was based on my reading of the texts and assessment of each character's pursuit of objectives set forth through actions committed and in the dialogue spoken.

The character had to be categorized as living the positive side of the archetype or in the shadow form. There were nine characters analyzed that were expressing the shadow form of the archetype. There were four that were presented that could be catalogued as positive based on words and behavior. Four of the characters shifted from one side of the archetype to the other during the course of the play.

The use of the archetypes as described by Moore and Gillette was the tool used to gauge the level of masculine energy and expression developed in each of these roles. Certainly there are other ways and methods to analyze character for the purpose of establishing the "psychology" of a role in a stage play. The male archetypes were a useful way of determining the presentation of masculinity in each of these stories.

Final Analysis

The masculine archetypal energies were relatively easy to assess when reading and analyzing each play in the study. Pursuit of objective, dealing with obstacles of reaching that objective, and tactics of overcoming these obstacles all illustrated an archetype coming the forefront of the character's personality to deal with the conflict of the play. In most cases, the dialogue and action of the character matched a description or specific quote set forth by Moore and Gillette in their works concerning the male archetypes.

The majority of the characters analyzed were *possessed* by the darker—or shadow—form of the archetype. Through their struggles, many of these men turned their energies outward in such a way that they caused harm to themselves and to others—especially those who loved them. The majority of the characters analyzed were expressing the Warrior archetype. The Lover energy ranked second

overall. The trials set forth through the action established by the playwright brought to the surface a need for a struggle, or a fight to achieve a desired goal.

The end result of this study is to make conclusions on the masculinity presented in Pulitzer Prize-winning plays from the past twenty years. The authors of these stories have presented ample material to analyze and study to make these conclusions. There are elements of the male identity that are expressed in these stage plays that are not seen on television or in film. These characters are psychologically complex and driven by realistic objectives. The men in this study are fighting for dignity, honor, glory, and personal fulfillment. Through the course of dramatic action, these characters struggle for their goals and face complicated obstacles in the process. These consistencies emerge from the analysis of these plays from the past twenty years.

CHAPTER V

CONCLUSIONS

The study of male roles from Pulitzer Prize-winning plays from 1982-2002 has produced data to make certain conclusions pertaining to masculinity. The roles from these plays have given information that illustrates a pattern of male identity from the past twenty years from these Pulitzer Prize-winning dramas. The main observation from these plays is that the male is depicted in a way not similar to television, film, or even in magazine ads so often studied to determine the construct of the male image. There is a complexity and driving force that sets these male roles apart from male characters in other entertainment mediums.

The archetypes, as outlined by Moore and Gillette, gave a psychological "measuring stick" for gaining understanding of the characters and how they operated in their worlds. The Pulitzer Prize in Drama was established to reward a writer for composition of a story that reflects life in America. Thus, it is assumed that these plays will be "advanced" or a "cut above the rest" in its portrayal of the characters and their struggles. According to Miller:

> ...society is inside of man and man is inside society, and you cannot even create a truthfully drawn psychological entity on the stage until you understand his social relations and their powers to make him what he is and

to prevent him from being what he is not. The fish is in the water and the water is in the fish. (p. 47)

These plays draw complex and psychologically driven male characters who pursue their interests with believable tactics. Each of these characters is three-dimensional, living, breathing beings in these fictional stories. They are not the brainless and hopeless characters that litter television or film.

Applying the archetypes to the character analysis of each male role provided a way of understanding his driving force and energy. The archetypes are meant to be in a state of balance, but in each of these stories one of them was enabled based on objective and personality type constructed by the playwright. It is of interest to note that the majority of the archetypal forces analyzed were the shadow form. This suggests that the masculine ideal is in a state of conflict, change, and discovery.

Although the majority of the male roles were expressing the shadow form of an archetype, it does not clearly define them as being "bad." In analysis, this is too simple of a conclusion. These fictional men are much more complicated than simply labeling them as "good" or "bad." There are definite positive actions that emerge even in a character that has been categorized as expressing the shadow form of an archetype. It can also be stated that there are some of the characters that are catalogued as expressing the positive side of an archetype that produce some negative results. Moore and Gillette note: "Our age is as possessed by the Shadow

Lover as it is by the Shadow King, the Shadow Warrior, and the Shadow Magician" (*The Lover*, p. 172).

These are solid, psychologically driven characters that provide a different image of masculinity. This is a maleness not viewed on television or most films. These are men coping with very real conditions and problems that plague many in this country—either now or in our history. Putting it simply, these characters are not *typical*. They are driven by psychological forces that relate to a reader and to an audience.

The objectives are significant to note when applying the archetypes in the analysis. These men are after a variety of goals to satisfy themselves. There are men driven to discover the truth of hidden events; men who are obsessed with being successful in their work and careers; there are artists searching for a way to express their emotions churning inside them; and men who are driven by intense sexual needs and desires. These are not men put on the stage to be abused or "made fun of," but to demonstrate the battle to obtain pride, dignity, peace, and success through action.

The careers of the men differ as well, but still a pattern emerges. The class structure ranges from lower to upper class. These men are salesmen, artists, doctors, lawyers, and manual laborers. But still one thing remains for all of them: identity through their jobs. Every single male character is defined by the job he has in his life. These men find purpose in their lives based on what they do for a living.

For some it is an obsession force that they must reckon with during the course of action in the play; from Levene in *Glengarry Glen Ross* to Joshua in *The Kentucky Cycle* to Will in *The Young Man from Atlanta*. Other characters have become comfortable with their positions in life and have accepted their place in society; from Hoke in *Driving Miss Daisy* to Louie in *Lost in Yonkers*. Whatever the stance they take it is clear that these fictional men are defined by the occupations that they have.

Another concept to emerge from the plays is the place of the father in these men's lives. A connection—or lack thereof—continues to be an identifier for the masculine concept. Boy Willie from *The Piano Lesson* deals with the issues of having lost a father early in his life. Will from *The Young Man from Atlanta* questions his ability of being a good father after his son commits suicide. Tom from *Dinner with Friends* turns his back on being a father to focus on himself. Fatherhood is a complicated issue with complex presentations in these plays. The hurt of a lost father is dealt with, as well as an overbearing father, to one who was never with the family.

Sexuality is another aspect of these fictional characters to consider. For many of the characters in the study there is a problem with sexual desire and how to embody it. Troy in *Fences* has an affair and gets another woman pregnant. Scoop from *The Heidi Chronicles* has affairs and desires to be back with Heidi. Joe from *Angels in America* struggles with a decision to leave his wife to be with

another man. Peck from *How I Learned to Drive* is obsessed with his niece and sexually molests her over the course of her young lifetime. Some of these men are searching for answers to questions they have concerning their own sexual identity. They are not presented as being simple sexual "predators." There is a psychological drive and purpose for their decisions and actions throughout the course of the stories.

In the analysis, the Warrior archetype outnumbered the others, which suggests that the warrior spirit is a big part of the male psyche. According to Keen: "The male psyche is, first and foremost, the warrior psyche" (p. 37). This energy is a living component of masculinity. It is still a force misunderstood and feared. According to Moore and Gillette: "We live in a time when people are generally uncomfortable with the Warrior form of masculine energy—and for some good reasons" (*Archetypes*, p. 75). Many of the plays demonstrate the danger and damage brought on by the shadow form of the Warrior energy.

The Lover archetype numbered second highest in the analysis. The men characterized by this energy were either searching for a way to express their artistic pursuits or were obsessed in satisfying sexual urges they had. This is an emotional element for the male to consider in his life. Moore and Gillette state: "The Lover's connectedness, is not primarily intellectual. It is through feeling" (*Archetypes*, p. 122). The plays suggest that these men are in a state of confusion or cannot find the direction to focus this energy.

The Magician and King archetypes both numbered three in the final tally in the analysis. The men expressing the Magician archetype were searching for answers to the truth concerning their own worlds. For each of them it was a pursuit of new knowledge for gain and glory. Although there were positive elements, overall the Magician energy was presented in its shadow form with the men possessed by it searching for information that would promote them in their lives—personally and professionally. According to Moore and Gillette: "Acquiring knowledge of whatever kind, but especially of the psyche, is difficult and painful work that most of us have never wanted to do" (*Archetypes*, p. 101).

The King archetype is the energy that the others archetypes center around. The King brings order to a world that is chaotic and tumultuous. According to Moore and Gillette: "The first of these is ordering; the second is the providing of fertility and blessing" (*Archetypes*, p. 52). The characters that embodied this archetype were a mix of providing that blessing for those closest to them and abusing the privilege of that blessing. They fought for control of dignity and an inner pride, which caused conflict during the course of the stories.

Although the final analysis numbers a majority of these fictional characters living "in the shadow," there is a psychological complexity that makes them believable on the stage. The Pulitzer Prize-winning plays from 1982-2002 demonstrate the masculine identity with all its struggles, trials, and tribulations. There are no apologies or glorifying that takes place. These fictional characters

from theatre have more depth, focus, drive, and realness based on their dialogue, pursuits, and actions.

As a theatre professional involved in education, this illustrated the power that these plays have. These men are challenging, intriguing, and at times mystifying as they progress from one scene to the next. They are dealing with real problems in a way that reflects the inner turmoil and desires that men have. Although they are fiction, there is a powerful element of truth blended into the character development that makes them recognizable and not caricatures. Their lives reflect the chaotic nature of masculinity. The use of Moore and Gillette's description of the male archetypes demonstrates this. For this researcher, the playwrights in theatre is working harder to present complex male individuals who are fighting for dignity, identity, and manhood in an ever-changing, tumultuous world.

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APPENDIX

Synopses of *'Night Mother* and *Three Tall Women*

'Night Mother

This is one of the plays in the list that has no men in the cast. The play is the story of two women, mother and daughter. In the beginning of the play, Jessie is looking for her father's gun. Thelma--Jessie's mother—is completely reliant on her daughter's assistance and aid to the point where Jessie has to live with her. The audience quickly learns that Jessie wants to find her father's pistol so she can kill herself before the night is through. The ensuing action of the play is Thelma's attempt to stop her daughter from doing so.

This is a contemporary play that is set in the South. Jessie is in her forties and tired of living. Her desire to die is not out of a sense of anger or revenge, but of being tired—of not wanting to go on anymore. Although this play is devoid of male characters, there are men that are mentioned that have had a definite affect on Jessie's life—her brother, Dawson, her son, Ricky, her ex-husband, Cecil, and her father. The dialogue of the play demonstrates how much influence these men had on Jessie's life and how the failures she's experienced with each one of them have led her to want to take her own life.

Three Tall Women

Although this play is eliminated from the study because of its all-female cast, there are some interesting moments in this story by Albee. As an old woman

is dying, she is visited by two other women who listen to her reflections on her past life. She remarks about infidelity, lost love, and aging with need of sympathy or sentimentality. When Act Two begins, the three women are presented as three distinct periods in this woman's life. It is an "every woman" kind of tale with touching moments that can be related to and understood.

The characters are labeled as A, B, and C, with A being the woman dying. She unfolds images of her past and how she learned to cope with her alcoholic sister and the men in her life. She tells B and C: "We didn't have a lot, and being a girl wasn't easy" (Albee, 1994, p. 20). With pride, she reveals her prowess with men and that she was desirable when younger. When she discusses her husband, however, the tone changes from light-hearted gossip to resentment and anger.

Her stories become entangled, leaving B and C to wonder who she is talking about. She admits anguish over the fact that her son left in a moment of anger and they did not have contact for many years. Her husband cheated on her many times and their relationship became strained and detached. These events continue to roll off her tongue as the act comes to a close, which shows her having a stroke and passes out.

Act Two shifts B and C from separate characters from A, to a different ages of A—52 and 26. The main theme of the second act is how one "person" evolved and changed into "another" with the passing of the years and the altering climate of A's life. As the pain of A's life is confessed, C (the youngest form of A) denies

that she will evolve into B or A. She tells them: "I'll never become you—either of you" (Albee, 1994, p. 101). The truth of A and B's past—C's future—is to much for her to hear and cope with. She sees herself as growing into someone with a peaceful and happy life, which is shattered by A and B's continual revelations of mistakes made throughout life.

When a younger version of "their" son comes to A's bedside, the pain of a lost son is lamented and discussed. B states: "He gets up, stops by me, touches my hair. I thought I saw some straw, he says; sorry. And he walks out of the solarium, out of the house, out of our lives. He doesn't say good-bye to either of us" (Albee, 1994, p. 95). B boils with anger at the memory and the loss and wants nothing more than her son to leave the house.

The play shows us how these "three tall women" coped with a life of trials and tribulations—many of them tied to a man in her life. Her husband's continual infidelity, physicality, and death by cancer demonstrate the difficult path A traveled through life. Her own affair with a groomsman and her estrangement from her son also show how troublesome her life was and how she tried to deal with the pain of her errors and mistakes. When B and C want to know what the "happiest moment" of their lives is, A finds comfort that it is almost over. She states: "Coming to the end of it, I think, when all the waves cause the greatest woes to subside, leaving breathing space, time to concentrate on the greatest woe of all—that blessed one—the end of it" (Albee, 1994, p. 109).

Albee's tale is an "every woman" kind of story. It links the experiences of three distinct periods of one woman's life to show the triumphs, losses, and trials that this woman had to face during her life. It is evident that this woman experienced dark times and dealt with them the best way that she could. Although the play is an all-female cast, the influence of men is felt and continually addressed by A, B, and C. It is not an official part of the study, but does possess elements of masculine influence upon the action and progression of the play.

Analysis of *'Night Mother* and *Three Tall Women*

'Night Mother

The play's cast is made up of two women—Thelma and Jessie, mother and daughter. The script cannot be analyzed for the study because there aren't any male characters that are on stage during the duration of the play. What information the audience is given about any men is addressed by the two women. Although this information is interesting and noteworthy, it is still presented by the female characters in the show. It is fascinating to see and understand the impact of these male characters in their lives; however, the play is eliminated from the study because there are no men in it.

The premise of the play is built upon the fact that Jessie has decided to kill herself before the night is finished. The rest of the play Thelma uses tactic after tactic to change her daughter's mind. During the course of their struggle, the men

who have affected their lives come up in the dialogue. There are four men in Jessie's life that are significant: her father, brother, son, and ex-husband. Each of these men are addressed and discussed. And it is Jessie's attitude toward each of them that has driven her to make the decision to take her life.

Thelma tries desperately to stop Jessie from killing herself. She makes a promise that they don't have to see her brother, Dawson, again if he bothers Jessie. Thelma says: "Does he bother you?" (Norman, 1983, p. 19). Jessie response: "Sure he does" (Norman, 1983, p. 19). Jessie complains that her brother knows too much about her—too much personal information. The reality is that Jessie wants to be left alone and the only way she can do that is to take her own life.

Jessie's father presents an interesting discussion during the show. Thelma admits openly that she never loved Jessie's father. Thelma states: "He felt sorry for me. He wanted a plain country woman and that's what he married and then he held it against me the rest of my life like I was supposed to change and surprise him somehow" (Norman, 1983, pp. 31-32). Although her father has already passed away, his presence is felt between the two women. Thelma resents Jessie for being like her father and Jessie longs to be dead like he is. It is obvious that the father has played a very significant part in Jessie's life and in her final decision to end her life.

During the course of the play, we discover that Jessie's son, Ricky, has grown up to be a thief and vandal. There is a sense of failure and loss over this

fact. Jessie feels that she cannot change him or alter his direction in life. She sees no other place for him but jail; however, it is something that she has accepted. One of her final wishes is to leave Ricky her watch, which is something still left to her that he hasn't stolen. Thelma says: "He'll buy dope with it!" (Norman, 1983, p. 56). Jessie responds: "Well, then, I hope he gets some good dope with it, Mama" (Norman, 1983, p. 56). There remains little malice, only resignation to the way things have turned out in her life.

Her analysis of her relationship with her ex-husband, Cecil, does not offer much hope for Jessie changing her mind to end her life. She explains that they loved each other very much, but things just fell apart between them. Jessie states: "He loved me, Mama. He just didn't know how things fall down around me like they do. I think he did the right thing. He gave himself another chance, that's all" (Norman, 1983, p. 41). Jessie's point of view concerning the relationship she has with these four men is not one of anger, malice, or revenge, but resignation. She is tired and wants to escape her life. Before she exits into her room to shoot herself, she tells her mother concerning Cecil: "Tell him we talked about him and I only had good things to say about him..." (Norman, 1983, p. 55). After a physical struggle with her mother, Jessie enters her room, locks it, and kills herself.

The play has powerful moments and should be studied for its other merits. And although the two characters say much about the men in their lives, the play goes outside the specific criteria established for this study. It would be

interesting—but dramatically incorrect for the author—to see these men on the stage and hear their "side of the story." All the audience has is the personal reflections of these two women without the men there to present themselves in the flesh.

Three Tall Women

Although a man is seen on stage in this story, this is the second all-female cast play in the range of the study. The story of one woman's life is told by the characters—A, B, and C. In the first act of the play, these characters are three separate entities; however, in the second act, the three are representations of three separate ages in the life of character A. The young man who appears is only seen and has no lines. Because the play is an all-female cast, it is eliminated from the study. As with *'Night Mother*, there are male characters that are mentioned that have a tremendous impact on the life of character A.

Character A is at the end of her life. Character B is a caretaker for character A and character C is a lawyer who represents character A's estate and business. Very quickly the influence of A's husband and her son is brought up in the play. A says about her husband: "I lied; I said I rode. *He* didn't care; he wanted me; I could tell that. It only took six weeks" (Albee, 1995, p. 20). As the play progresses, their rocky relationship is examined and discussed between the three women.

Albee's projection of the "every woman" is clearly seen and explored through the division of the character into three parts. A looks back on her life as she is dying, which is representative of the "every woman" struggle for identity, love, and happiness. When her husband is shot in the arm, A is the only one who stands by him and nurses him back to health. A states: "Yes, and it wouldn't go away and it would get worse, and everybody said he was going to die, but I wouldn't let him! I said, No! he is not going to die!" (Albee, 1995, p. 35). A continues to examine past events from her life, but has a stroke at the end of Act One.

As Act Two opens, a dummy of character A is propped up in the bed with a breathing mask over her face. A, B, and C now fully represent three distinct periods in A's life—youth, middle age, and the end of life. Character B clues the reader in on this when she looks at the body of A on the bed and says: "No, we're...just as we were; no change" (Albee, 1995, p. 68). The dialogue shifts back into events of the past: her relationship with men, her husband, lover, and her son.

The bitterness of her son leaving home after a fight is fully expressed by character B. A young man enters the stage and sits on the bed mourning his dying mother. B says: "This is how he looked when he went away, took his life and one bag and went off" (Albee, 1995, p. 90). A reveals that he came back after twenty years of being away. She states: "He comes; we look at each other and we both hold in whatever we've been holding in since that day he went away" (Albee, 1995,

p. 91). The continuation of this pain and loss is never resolved for A. The impact of her son's leaving has left deep scars in her heart, which she has never fully recovered.

As the loss of her son's love is discussed, the topic of her husband and her lover come up. B reveals about her husband: "Chasing the chambermaid into closets, the kitchen main into the root cellar, and God knows *what* goes on at the stag at the club!" (Albee, 1995, p. 94). Her husband's infidelity leads A to want to have an affair of her own. It comes in the form of the stable groom after a day of riding horses. The groom helps her down from the saddle and they exchange glances. B says: "And no wonder we smile in that way he understands so quickly, and now wonder he leads us into a further stall—" (Albee, 1995, p. 94). After the affair, she has him fired "because it's dangerous not to" (Albee, 1995, p. 94). The divide widens between herself and her husband, leaving more painful memories for her to confront.

Their relationship ends with his death from cancer. A explains: "Six years; I told you that; it takes him six years from when he knows it—when they tell him he has it—to when he goes. Prostate—spreads to the bladder, spreads to the bone, spreads to the brain, and to the liver, of course;" (Albee, 1995, pp. 104-105). She spends six years nursing him and caring for him as his body slowly deteriorates and falls apart. The pain of remembering is too much for A to bear as she explains events and experiences that shaped her life.

The final note of the play is expressed by character A as she tries to recall the happiest moment for her life. B and C desperately want to know what will be worth living for as they "grow older" and move from one stage to another in their life cycle. A states: "I was talking about...what: the coming to the end of it, yes. So. There it is. You asked after all. That's the happiest moment. (A *looks to* C *and* B, *puts her hand out, takes theirs.*) When it's all done. When we stop. When we can stop" (Albee, 1995, p. 110). With that, the play ends.

Albee's "three tall women" are representations of a "generic" woman in three distinct stages of her life. A, B, and C grapple and argue about the events that will mold them into what "they" have become. The bitterness and struggles of life are woven tightly with the relationships with her husband and her son. These two men are symbolic of the nature of her suffering and loss. For different reasons these men have helped shape A's decisions, choices, and experiences in her life—many of which bring her pain and anguish. Albee does not let these men become active parts of the action on the stage; they are only discussed. This eliminates this play from the final analysis, but it does present ideas and concepts that are examined in this study.