ARCHETYPAL IMAGINATION IN MARK TWAIN'S WORKS:

ADVENTURES OF HUCKLEBERRY FINN, A CONNCETICUT YANKEE IN KING ARTHUR'S COURT, AND THE TRAGEDY OF PUDD'NHEAD WILSON

A Dissertation Submitted to

The Faculty of Humanities and Social Sciences of

Tribhuvan University in Fulfillment of the Requirements for the Degree of

DOCTOR OF PHILOSOPHY

in

ENGLISH

By

PRAMILA RAI

Ph.D Regd. 2068

T. U. Regd. No. 4/ 045

Tribhuvan University, Kathmandu

November, 2014

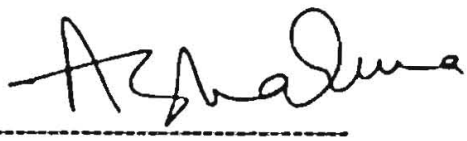
LETTER OF RECOMMENDATION

We certify that this dissertation entitled "**Archetypal Imagination in Mark Twain's Works: *Adventures of Huckleberry Finn, A Connecticut Yankee in King Arthur's Court* and *Pudd'nhead Wilson***" was prepared by Pramila Rai under our guidance. We hereby recommend this dissertation for final examination by the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuwan University for the Degree of *DOCTOR OF PHILOSOPHY* in English.

Dissertation Committee

Prof. Dr. Shreedhar P. Lohani

Supervisor



Dr. Anand Sharma

Expert

TRIBHUVAN UNIVERSITY

FACULTY OF HUMANITIES & SOCIAL SCIENCES

Office of the Dean

Kirtipur, Kathmandu

Ref. No.:.....

Faculty of Humanities & Social Sciences
Dean's Office
Kirtipur

APPROVAL LETTER

This dissertation entitled **Archetypal Imagination in Mark Twain's Works: *Adventures of Huckleberry Finn, A Connecticut Yankee in King Arthur's Court,* and *The Tragedy of Pudd'nhead Wilson*** was submitted by **Pramila Rai** for final examination to the Research Committee of the Faculty of Humanities and Social Sciences, Tribhuvan University, in fulfillment of the requirements for the **Degree of Doctor of Philosophy in English.** I hereby certify that the Research Committee of the Faculty has found this dissertation satisfactory in scope and quality and has therefore accepted it for the degree.

Prof. Chinta Mani Pokharel, PhD
Dean and Chairman
Research Committee

Date: 31/12/2014

TU Central Administrative Building, Kirtipur, Kathmandu, NEPAL. Tel.: +(977-1)4-330358, 4-333980
Fax: + (977-1) 4-335104, E-mail: fohss@tribhuvan-university.edu.np

DECLARATION

I hereby declare that this Ph.D. dissertation entitled **"Archetypal Imagination in Mark Twain's Works: *Adventures of Huckleberry Finn*, *A Connecticut Yankee in King Arthur's Court* and *The Tragedy of Pudd'nhead Wilson*"** submitted to the Office of the Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, is entirely my original work prepared under the supervision of my supervisor, Professor Dr. Shreedhar Prashad Lohani. I have made due acknowledgements to all ideas, and information borrowed from different sources in the course of writing this dissertation. The results of this dissertation have not been presented or submitted anywhere else for the award of any degree or for any other purpose. No part of the contents of this dissertation has ever been published in any form before. I shall be solely responsible if any evidence is found against my declaration.

Pramila Rai

Date:

Acknowledgements

I would like to acknowledge my indebtedness to my supervisor, Professor Dr. Shreedhar Prashad Lohani, for his guidance and support in carrying out this dissertation. He has always been a source of inspiration to me.

I am much obliged to Dr. Ananda Sharma, Associate Professor of English, Ratna Rajya Campus who as Expert in the Dissertation Committee, was always accessible and gave scholarly comments and guidance in the process of writing this dissertation. I also would like to thank Dr. Susmita Talukdar, Associate Professor of English at Padmakanya Multiple Campus who helped me with her valuable suggestions. I also express my words of gratitude to Professor Dr. Chintamani Pokhartel, Dean, and Professor Dr. Tarakant Pandeya, Assistant Dean, Faculty of Humanities and Social Sciences, Tribhuvan University, for providing this opportunity of conducting Ph.D research. Similarly, I would like to thank the Chief Librarian of American Library, Mr. Prakash Thapa for his help in procuring research journals.

I am thankful to USIS, Nepal for granting me an opportunity to attend Seminar-Workshop on Mark Twain at Elmira College, New York, under National Endowment for Humanities Program in 1994 and also facilitating my visits to The Indo–American Center for International Studies (former American Studies Research Center) as Research Scholar. I would also like to remember with deep respect Late Professor Dr. Isaac Sequeira, the former Academic Fellow at The Indo –American Center for International Studies, Osmania University, Hyderabad, India, for his keen interest in my work and for his profound suggestions to me in the initial stage of my work.

Similarly, I would like to express my thanks to Padma Kanya Multiple Campus, Baghbazar for facilitating study leave to conduct my Ph.D. I also would like to give sincere thanks to Professor Dr. Gajab Kumari Timilsinha who assisted me in re-registration process, and inspired and encouraged me to complete my dissertation.

Finally, I am much indebted to my husband, Mr. Rajendra K. Rai for his patience, encouragement, and providing a favorable environment to carry out my research works. I would also like to express my thanks to my daughters and sons-in-law, Rudriksha Rai Parajuli and Gopi Parajuli for their support in computer works, Ruprama Rai Chand and Amar Chand deserve special thanks for words of encouragement, and my sons, Pragyajan Yalamber Rai and P. Skandhar Rai for believing in me to complete my dissertation.

ABSTRACT

This dissertation titled “Archetypal Imagination in Mark Twain’s Works: *Adventures of Huckleberry Finn, A Connecticut Yankee in King Arthur's England*, and *Puddn’head Wilson*” is an approach to study Mark Twain’s novels from the archetypal perspective. The concept of psychological archetypes is derived from the studies made by Carl G. Jung, and the hero archetype by Joseph Campbell. In *The Archetypes and the Collective Unconscious*, Jung defines the archetype as universal and recurring image, pattern or motif representing typical human experiences which are the result of countless experiences of our ancestors and they are the psychic residue of numberless experiences of lived life from primordial times. Similarly, Joseph Campbell says that the heroes are essentially social constructions and they are not real. Every society has similar hero stories and they express a deep psychological aspect of human existence. They can be seen as metaphor for man's quest of self-knowledge. In other words, the hero shows the path to our own consciousness through his actions.

Jung has called the process of forming a consciousness "individuation." Therefore, through individuation process man is able to reconcile the conscious/unconscious aspects of the psyche. In the process of the journey of life, the hero encounters many dangers. So, in myths when he kills a monster or defeats an enemy, he is not literally killing it in the real world, but facing the negative aspects of his unconscious, such as lust or rage, anger, hatred etc. to control that negative side of his being. Therefore, the hero stories are like road maps for the successful assimilation of the conscious, rational mind with the unconscious, animal mind. Such stories are both a record of primitive encounters with the unconscious as well as a prompt for individuals to

enter into a struggle in order to attain higher consciousness.

The quest theme in archetypal imagination implies an individual's search for freedom to attain higher consciousness and enlightenment. Quest means a journey of search, or a pursuit of the unknown. The route that the hero must follow is dangerous, full of hurdles and his ultimate quest is the attainment of Truth. In the quest narrative the hero follows three distinct stages: departure, initiation and the return. Therefore, he is essentially alone in his quest and he makes his heroic undertaking, a celebratory journey of self realization and self discovery. Then the quest becomes a metaphor for the inward search of self discovery.

This dissertation explores the journeys of Huck Finn, Hank Morgan and David Wilson to realize the Truth, or higher consciousness and enlightenment. It is divided into six chapters. The first chapter opens with an introduction to myth making process in Mark Twain's works. The second chapter deals with myth theories from primordial past to the present, and the model for the hero cycle is based on Carl Jung's psychological archetypes in *The Archetypes and the Collective Unconscious*, and the cyclical hero patterns in Joseph Campbell's *The Hero with a Thousand Faces*. It also provides the keys to hero cycle pattern, which the protagonists follow in their heroic quests.

The third chapter is on Mark Twain's mythic model in *Huckleberry Finn, A Connecticut Yankee in King Arthur's Court* and *The Tragedy of Pudd'nhead Wilson.* The fourth and fifth chapters are the textual analysis of the three books to trace the heroic quests of the protagonists. These heroes are not presented as classical heroes but they are representatives of modern men in the world. The final chapter ends with the tragedy and

triumph of the common man because the heroic quest of the protagonist is the victory of the common man and this is the meaning of Mark Twain's triumph.

The working of Mark Twain’s archetypal imagination in his novels presents a macro-cosmic world which accounts for a vast subject of human existence. The mythic theme of birth, death, and rebirth is like a thread of human lives from the primitive past through the cycle of changes to the modern crisis and the potentiality of the future. The stories of Huck Finn, Hank Morgan and David Wilson explore the tragedy of the common man and the common man's heroism is his concentrated self-awareness of humanity.

TABLE OF CONTENTS

CHAPTER 1

MYTH MAKING PROCESS IN MARK TWAIN

Background

Archetypal imagination is essentially a myth making process or a recurring patterns of images that appears embedded in the collective unconscious. The images display similarities worldwide in different religions and cultures, and they strike a responsive chord in man, irrespective of time and place. According to C. G. Jung in *The Archetypes and the Collective Unconscious*, the collective unconscious "does not derive from personal experience and is not a personal acquisition but is inborn" (3). The archetypes are contents of the collective unconscious, and they are inherited components of the psyche. They are defined as primordial or "universal images that have existed since the remotest times" (5) and they are formed during the earliest stage of human development. Similarly, he defines the theory of individuation as a psychological "growing up" or a process of self realization of one's own individuality, a process of self recognition essential to becoming a well-balanced person.

Joseph Campbell in *The Hero with a Thousand Faces* examines ancient hero myths of man's eternal struggle for identity. Campbell charts a standard pattern of the mythological adventure of the hero which is represented in the rites of passage: separation - initiation - return and this is called "the nuclear unit of the monomyth" (Joyce 581). This study is based on Jung's psychoanalytical study of the archetypes and Campbell's monomyth in Twain's works*: Adventures of Huckleberry Finn, A Connecticut Yankee in King Arthur's Court* and *The Tragedy Pudd'nhead Wilson*, and it attempts to study the process of the hero cycle in the attainment of the hero's quest.

Twain's Mythopoeic Imagination

Some of the pertinent issues that Twain explored during the earlier phase of his life through his mythopoeic imagination are the celebration of life on the River, because in the nineteenth century America, steamboats were powerful means of transport and communication and this is reflected in W. G. Lyford's *The Western Address Directory* and Mark Twain's personal copy *of Life on the Mississippi.* In his personal copy of the *Life on the Mississippi* he scribbled in his marginalia that these steamboats vanished after the railway's rise.

Another important issue of mythic proportion in Twain's works is his exploration of the Western frontier. He lived in the Nevada Territory and elsewhere in the America during the silver rush period from 1861 to 1867. On the basis of this experience he wrote *Roughing It* and by 1872 the railroads had been completed and this opened the path of America's progress.

Twain's mythic imagination also redefines and re-imagines the concept of an American hero in his novels. This was especially so after the conclusion of the Civil War and President Lincoln's assassination, which led to an upsurge of the phenomenon of American myth making and Twain made the best use of it, because he knew that slavery may no longer exist in America but its influences would always be in America's memory.

He also mythologizes the gilded age in American history (roughly from 1865 - 1901) that saw the rise of tycoon class, business speculations, industrial expansion and political corruption. These find expression in *The Gilded Age* he wrote in collaboration with Charles Dudley Warner. This novel is a critique of contemporary politics.

Above all, the creation of American boyhood is a powerful myth, and the myth of boyhood and initiation to manhood has universal implication and application in literatures

all over the world. Campbell in *The Hero with a Thousand Faces* has documented the quest of heroes from the primeval to the present time in his monomyth, when a hero sets out on an adventure and he passes through the stages of separation, initiation and return. Twain has applied Jung's archetypes to show universal, primitive and elemental pattern in the hero's quest. Just as the myths are universal, so are the archetypes which are universal symbols found in the collective unconscious of humankind. Therefore, in myth making process in Twain's novels, both myths and archetypes are basic components to study archetypal imagination because myths and archetypes share a common meaning, evoke similar psychological responses and serve similar functions.

The novels selected in this dissertation are *Huck Finn, A Connecticut Yankee* and *Pudd'nhead Wilson.* These novels have not be chosen randomly, but they are carefully selected to re-emphasize the hero cycle pattern in Campbell's *The Hero with a Thousand Faces* which explores the process of the hero's adventure to attain a heroic quest. *Huck Finn* represents the past, the boyhood period of America, and boyhood was an American preoccupation during the nineteenth century. Twain's contemporary, Horatio Alger in *Abraham Lincoln, The Backwoods Boy; or, How a Young Railsplitter Became President* wrote about well behaved boys, who rose from "rags to respectability." But Twain's boys are mischievous and he celebrates adventurous boys and picaresque characters in his novels. *A Connecticut Yankee* represents the present industrial and imperialistic nineteenth century and *Pudd'nhead Wilson* is a futuristic novel. These three novels have three dimensional effect of projecting simultaneously to the distant past, the present and the future which gives an accurate sense of the historic time and the working of mythopoeic imagination in Twain's novels.

Twain's mythic imagination is at work in *Pudd'nhead Wilson* in his handling of race issues and finding the identities of human beings by means of "finger marks." The

novel is about two babies, one white, one 1/32 black, and they are switched in the crib and raised conversely as slave and master by Roxy. Twain makes use of the pseudo science to untangle the chaos of racial discrimination. He critiques American imperialism by raising issues of white slavery (*A Connecticut Yankee*), black slavery (*Huck Finn)* and universal slavery (*Pudd'nhead Wilson*) of humankind. Twain felt indignant at the idea expressed in *The Story of the Philippines and Our New Possessions* by an American journalist Murat Halstead which was published in 1898. Halstead expressed his view that America should consolidate its empire and secure its place as a world power. Twain was furious and he repudiated this idea in his essay "To the Person Sitting in Darkness," published in the *North American Review*, which was later reprinted and distributed in pamphlet form by the Anti-Imperialist League of New York. The essay's title ironically refers to Matthew 4:16, a Bible verse frequently cited by missionaries, whom Twain disdained. Thus, Twain makes use of Biblical and Classical references to re-enforce his mythical imagination in his writings.

Archetypal Imagination in Twain

Twain wrote all kinds of genres: fiction, historical fiction, children's literature, non-fiction travel literature, autographical memoirs, satires, essays, philosophical literature, social commentary, and literary criticism, but it is *Huck Finn* that has immortalized him. His name is synonymous with the River Mississippi and Huck Finn. T. S. Eliot writes that Mark Twain's Mississippi is "the universal river of human life - more universal, indeed than the Congo of Joseph Conrad . . . there is in Twain, a great unconscious depth, which gives *Huckleberry Finn*, this symbolic value; a symbolism all the more powerful for being uncalculated and unconscious" (16).

In *Huck Finn*, the River Mississippi serves as a refuge from the imprisonment of the society: "the primary image of the society was that of a vast prison . . . images of

helplessness . . . and impotence" (Zweig 167). It is almost as if the river is separated from the rest of the world. On the raft, away from the society, all stereotypes and judgments are forgotten completely. The River Mississippi is also an archetypal symbol of death and rebirth and time and consciousness. It is the only one place where Huck and Jim can be themselves and where society cannot prevent them from doing what they want and it creates an inseparable bond between them while floating on the river together.

As early as 1909, Waldo Frank in *Our America* has noted that *Huck Finn* must go in history as "the voice of American chaos, the voice of a pre-cultural epoch" and not as an expression of a rich culture like the book of Chaucer, Rabelais, and Cervantes. Greece had Ulysses, but America must be content with an illiterate lad. Waldo says "Huck expresses America's germinal past . . . the movement of the American soul through all the sultry climaxes of the nineteenth century" (38). Likewise, Leslie A. Fiedler also acknowledges in "Duplicitious Mark Twain," Twain's mythopoeic power because his childhood was contemporaneous with America's. He believes that *Tom Sawyer* and *Huck Finn* are not simply sequels but "an alternative version of the same theme . . . as dreamt twice over, the second time as nightmare" (239).

The term "archetype" is mentioned for the first time by Herman Wouk in "America's Voices Is Mark Twain's" when he writes that in the latter half of the twentieth century, Twain is the "archetype of American writers" and *Huck Finn* establishes the colloquial style as the literary genre that "swept American literature" and "spilled over into world literature, though a jerky uneven patchwork tale . . . jerry built yet it is the crown of our literature" (120). Wouk echoes Hemingway's landmark statement that "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn* . . . There has been nothing before and there has been nothing as good since" (23). Likewise, Michael Egan in *Mark Twain's Huckleberry Finn: Race,*

Class and Society observes that of all his writings *Huck Finn* represents the best history of its period because "it details and concretizes the full experience of an entire way of life" (134). Moreover, he observes that despite the text being grim in its thematic issues, Twain's main concern is to go beyond the immediate current matters and illumine the universality of human experiences (10). Within this premise of critical, historical and mythopoeic perspectives, Twain stands as the representative man of the nineteenth century. He is an original American, both eccentric and genius, who personally and vividly experienced the main historical events of contemporary America.

Some elements of archetypal imagination can also be attributed to the timing of his birth on 30 November 1835 which had an overwhelming sense of drama, as his birth coincided with the coming of the Halley's Comet in the sky. In *Tom Sawyer* and *Huck Finn*, he recreates his mythic childhood in Hannibal which excited his imagination as it is an idyllic, pastoral, and carefree world of innocence but beneath that seeming innocence there is violence and inhumanity that surfaces more and more in his writings of the middle and old age. His writings also reveal successive changes in his attitudes, how as a southern teenager, he accepted slavery and favored secessionism and through 50s and 60s, wrote against "nigger" and miscegenation. In *Critical Essays on Mark Twain,* Louis Budd notes that after 1980 till his death he remained a self professed "reconstructed Yankee" and "a champion of inter-racial brotherhood in *Huckleberry Finn"* and in the end he proclaimed himself "as a prophet of racial war and complete extermination of Blacks and Whites alike" (205).

A brief review of Twain's works shows his gradual rise in literary sphere. "The Jumping Frog of Calaveras County" established him from a regional spokesman to a national writer and exaggeration and tall tales became his standard trademark. He traveled to Nevada and California and came to the East in 1866. Then he wrote *The Gilded Age* in

collaboration with Charles Dudley Warner in 1873. It depicts the best picture of America in the nineteenth-century. *Innocents Abroad* was followed by *Roughing It*. *Roughing It* marked advancement in his literary artistry. Other books that followed were *The Gilded Age* (1873), *Tom Sawyer* (1876), *Life on the Mississippi* (1876), *A Tramp Abroad* (1880), *The Prince and the Pauper* (1881), *The Adventures of Huckleberry Finn* (1884), *A Connecticut Yankee in King Arthur's Court* (1889), *Pudd'nhead Wislon* (1894*), Joan of Arc* (1896*), The Man that Corrupted Hadleyburg* (1899) and *The Mysterious Stranger* (1916).

In many of these novels, Twain's archetypal imagination is marked by his use of dual characters as a literary technique that reveals his obsession with the theme of illusion and reality. Like Twain and Mr. Brown in earlier novels, later on, he replaced them by a single narrator as in *Roughing It, Tom Sawyer, Huck Finn, Life on the Mississippi,* and *A Tramp Abroad.* In these novels, the protagonist begins as a childish sentimentalist and is initiated into the western pragmatic ways of the world, and then he emerges as an experienced wise insider (the theme of initiation to manhood in heroic quest). Therefore, the use of the dual characters highlights Twain's archetypal imagination by focusing on elements of illusion and reality and also death, rebirth and the quest archetypes.

In personal life also, Twain's rise in literary circle from humble circumstances to the starry heights of success increased his sense of insecurity and tensions and that is reflected in his novels. The heroes in his novels are portrayed as struggling through life and they undergo series of misfortunes in life. These reflect Twain's own personal inner conflicts and rebelliousness. His major obsession in life was to be remembered by posterity, so he always signed his books with both names -- Samuel Langhorne Clemens and Mark Twain. Mark Twain was actually a phrase used by the Mississippi boatmen to signify two fathoms (3.6 meters) depth of water and the words evoke elements of

sentimentality and nostalgia. This is a traditional feature of small country towns, and Twain used the words as his pseudonym. Moreover, the use of pseudonyms was a common practice among contemporary writers in the nineteenth century America. Twain continued this practice of using pseudonyms for his characters like Hank Morgan (A Connecticut Yankee), Wilson (Pudd'nhead), Huckleberry Finn (Huck) etc. Twain knows that using pseudonyms in his writings is not enough to attain immortality, he needed to universalize his "felt" experiences of the "usable" past in the language of humanity through mythopoeic imagination.

Everette Emerson in *Mark Twain: A Literary Life* writes that Twain accomplishes an impossible task of combining the Eastern propriety and gentility, by retaining his coarse "Western" ways, which is his "authentic" self by presenting both his dual perspectives as "an irreverent skeptic, irrepressible, humorous and unpretentious" contrasted to his "self- assured" gentleman status often victimized by his own illusions" (x). Emerson believes that Twain felt the necessity to be an "authentic" self: a real person of flesh and blood. Thus this dual perspective is another way of re-enforcing his archetypal imagination by means of the paradox of illusion and reality. So in his own lifetime, he transcends from his reputation as a native Southerner to Westerner and becomes a Yankee, America's national man and a living legend. In "Mark Twain and His Times" Petit calls him, "a man of many faces who never achieved a unified personality, . . . a tangle of tensions and dualities" (138)

Twain is by birth and tradition a Westerner, hence he creates a vernacular narrator in his novels who would keep his authenticity by speaking in vernacular and this is a mark of Twain's rebellious spirit. Huck, Hank, and Wilson are hero archetypes and they manipulate their ways through the world of illusions of the gilded age, the black slavery and the universal slavery of humankind. *Huck Finn, A Connecticut Yankee,* and

Pudd'nhead Wilson reveal Twain's obsession with issues of slavery – black slavery in *Huck Finn,* universal slavery in *A Connecticut Yankee* and it reaches full circle with black slavery in *Pudd'nhead Wilson.* Thus, a chronological survey of Twain's works reveals two Twains: a before version of the naïve, youthful innocence (*Huck Finn* and *Tom Sawyer)* and a later version who is an experienced, confident, humorous, and an impudent veteran who knows the world, especially the dark sides thoroughly. This is illustrated in the hero cycle patterns of adventures that the hero passes through to attain his quest. The heroes in these three novels -- Huck, Hank, and Wilson are a new kind of hero. They are self-reliant individuals, who create their own path for their future and achieve their own quests. Campbell writes in *The Power of Myth*: "All men are capable of reason. That is the fundamental principal of democracy. Because every mind is capable of true knowledge " (31). They retain the childlike innocence that Adam started with, and are not yet completely corrupted by the world.

Twain's Myth Making Process

Twain's writings from approximately1860 to1900 belong to the gilded age, and during this time America flourished, became industrialized, urbanized and expanded. But the economic and material growth also brought social problems which produced a dichotomy between the outward success of the changes and the inward turmoil in the society. The golden facade concealed harsh working and living conditions of men. In this context, the heroic quest of every individual was to rise and attain freedom and human dignity. The myth making process begins in the primeval past, because myths have a vital meaning in the life of people. Myths do not just represent but they are indeed the psychic life of the primitive people and Jung says losing mythological heritage is "like a man who has lost his soul" (Jung, "The Collective Unconscious and Archetypes," *The Modern Tradition* 645)**.** Myth making process is also evident in the life and circumstances of

Twain himself and he actively participates in the creation of his own myth. Louis J. Budd and Henry Nash Smith state that Twain promoted his own actions in the newspapers by carefully amusing reporters and stage managing his appearances.

Whether the myth making process in Twain is shaped unconsciously by the American public or consciously by Twain himself, it worked to enlarge and enhance his personality. But simultaneously the myth making process also defined and delimited him. Henry N. Smith in *Democracy and the Novel* writes that the forces which enhanced his personality, the same American culture stereotyped and handicapped him in his effort to address serious issues. He remained a humorist. But in contemporary nineteenth century America, serious literature and humor, especially of the "low" sort practiced by the Westerners and lecture performers like Twain, were mutually exclusive when they were judged by the intolerant standards of the Genteel tradition, and the forces of the highbrow culture (3).

Literally, Twain attained mythical stature in 1900, when he returned triumphantly to America after his world wide lecture tour of 1895/ 96. His biographer Justin Kaplan in *Mr. Clemens and Mark Twain* makes clear that his homecoming was one stage of a career that fits "a myth pattern of journey from poverty and obscurity, of mortal struggle, and of victory and return" (361). The universality of this heroic pattern is obvious, and it definitely has an American character to it because Twain was obsessed with name, fame and wealth. In the later phase of his life, his real life circumstances became no less than Aristotle's definition of tragedy which invokes pity and fear, and indeed, Twain's bankruptcy would have aroused both pity and fear to most Americans. But such classical tragedy was not in keeping with the spirit of the industrial development of the nineteenth century America. To pay off his debts, Twain eventually set out on world lecture tour, he recovered much of his wealth and he repaid every penny of his debt. Thus, his failure and

success re-enforced beliefs and optimism of the contemporary Americans. Kaplan notes that a newspaper of the day proclaimed Twain "The Hero as man of Letters" (358).

Twain is the acknowledged hero, a man of letters and his idea of the hero in his novels is not of the classical or traditional type. The heroes in these selected novels are modern men living in a democratic world. They are in constant motion to assert self definition**,** to finding their space in the loose social structure of democratic America, financially successful, as pictured by de Tocqueville's analysis of contemporary American society. To the question "why Americans are more addicted to practical than to theoretical science," de Tocqueville writes:

> Everyone is in motion, some in quest of power, others of gain. In the midst of this universal tumult, this incessant conflict of jarring interests, this continual striving of men after fortune, where is that calm to be found which is necessary for the deeper combination of the intellect? How can the mind dwell upon any single point when everything whirls around it, and man himself is swept and beaten onwards by the heady currents that roll all things in its course? (43)

The contemporary Americans, as Tocqueville saw, illustrate Twain's own nature, his personal strivings, which represent the quintessential American myth of success. Pettit notes that Twain's lifetime experiences read like major events of the nineteenth century America taken from a standard text of American history: Slavery in the Border South; Life on the Mississippi; The House Divided; The Civil War; the Frontier West; Reconstruction; The American Innocent Abroad; The Industrial Revolution; The Politics of Business; and The Gilded Age, etc (Davis and Beidler xvi)

Twain's archetypal imagination works in close tandem with historical circumstances, and the realistic movement in literature he pioneered in the nineteenth

century America. Because of realism in his writings, it anchors him as a person who has been there, who has seen, experienced, and therefore, known the real life experienced then. To his contemporaries he was a representative hero of the age he lived in, with intimate experience and understanding of the effects of the commercial venture and investment, the boom and bust mentality of his time and the nostalgic memories of his childhood days, which makes William Dean Howells comment that Twain remained a "youth" all his life (87). Twain was very much aware of the significant connection between himself and his times, as Paine's notebook entry reveals in *Mark Twain's Notebooks*: 'The 20th century is a stranger to me . . . I wish it well but my heart is all for my own century. I took 65 years of it, just on risk, but if I had known of it as much about it as I know now, I would have taken the whole of it" (372). This shows Twain's nostalgia for his time, and how much he wished to immortalize his heroes in his novels. He does this by means of his artistic creation and archetypal imagination, as evident in universalizing of his felt experiences of the usable past in the language of the humanity, that cuts across time and places.

Just as the nineteenth century America mythologized Twain (Davis and Beidler), so he himself also transformed his life's experiences into cultural myth – such myths like the national experience of the West, analyzed by James Cox, Stanley Brodwin, and Harold Kolb. Even Ezra Pound has said of Twain that he served as the antennae of his race, experiencing and sensing those characteristics of life that would emerge more clearly in another generation or two (qtd. in *The Mythologizing of Mark Twain*, xvii). The adulation of his contemporaries for him, either as a humorist, or a platform personality and newspaper image still echo today and he is accepted as more typically an American product than any other contemporary writer.

Statement of Problem

The statement of problem in *Archetypal Imagination in Mark Twain's Novels: Huckleberry Finn, A Connecticut Yankee in King Arthur's Court* and *Pudd'nhead Wilson* is whether freedom of an individual and the power of an organized society can exist together and how Huck, Hank and Wilson are able to assert their heroic stance in the contemporary world. Secondly, how the conflict between individuals and their social milieu can be read through mythical cycles, and because of the conflict, how the characters are compelled to undertake the journey of their life, consequently transforming themselves into better individuals, in the sense of transforming themselves into quest heroes with all the accompanying trials, tribulations and rewards.

Hypothesis

Huck, Hank and Wilson are heroic characters not in terms of traditional heroism but they are common men in a democratic world, who continue their role play, because as individuals they have to create their own meanings in a continual process of self-definition. The overwhelming odds in their life do not dampen their spirit, rather when they pass through almost death like experiences, they are able to emerge as truly heroic personalities, as saviors and they leave a great impact on the imagination of the readers and hence they make life and living meaningful.

Rationale

Twain uses the archetypal themes to reveal resourcefulness and vitality of the mythic imagination in his novels. He does not lift the myths literally but makes implicit references to myths and archetypes, so that they incite human imagination, and he lets myths work their metaphoric powers to draw images and scenes from the visual context into an elaborate and distinct symbolism. He also makes use of vernacular language that has colloquial vigor and casualness and they mime the visual scenes of primeval past.

However, there is also a conflict between the hero and the society and through this conflict is explored a major issue on the freedom of an individual against the power of an organized society. Huck, Hank, and Wilson are able to assert their presence in the hostile world, and they realize that their struggles in their life actually make them feel the rapture of being alive.

Significance of the Study

The significance of the study of archetypal imagination in Twain's works is that myths and archetypes work as shaping forces as well as participants in the imaginative world of literature. The shaping force is the structure, and structures here mean themes, symbols, and motifs woven into the novels. They relate to characters and events, so they are mirrored as "like automatic performants of a queer primitive ritual" (Aiken 33). When Twain's novels are read from archetypal perspective, they present a macro-cosmic world that take into account a vast subject of human existence. So myth is like a thread that runs through the cycle of changes from genesis to modern crisis and to the ripening potentiality of the future by evoking a powerful tension, complexity and contradiction in the narratives. Twain's heroes are not classical or traditional types but they are potential modern men who represent "concentrated essence of the self aware humanity. . . the dying god is man himself engaged in inflicting on himself the pain inherent in existence" (Vickery 161).

Therefore, myths and archetypes help to straighten man's neurotic and psychotic disorders, and to reconcile him with his dilemmas. It will be a catastrophe if man will deny mythic existence or new stages of consciousness that civilization attains, because as Jung says myth links the life of the past that still exists in man with the life of the present which threatens to slip away. Therefore, the significance of the archetypal imagination is that if we are not able to connect the past with the present, it can create a

rootless consciousness in man, as a result man may succumb to all suggestions and this will create psychic disturbance within.

Definition of Terms

The archetypes are images that arise spontaneously from the deepest human unconscious mind and have psychological and universal significance in literatures all over the world. They are components of myth and thought forms common to all humankind and they are stored in the collective unconscious. They are primary units that make up myths or the psychic phenomena that reveal the nature of the soul. They can be a culture's explanation of itself or of the deepest realities of human experiences. Myths simplify human experience without reducing its complexity and contradiction. In *The Power of Myth,* Campbell says "mythology is the song . . . the song of imagination, inspired by the energies of the body" (27).

In *The Archetypes and the Collective Unconscious*, Jung has identified eight basic archetypes in literature: the shadow, the trickster, the wise old man, the mother/ the temptress, the helpful animal, the holy fool, the quest, and the rebirth archetype. These archetypes are basic units to study mythical imagination in literature and they are usually camouflaged and figuratively expressed. They express the present disintegrating society and psyche, and point to the unquenched source in the collective unconscious. Campbell writes that the heroes "die" and are "reborn" as "the eternal types -- perfected, unspecified, universal" (*The Hero* 20). The heroes in *Huck Finn, A Connecticut Yankee* and *Pudd'nhead Wilson* are not classical hero types, but they are common ordinary men determined to attain their quests in life and the novels explore the unpredictability and uncertainty of man's life. Through their quests, they are initiated into the world of experience and they gain worldly wisdom. Hence, the end of their heroic journeys does not make them celebrities, but as Campbell says "the ultimate aim of the quest must be

neither release nor ecstasy for oneself, but the wisdom and the power to serve others" (*The Power* xiv).

Delimitations

This dissertation has limited itself to the study and analysis of archetypal imagination in Twain's three novels -- *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson*. Critical works on Twain are overwhelming. The reason for selecting this topic is that it remains one major area where the issue of the archetypal imagination has not been intensively studied in the context of the mythological hero cycle pattern. Again, it is only *Huck Finn* which is intensively studied because it is selected as the core text for the university curricula. The quest archetype is dealt here in terms of the process of hero cycle, and the quest theme has a universal significance which can be applied to literatures all over the world. The study of these novels from an archetypal perspective shows that the quest theme is unique in American literature for its affirmative force and it is true representation of the things that were, things that are and yet might be in future as well.

Research Methodology

The research methodology in this dissertation is based on the conceptual framework of the quest archetype and myths as enunciated in the works of Jung and Campbell. The key in the process of the hero's adventure is that the hero starts on his adventure from his home, or he is carried away, or he voluntarily goes on a journey. Then he meets shadow presences that guard the passage. He may defeat them, or conciliate their power and go alive into the kingdom of the dark or he may be killed by the opponent. Beyond the threshold, he may meet unfamiliar yet strangely intimate forces, some of which severely test him or some of which may help him with magic.

When he reaches the highest point of the mythological round, he undergoes supreme tests and wins a reward and the reward may be a marriage with the Goddess

BackgroundMother of the World (sacred marriage), his recognition by his Father creator (atonement), his own divinization (apotheosis), or perhaps it could even be a theft of the boon he came to gain (bride theft, fire theft). This journey brings an expansion of the hero's consciousness and he may be transformed and so he attains his freedom. The final phase is his return. If the powers have blessed him, he sets forth under their protection; if not he flees, and is pursued. At the return threshold, the transcendental power must remain behind; the hero re-emerges from the underworld and is resurrected. The boon is the elixir he brings to restore the world. Thus the research methodology is the quest hero archetype as developed by Campbell in *The Hero with a Thousand Faces.*

Tentative Chapter Divisions

Chapter I: Myth Making Process in Mark Twain.

Chapter II: Developing an Archetypal Framework.

Chapter III: Mark Twain's Mythic Model in *Huckleberry Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson*

Chapter IV: Huck Finn as Archetypal Hero

Chapter V: Archetypal Heroes in *A Connecticut Yankee* and *Pudd'nhead Wilson*

Chapter VI: Tragedy and Triumph of the Common Man

Review of Literature on Mark Twain's Works

It is more than a hundred years since Twain's death in 1910 and the twentieth century has seen tremendous amount in the publication of books, journals, and articles on him. In *Mark Twain: The Contemporary Reviews,* Budd has expressed his doubt whether all the collection of reviews, essays and commentary is a proof that Twain's works are understood, or whether they reflect the ideals, prejudices, tastes, awareness and underlying worldviews of their times. But one thing is certain, that these reviews mirror the importance of Twain as a writer.

In *A Companion to Mark Twain*, Budd and Messent compiled critical reviews on Mark Twain from different perspectives. In the cultural context of Twain's works, there are critics like Randal Knoper in “Mark Twain and Nation,” Randolph Quirk in “Mark Twain and Human Nature,” Richard S. Lowry in “Mark Twain and Whiteness,” T. J. Lustig in “Twain and Modernity,” James S. Leonard in “Mark Twain and Politics,” and Scott Michaelsen in “The State, It is I”: Mark Twain, Imperialism, and the New Americanists.” There are critics like Gavin Jones in “Twain, Language and the Southern Humorists,” Christopher Gair in “The American Dickens”: Mark Twain and Charles Dickens,” or Lawrence I. Berkove in “Nevada Influences on Twain,” Peter Messant in “Mark Twain, William Dean Howells and Realism” have also carefully outlined specific comparison, influences and contribution of the author in contemporary literature. Journalism established Twain’s reputation. The reviews on Twain and Travel by critics such as Andrew Dix in “Mark Twain and the Mississippi,” Gary Scharnhorst on “Mark Twain and the Literary Construction of the American West,” Holger Kersten on “Mark Twain and Continental Europe” and Jeffrey Alan Melton in “Mark Twain and Travel Writing” etc. also throw light on Twain's contribution to literature and life and times in the nineteenth century America.

Similarly, *Huck Finn* blends autobiography and social history, and *Pudd'nhead Wilson* exposes the malignant senselessness of American racism. Humor remained Twain’s major forte throughout his literary career and reviews have also been written on Mark Twain’s humor by critics like Louis J. Budd in “Mark Twain’s Visual Humor,” “Mark Twain and Post-Civil War Humor” by Cameron C. Nickels, and “Mark Twain and the Enigmas of Wit” by Bruce Michelson. These reviews on Twain’s works are important as they reflect noticeable stages of development in Twain criticism. In the final years of his life, Twain appointed Albert Bigelow Paine to prepare a biography of himself as it

was the fashion in the 19th century. Paine published *Mark Twain: A Biography; The Personal and Literary Life of Samuel Langhorne Clemens.* Gribben comments that this book has "the advantage of drawing on interviews with the subject that could never be repeated, as well as access to documents, that have since disappeared" and it contains facts and judgments that "endure" (533). It has also been reviewed by Hamlin Hill on some of the tendencies of glorifying Twain in "The Biographical Equation: Mark Twain" (1- 5).

But the last three decades from 1960 onwards, Justin Kaplan's biography *Mr. Clemens and Mark Twain* remains the standard biography which studies Twain from psychological perspectives and sees him as a man deeply divided and whose artistry suffered but whose novels often benefited from his internal conflicts. Therefore, in the twentieth century the reviews have dealt with Twain's innermost and unexplored private regions of his psyche and experiences. Among them, Hamlin Hill's *Mark Twain: God's Fool*, deals with Twain's anguish, disappointment and tragedies that ravaged his soul.

Similarly, Everrett Emerson's *Mark Twain: A Literary Life* reveals literary significance of Twain's works from his adolescent till his last written words in 1910. But, the current generations of scholars see racial implication in Twain's writings. Shelley Fisher Fishkin, a great defender of Twain in *Lighting out for the Territory: Reflections on Mark Twain and American Culture* questions Twain's racial bias on the issues of the Blacks. Fishkin says the critics' opinion on Twain's racial issue was due to a short sketch he published in 1874 called "Sociable Jimmy" and since that time he continued to use the black dialect in creating Huck's speech patterns (Rasmussen 458). To a certain extent, this theory has proved correct that Huck's character might be a racial composite of all sorts and this has diffused current controversies over racial slurs upon Twain's use of the word "nigger" in the novel.

These reviews on Twain from different periods of time and perspectives reflect his great popularity. About *Huck Finn*, Twain himself redefines classic as “a book people praise and don't read” (*Following the Equator* 15). *Huck Finn* is the most beloved, yet the most banned book in America and this mirrors ambivalent preoccupation of individualism and race in America. Individualism refers to the belief that individual people in society should have the rights to make their own decisions rather than be controlled by the state. Race is a collective term for a group of people who share same language, history and culture. This has raised the question on America’s obsession on individualism and race and these are major issues found in *Huck Finn, A Connecticut Yankee* and *Pudd'nhead Wilson.* It is paradoxical that Twain is called racist when in fact, in *Huck Finn* the novel's sympathies are clearly with Huck and Jim and against all the slave-owners and the word "nigger" was the only word illiterate backwoods white boys used to describe a slave in the 1840s.

Therefore, the literature review on Twain reveals that much study is done on all aspects of his literary output and his biography, but the study on archetypal imagination, on the theme of hero's quest following the hero cycle based on Jung's *The Archetypes and the Collective Unconscious* and Campbell's *The Hero with a Thousand Faces* is not done. So this dissertation seeks to explore Twain's archetypal imagination in these novels.

This research focuses on the study of the hero, not from classical or traditional perspectives, but as a modern man, a common man on his heroic quest. *Huck Finn, A Connecticut Yankee* and *Pudd'nhead Wilson* deal with story of Huck, Hank and Wilson's struggle between selfish individualism and collective responsibility which defines the novels' action. These books also deal with issues on democratic egalitarianism and social justice. They register America's eternal ambivalence about individualism, and simultaneously glorify and condemn the doctrine that has so shaped the nation's history

and continues to define it even today. Therefore, the reviews of literature on Twain mark his literary development for the past hundred years from different perspectives. The next chapter is on the study of the historical development of myths through ages, Campbell's identification of different kinds of myths and their origin, the recurrent images and broad universals of myths. It also examines how the modern myth makers have linked the myths of the primeval past with the modern literature. Finally, it contains a study of Jung's psychological archetypes contained in the collective unconscious and Campbell's three different sections of the hero cycle that the heroes undertake to attain the heroic quest.

CHAPTER 2

DEVELOPING AN ARCHETYPAL FRAMEWORK

Myths and Archetypes

In *Archetypes and the Collective Unconscious*, Jung writes that the primitive mentality does not invent myths but it experiences them. The myths originate in the primeval past and they have always flourished, at all times and under every circumstance and they are living experiences of man's physical and mental activities from the immemorial past. "The myths are original revelation of the pre-conscious psyche," involuntary statements about unconscious psychic happenings. He says that they have a vital meaning and they not only represent but they constitute the psychic life of the primitive tribe, which "falls to pieces and decay when it loses its mythological heritage, like a man who has lost its soul" (154). Modern psychology treats the products of the unconscious fantasy activities as self-portraits of what is going in the unconscious, or "as statements of the unconscious psyche about itself" (155). Twain uses archetypal imagination to capture the mythic essence in his novels because as Jung maintains "myth is like a secret opening through which the inexhaustible sources of energy pour from cosmos into humankind's cultural manifestation" (40). Thus, myth is universal testimony to all progress humankind has made in terms of religion, philosophy, arts, and the discoveries made in science and technology.

In line with Jung's psychoanalytical study of myths, in *The Hero with a Thousand Faces*, Campbell observes that "symbols of mythology are not manufactured; they cannot

---

All references to *Adventures of Huckleberry Finn* are from Twain, Mark. *Adventures of Huckleberry Finn.* 2nd Edition. Ed. S. Bradley, R. Beatty et all. New York: W. W. Norton, 1977, and it is abbreviated as *Huck Finn* with page numbers given in parenthesis.

be ordered, invented, or permanently suppressed. They are spontaneous productions of the psyche, and each bears within it, undamaged, the germ power of its source" (4). The collective unconscious is the substratum of the human psyche and it contains the inherited fantasy of life played out by the archetypes. This is found in the human brain structure, irrespective of all racial differences and Jung explains that like the human body which shares a common anatomy over all racial differences, the human psyche possesses a common substratum transcending all differences in culture and consciousness.

Campbell's documentation of myths from all over the world is important for the study of myth theories. His greatest contribution is the definition of a hero from mythical to ordinary man in *The Hero with a Thousand Faces* which documents the heroic figures from Apollo, the Buddha, Moses to the modern day hero and the various phases of their common story and behind these thousand faces there emerges a single hero. He enumerates the specific stages, all of which, the potential hero must cross to achieve his quest. His ideas run parallel to Jung, because he says, just as everyone has two arms, and two legs so likewise everyone shares common ideas (contained in the collective unconscious) for stories and characters who populate the tales, "as the flavor of the ocean is contained in a droplet or the whole mystery of life within the egg of a flea" (4). Jung and Campbell have extensively explored the secrets of the timelessness of myth, and the profundity of human mind that has created myths as well as realized the universal nature of myths.

Myths and archetypes are basic components in the study of the archetypal

---

All references to *Pudd'nhead Wilson* are taken from *The Tragedy of Pudd'nhead Wilson. The Unabridged Mark Twain.* Philadelphia: Running Press, 1979 and it is abbreviated as *Pudd'nhead Wilson* with page numbers in parenthesis.

imagination. Myth is an organized collection of stories by which beliefs and history are explained. Besides the stories they tell, they also deal with issues such as the origin of humanity, and its traditions, and the way in which the natural and the human worlds function on a profound, universal level. Myths serve different purposes. Some give continuity and stability to a culture, some promote a shared set of beliefs, perspectives, values, history and literature, and they connect communities to one another, to a common ancestor, to the natural world surrounding men, and to the society they live in. They also provide guidelines for living as they present archetypal situations of life, which imply society's expectations for our own behaviors and standards and thus they justify a culture's activities. They give meaning to life and enable men to transcend their common life to spiritual enlightenment. So myths explain the unexplainable and show there is a mystery beyond human understanding.

Alexander Eliot in *The Global Myths* has identified four types of myths: primitive myths, pagan myths, sacred myths, and scientific myths. Likewise, David Adams Leeming in *The World of Myth* has listed four other types of myths, such as cosmic myths, theistic myths, hero myths, and place and object myths. Leeming says that deities play important roles in myths and they are different from "god" and "God" is again different from mythological gods and goddesses. In mythology, the deities are not like the monotheistic god of Western religion or Hinduism, because the mythological deities are not omniscient, omnipotent and omnipresent and they are viewed by people as limited,

---

All references to *A Connecticut Yankee* is from *A Connecticut Yankee in King Arthur' Court.* Berkeley: The Mark Twain Library, University of California Press, 1984 and it is abbreviated as *A Connecticut Yankee* with page numbers given in parenthesis.

flawed, and driven by emotions and ambitions, and their main difference from the human is that they have more knowledge and power.

Thus, mythology is not constant; it changes with time and circumstances and it has found expression in many contemporary words and expressions, like Pandora's Box, Oedipus complex, or it is seen to develop in such concepts as Mother Teresa (Goddess of compassion), Albert Einstein (God of intellect and imagination), Monroe/ Madonna (goddess Aphrodite or Love), etc. Though modern society has come up with its own myths, these are not able to counteract the crisis of meaninglessness, estrangement, chaos, rootlessness of life, which are characterized by lack of reverence and awe in the twentieth century.

Therefore, myths give metaphorical meaning to life and literature and activate human imagination. Michael Toms says in *An Open Life: Joseph Campbell in Conversation with Michael Toms*, "The imagery of mythology is symbolic of spiritual powers within us" (21). In symbolism, mythological characters represent love, youth, death, wealth, virility, fear, evil and other archetypal aspects of life. These archetypes are personification and interplay of energies which give a dream-like fantasy and hence mythology becomes a valid way to look at the world. Looked this way, the archetypal significance in Twain's novels is actually a sophisticated means of labeling and studying psychological dynamics within every individual, in this context into the psyche of Huck, Hank and Wilson to study the working of the hero cycle process in their heroic quest in

---

All references to *The Hero with a Thousand Faces* are from *The Hero with a Thousand Faces.* Bollingen Series17. New Jersey: Princeton University Press, 1972 and it is abbreviated as *The Hero* with page numbers given in parenthesis.

life. Twain like other creative artists has used mythopoeic imagination to find answers to the mystery, wonder and archetypal grandeur of the world.

Generally, the mythologies have hero stories because the hero is someone who has found or done something beyond the normal range of achievement and experience. He is someone who has given his life to something bigger than himself, and that is a heroic deed. The other kind is the spiritual deed, in which the hero experiences spiritual enlightenment and comes back with a boon. *The Hero with a Thousand Faces* shows that a single human quest is a standard pattern for human thought and aspiration, and this single pattern is for all humankind, therefore, all humankind have a common myth, whether we belong to the contemporary world or we lived a thousand a million years ago or will live a thousand years from now. For this reason, the archetypal imagination in Twain's works can be studied in terms of Jung's *The Archetypes and the Collective Unconscious* and Campbell's *The Hero with a Thousand Faces* which together define the hero (from mythical to modern) and take him through specific stages so he may attain his quest.

In all classical myths, the hero goes on a quest, and his quest has the essential journey motif of a quest archetype. He leaves the world he lives in and sets out on a journey to find out what was missing in his consciousness in the world he previously lived. Then he is faced with a dilemma of whether to stay back and forget the world he lived in or return with the boon and try to hold on to it as he moves back into his social world again. In the process of the hero cycle, he has to kill the dragon which is

---

All references to *The Power of Myth* is taken from *The Power of Myth*. New York: Knopf Doubleday, 1991 and it is abbreviated as *The Power* with page numbers given in parenthesis.

psychologically, the hero's own binding ego. Man is a captive of his own ego dragon and his ultimate quest is to kill that dragon, so that he may expand his consciousness. What this means is that the dragon is within every individual; it is the ego and the ego binds the hero to his world. Each of the three protagonists of this work, needs to find a space for himself. The three heroes -- Huck, Hank, and Wilson, all belong to different historical times and circumstances, but they all share common archetypal affinities and each one is on his quest for the elixir of life, and ultimately he finds it within himself. Thus, the adventure of the hero is the adventure of being alive and exploring his own consciousness held captive by his own ego.

Campbell in *The Power of Myth* says, "mythology is not a lie, it is poetry; it is metaphorical and hence it is the penultimate truth, in the sense that the ultimate truth cannot be put into words. That truth is beyond words and beyond images" (206*)*. Mythology takes the human mind beyond that limit of what can be known but not told, so it is necessary to live life with experience, knowledge, and mystery and this enriches human life. In *Huck Finn, A Connecticut Yankee,* and *Pudd'nhead Wilson,* each of the heroes in their heroic quests attains in life a new radiance, hunger for new knowledge, a new harmony, and a new splendor, and his life has universal significance for all humankind.

Lack of myths in life creates chaos, because myths are instruments by which we continually struggle to make our experience intelligible to ourselves and bring order in the chaos of life. Myth is a large controlling image that gives philosophical meaning to the facts of ordinary life, of lived experience, and without such images, experience is chaotic, fragmentary, and merely phenomenal. But the paradox is that the chaos of experience leads to the creation of myth. Myths in a broad sense are embodied in literature, in ritual or in both, and they are applied to the society. In private sense, myth

remains in the realm of fantasy, in which case it tends to be obsessive and fanatical. Thus, myth unifies experience in a way that is satisfactory to the whole culture and to the personality. Therefore, great literature is impossible without the presence of earlier mythologies that will unite and give meaning to the experiences of humankind. Malinowski says, myth is continually modified and renewed by the changes of history and hence it is in some form, an indispensable ingredient of all cultures. In “The Social Psychology of Myth," Malinowski states:

> Studied alive, myth . . . is not a symbolic, but a direct expression of its subject matter . . . a narrative resurrection of a primeval reality . . . Myth fulfils in primitive culture an indispensable function: it expresses, enhances, and codifies beliefs; it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for guidance of man . . . a pragmatic charter of primitive faith and moral wisdom.” (633)

Development of Myths through the Ages

To understand the relevance of the mythic imagination in Twain's works, it is important to study a clear idea on the development of myth through the ages. In “Myth, Symbolism, and Truth,” Bidney states that myth is derived from the Greek word “mythos,” “the word” in the sense of final and decisive pronouncement (3). The word “myth” in singular is a collective term to imply symbolic communication of particular religious symbolism, different from cult and rituals or symbolic places and objects like temples and idols. Therefore, myths are looked upon with great reverence and are considered to be beyond human analysis and justification. They are an integral part of human civilization, and they mirror the world of nature, cultural history of humankind, and its conscious thought, and so the myth in literature is not an isolated phenomena but

an integrated concept derived from anthropological, psychological, ethnological and cultural perspectives.

Myths rooted in the primeval past have been variously interpreted. In Ancient Greece, they were taken as allegories and people looked for reality concealed in poetic images. In *Myth and Poetry in Lucretius*, Gayle and Gayle write that Theagenes of Rhegium in the sixth century B. C. made allegorical interpretation of myth (29) and it was later fully developed by the Stoics and they reduced the Greek gods to moral principles and natural elements. Another interpretation of myth is called animism in which animals, rocks, and stars are considered to be on a level of intelligence with people and the dead are thought to inhabit the world of the living in spiritual forms. Later on the allegorical interpretations considered myths to have been invented by sages to point out the truth, and the myths were accepted literally.

Bidney says further in "Myth, Symbolism, and Truth" that the Sophists of the Greek Enlightenment interpreted the traditional myth as allegories revealing naturalistic and moral truths. Plato and the Neo-Platonists criticized the allegorical interpretation of the myths and the Stoic philosophers of the Hellenistic period believed that these myths were a means to impose the authority of tradition and religion of the State. However, the Epicurean philosophers like Democritus and Lucretus were staunch atheists of the ancient world, and they wanted to get rid of these myths which empowered the rulers and priests. Euhemerus in the third century B. C. claimed that the traditional myths do not contain supernatural mysteries but only historical events. The Neo-Platonists, Stoics and the Epicureans did not take myths literally but the common people saw eternal, allegorical, religious and philosophical truths in them. Just as the early Christian and the Epicureans were against the pagan myths, the Stoics and the Neo-Platonists refused to accept the claim of the Christians and the Hebrews of the Divine Revelation. Therefore, the

historical development of myths show that myths have always influenced the Western philosophers from the time of Plato and the Sophists and the Greeks explained the rational and philosophical truth in relation to traditional religious beliefs.

Thus, the European Renaissance in the fifteenth and sixteenth centuries saw a great yearning for the revival of the Greek arts and letters. Christian humanism tolerated an interest in the classic Greek and Roman myths so long as they did not interfere with the Christian religion. This tolerance was made possible by the artistic traditions of the early church which permitted symbolical representation of the Christian ideals like the symbol of the Cross, the monogram of Christ, the emblem of the Good Shepherd and the Vine and the Fish (Bidney 5).

In the later Medieval Ages, the Catholic artists painted the representation of the historical subjects of the Old and New Testament. This made it easy for the Renaissance artists to make use of those figures of the Greek and Roman mythology to enable them to express symbolically new secular ideas such as, in the works of Titian, Leonardo da Vinci and Michael Angelo. The Renaissance art gave symbolic expression to Greek ideas of beauty in the context of Christian culture. Though the Christian artists accepted the Greek ideas of beauty, the Christian philosophers were least inspired by their myths.

During the second European Age of Enlightenment in the eighteenth century, Voltaire discarded the classical myths as irrational superstitions. He disapproved both the Hebrew Christian scriptures as well as the pagan myths and he wanted to replace the religion of blind faith by a religion of reason. But the Rationalist Movement of the eighteenth century was severely undermined by the work of Giambattista Vico in his book *New Science*, and he attempted to reduce the cultural heroes of myth to class symbols of society and so myths were taken symbolically as well as literally. He believed that myths express historical events in poetic language (55).

In the Romantic Movement of the later eighteenth century and early nineteenth century, poetic myth was considered as the mainspring of human culture. In *Philosophy of Mythology*, Schelling gives philosophical justification as an essential element in the philosophy of religion. Myth is said to have its own mode of necessity and its own reality, so the people who strongly believed in myths, did not accept the rationalistic theory. Thus, Schelling's philosophy of absolute idealism believes that God or the Absolute reveals Himself historically through human consciousness, and so mythology is a necessary stage in the self-revelation of the Absolute.

In contrast to Schelling's absolute idealism, Cassirer in *Philosophy of Symbolic Form* constructed myth as an integral part of a philosophy of culture. His work is an attempt to utilize Schelling's positive insights while transferring them from a philosophy of Absolute idealism to critical philosophy. He believed that myth creates a world of its own in accordance with a spiritual principle, a world which discloses an immanent rule, a characteristic necessity.

Rationality decreased the significance of myth. Dardel in "The Mythic" says that myth is a typical story, an archaic type with exemplary value, and like Jung he said that myth is based on our instinct and emotion. It contains unconscious wisdom, so our basic social faiths like those of the primitive man are grounded in myth because myth is something which "we never see in ourselves, the secret spring of our vision of the world, of our devotion, of our dearest notions" (50). Therefore, myth is beyond truth and falsity; it has power to move men to act in accordance with typical, emotionally charged ideals and its perennial function is to create a basis for faith and action. Therefore, he says that our myths are rooted in the collective unconscious and we are most in their power when we are unconscious of their origin.

Thus, myths can be interpreted literally and symbolically. The ethnologists have tended to interpret myth literally as an expression of primitive thought. The evolutionary, positivistic ethnologists have regarded myth negatively as a mode of explanatory thought destined to be superseded by science. The functionalistic ethnologists, such as Malinowski, have evaluated myth in terms of its pragmatic function in resolving critical problems which affect the welfare and destiny of the individual and his society. Thus myths validate institutions and rites and they are rationalizations introduced to justify the established social facts.

The symbolic interpretations of myths by idealistic philosophers and theologians have from the ancient to the present been allegorical, symbolizing some transcendental and timeless truths but they have differed among themselves as to the nature of the object and the truth they symbolize. In contemporary thought, myth has been evaluated positively under the influence of the psychoanalytical theory of Freud and Jung. In literary criticism, Northrop Frye, Maud Bodkin, and Philip Wheelwright have taken myth seriously as symbolizing universal archetypes and "primordial images" emerging from the collective unconscious. In Twain's novels, characters, plots and themes suggest universal patterns of motivation and conduct because "myth is a universal cultural phenomenon originating in a plurality of motives and involving all mental faculties (Bidney 22).

Joseph Campbell's History of Mythology

Unlike Bidney's historical development of myth through different time periods, Campbell in "The Historical Development of Mythology" makes a comparative study of the mythologies of the world and he proves that the cultural history of humankind of the world is a unit and such themes as the Fire theft, Land of the Dead, Virgin Birth and resurrected Hero have a worldwide distribution appearing everywhere in new

combinations while remaining a few and always the same. He states that the history of myth begins with the earliest known patterning of myth in the Orient and the Near East down the ages through daemonic and metaphysical mythology to the humanistic, poetic mythology of Greece and finally to the current times. His work illustrates the global distribution of certain mythic themes. The myths reveal the same source of mythological motifs, except that they are differently selected, organized, interpreted, and ritualized according to local need, but revered by every people on earth (19) and he proves that rational thoughts determine the fullness, the depth and range of human life and hence myths work upon man

> as energy releasing, life motivating, and directing agents, so that even though our rational minds may be in agreement, the myths by which we are living – or by which our forefathers lived – can be driving us, at that very moment, diametrically apart. ("Historical" 20)

Campbell has divided the study of mythology into four parts:

The Psychology and Archeology of Myth

The earliest patterning of myth is found in the study of archeology and psychology, and this can help to learn whether in human psychosomatic systems there are any structures or dynamic tendencies which can refer to the origins of myth and ritual. They are evidences which show what the earliest discoverable mythological patterns may have been. According to Mann, the first depth will be archeological, or the beginning of the high cultures of Mesopotamia, the Nile, Guatemala, and Peru. The second will be paleontological and ethnological, the hunter and the early planter; the third is below the ultimate horizon of humanity and this contains the ritual dance among the birds, the fishes, the apes and the bees. These evidences explain that man like other members of the

animal kingdom, does possess innate tendencies to respond compulsively to certain signals flashed by his environment and his own kind.

Oriental Mythology

Campbell says that Oriental mythology is rich and highly developed and is represented by the philosophical myths and mythological philosophies of India, South East Asia, China and Japan and it closely relates to mythological cosmologies of ancient Mesopotamia and Egypt. The basic idea in all these hieratically organized civilizations is the existence of a mythology of a universe where there is an immanent divine power to contemplative minds and in all things. The Greek and Celto-Germanic order of mythological systems belong to this contemplative mythopoeic thought.

Occidental Mythology

In the history of Occidental mythology, Iran separates the lands of the early Oriental and the recent Occidental traditions. The Persian prophet Zoroaster (c. 660 B. C.) formulated a new mythology upon which Occidental world view mythology was established. Accordingly, his concept of history and ethics challenges the individuals to become volunteers to further the Kingdom of God (Ahura Mazda) on earth and this has replaced in the West, the earlier mythology of the endless, spontaneously self-generating, cosmic cycle of the Eternal Return.

In this way, Campbell shows a difference between the Oriental and Occidental traditions. The basic view of the Orient is that time is always present, like the daily round of the sun, the waxing and waning of the moon, the cycle of the year, and the rhythm of birth, death and new birth in the organic world, which represent a principle of continuous creation that is fundamental to the nature of the universe. There is also the myth of the four ages – of gold, silver, bronze and iron – where the world is represented as declining progressively from its golden age to worse, till it will disintegrate into an utter chaos.

Then it will again burst forth to recommence spontaneously the inevitable course. For those who identify it physically, there is pain, and those who identify it with spirituality, it is glorious and wonderful. It is the duty of man to identify and to play his given role as it is done by the sun and the moon, species of plants and animals, the water, rocks and stars in the universe.

The reforms of Zoroaster also brought drastic changes to the dreamlike spell of this contemplative, metaphysically oriented tradition, “where light and darkness alternated and danced together in a world creating cosmic shadow play” (Campbell, "Historical" 25). His principle separated light and darkness; the light being pure and good and the darkness being foul and evil. Before the creation of the world, these two were apart and then a violent cosmic battle ensued, which resulted in the creation of the universe. So the universe was to be known as the compound of wisdom and violence, light and dark, wherein the good and evil were contending fiercely for victory. And man being part of the creation, was a compound of the good and evil and he is expected to fight in the interest of light.

Campbell says the principle of Zoroaster provides mythical formula for the reorientation of the human spirit to call upon man to be responsible for the reform of the universe in God’s name. This promoted the political philosophy of the Holy War which led to the creation of the Persian Empire, establishment of Hebrew state, Christianity and the spread of Islam in the world..

Like Zoroaster’s mythical formula, the Greeks also believed in the mythos of the war of the Sons of Light with the Sons of Darkness. This is reflected in the mythology of Dionysus and the cult of a divine ecstasy in Greece in the 7th century B.C. But later the cult of Dionysus was merged with that of Jesus in the sacramental system of the Early Church. The important version of the miraculous birth, death and resurrection is related to

the myth of Demeter, the goddess of agriculture and the fruitful soil and her daughter Persephone whom she had conceived of Zeus ("Historical" 27). This is the myth of the birth of the God Dionysus. The second myth is about his death and resurrection. The infant Dionysus was killed by two Titans. The Titans were divine beings of the earlier generations before the gods and they were children of the Sky and the the Earth. Zeus performed the miraculous birth of the child by swallowing the precious relic and himself then giving birth to his son Dionysus.

This myth explains the concept of man's nature as being good and evil and it was developed from the 6th century B.C until about the 4th century A.D and hence the idea of humankind rose as having a mixed origin, containing both the divine (Dionysus) and the wicked (Titans) principle. This has similarity with the origin of the universe described by Zoroaster. But the Greek version differs in one aspect. The Greeks do not go for the ultimate salvation of the world, but urge every individual to save himself and not the world. It urges the individual to purge away the wicked portion of his nature and to cultivate the godly. Therefore, Campbell says that the foundation of occidental mythology rests on an interplay of two contrary themes of the personal (Greeks) and the universal (Zoroastrian) salvation and it has remained the most important contribution to the development of mythological thought and practices in the West.

Poetic Mythology

F. M. Cornford observes in *Greek Religious Thoughts from Homer to the Age of Alexander* that poetic mythology had its roots in the great Greeks from Thales (circa 640-546 B.C) to Zeno (336-264 B.C) and it was composed in the language and the mythological inheritance of the Bible and religious dogmas of the past. The present poets, artists and philosophers have difficulties in believing in the literal truths of a poetically conceived mythology of the past because like themselves, who are developing new

myths, so in the remote past, the inherited mythologies were composed by poets and creative artists under the influence of divine inspiration (“Historical”30). Thus, the Greeks are credited for preserving creative/ poetic thoughts for almost four thousand years, working and rewriting on the same old themes and motifs either as prophecy, religion, or moral instruction or entertainment like fables or wonder tales.

In "The Historical Development of Mythology," Campbell also traces the influence of the Greeks’ poetic myth over Europe and across Asia. Its impact is seen in the Celto-Germanic mythologies of the High Middle Ages and their extremely sophisticated handling of symbols and aesthetic forms based on bardic rather than on priestly thought and experiences. It was the poets, the artists and the philosophers of Europe who went beyond the geographical boundaries to spread humanistic inheritance, and every mythological theme of the past was transmuted into creative poetic truth. Therefore, the mythologies of the world reveal the cultural past of humankind which works as a unit; they have the same source, but the myths are differently selected, organized, interpreted and ritualized according to the local need (19). Thus he concludes that the origin of mythology is found in the primitive world, in the natural history of gods and heroes where the laws of alchemy takes place and he has identified three kinds of myths -- daemonic, metaphysical, and humanistic (35).

Daemonic mythology is characteristic of the earliest high civilizations, primitive societies and folk cultures. It is rather a force than a shape and works invisibly, and appears in visions, and works upon the spirit of an individual in rites and rituals, and also upon the spirit of the group. For example, Abraham, Jesus, Buddha and Mohammad are regarded as the Father Creator of the Universe, with a single program for the entire human race, to be administrated by the representatives of this special visionary tradition.

Metaphysical mythology is that of medieval India, China and Japan and it grew from philosophically rooted India in the 8th and 7th centuries B.C. By the 9th century A.D, the whole world of the Orient was infused with intuitive insights into the mystery of the universe. In Brihadaranayaka Upanishad (1.4: 6 -10) there are references to metaphysical mythology:

> This that people say, "Worship this god! Worship that god! – One god after another! This is his creation, indeed, and he himself is all the gods . . . He has entered into everything, even to the fingernail tips, as a razor would be hidden in a razor case, or fire in the fire holder. Him they see not; for, as seen, he is incomplete. When breathing, he is named the breath; when speaking the voice; when seeing, the eye; when hearing, the ear; when thinking, the mind; these are merely the names of his acts. Whoever worships one or another of these – he knows not; for he is incomplete in one or another of these. One should worship with the thought that he is one's very Self; for therein all these others become one. But that thing, namely, this Self, is itself but the footprint of this All." (qtd. in Campbell, "Historical" 36).

Humanistic mythology is the classical inheritance of the West and this philosophy is summed up in Nietzsche's volume on disillusionment, *Human, All Too Human,* where he writes:

> . . . morality and religion, art and prophecy -- in spite of their pretensions to supernatural authority, transcendental insight, and ineffable inspiration, are finally "human, all too human" and are to be read consequently, in terms rather of psychology than of theology or metaphysic. (37)

Recurrent Themes in Myths

Campbell's works on the history of mythology show global distribution of certain mythic themes which have recurrent patterns, such as father seekers and father slayers, and mother murderers. Other common recurring themes of myth are the Golden Age, a fall from heavenly state, resurrections from death, Virgin Births, worldwide floods, and creation stories. Animal stories also show similarity in many details of plot and embellishments like African tales and Reynard the Fox, the Aesop fables, the Panchatantra of India and the Jataka tales of China. Most anthropologists also agree that the creation myths are universal or near universal. There is a high frequency of the creation of human beings by mother earth and father sky, or by an androgynous deity or from vegetables. Incest theme is also present in mythologies.

In "Recurrent Themes in Myths and Mythmaking," Clyde Kluckhohn identifies flood, famines and plagues as universal or near universal themes, usually but not always treated as punishment and "catastrophe," and the theme of slaying of monsters is also common and elaborated into oedipal themes. Incest themes are alluded in Celtic, Hindu and Greek mother-son, father-daughter and brother-sister relationships. In creation stories the first parents are not depicted as incestuous and there are numerous stories of the seduction of a mother-in-law by her son-in-law. Brother-sister incestuous relations are most popular. Sibling rivalry themes are frequent in Insular Pacific and Negro Africa and are shown in the form of fratricide. Castration or threat of castration is mentioned in myths as a socialization technique and as a reaction to guilt over adultery. Themes of symbolic castration approach universality. Another is the theme of androgynous deities and they are mostly found in advanced religions only. The Oedipus type myth is very popular in European literature and in recent times it is replaced by the myth of Sisyphus.

Universals of Myths

This tendency of recurrent myth patterns makes it easy to categorize the broad universals of myths, which show that myths of creation of the world are infrequent in some areas (e.g. Melanasia, Indonesia), but the stories of the creation of mankind appear to be universal. Some themes like the first parents are sun and moon or earth and sky; the first impregnation comes from the rays of the sun; the first humans are fashioned from earth by a creator or emerge as vegetable from the earth and cannot at first walk straight recur in widely separated areas but do not approach universality. Destruction of an old world and creation of a new one is likewise a frequently recurring story. Kluckhohn's justification for Frazer's explanations of the broad universals of myth in all mythological systems is due to the "laws" of sympathetic magic (like causes like) and holophrastic magic (the part standing for the whole). He calls these two explanations as "genuine cultural universals" (48). There is no culture without myths and tales relating to witchcraft, themes of animals which move about at night with miraculous speed, works of evil magic, or the idea that illness, emaciation, and eventual death can result from introducing poisonous substance into the body of the victim, etc.

Similarly, Levi-Strauss in "The Structural Study of Myth" observes that the broad universals of myth or of mythologies rest upon the way in which themes are combined upon "a bundle of features." He says the mere recurrences of certain motifs in varied areas separated geographically and historically tell something about the human psyche itself (qtd. in Kluckhohn 49).

The study of the historical development of myth, its recurrences and universals are relevant because they reveal the workings of the human psyche or the archetypes in the collective unconscious. The very notion of archetypal patterns rest on the foundation of universals of myths. It also confirms that myth and mythology are rooted in the primeval

past and they are inseparable in literature. It also states that the chaos and dilemma in man's life are due to the loss of myth, the clash between the real and the ideal, and the void which for the ancients was filled in by myths. This is how Nietzsche explains the significance of mythology in our life:

> Man today, stripped of myth, stands famished among all his past and must dig frantically for roots, be it among the most remote antiquities. What does our great historical hunger signify, our clutching about us of countless other cultures, our consuming desire for knowledge, if not the loss of myth, of a mythic home, the mythic womb? (1)

Therefore, the loss of myth and the mythic home is the cause of dilemma in the modern world. This is why, the study of archetypal imagination in Twain's works through myths and archetypes helps us to comprehend, explain and interpret the heroic attainment of Huck, Hank and Wilson, not in terms of classical heroes but as modern men. Thus, the answer to man's consuming desire and hunger for knowledge and truth is through the study of myths and the archetypes contained in the collective unconscious.

Modern Myth Makers

Among the modern myth makers Friedrich Schlegel, Victor Hugo, Richard Wagner, William Blake, Nicolas Berdyaev and Thomas Mann are significant. Schlegel suggests that the modern creative writers should work as myth makers and involve themselves in the communal task of creating artfully constructed modern myths similar to the spontaneous mythologies of the ancient primitive people and make the ideal and the real as the coordinated dimension of the created myth. In "Modern Mythology" he says that the mythology is "a hieroglyphic expression of surrounding nature in a transfiguration of imagination and love" and its supreme values are actually shaped by art

"all is connection and transformation . . . and all fuses, everywhere there lives one and the same spirit in different expressions" (661-62).

Victor Hugo shares the Jungian concept of the archetypes because the mythical images as archetypes have always been in the collective unconscious of humankind. Poetic creation is simply a constant reshaping of the masks of man into human types to evoke infinite latent types and forms of men. Hugo calls these forms "ideals realized" in "Imaginative Types" (665). For Schlegel and Hugo, myth is not only contents of the unconsciousness of the primitive past, but also a persistent way of thinking.

Likewise, Richard Wagner in "The Folk and the Myth" says the term folk includes all the units which make up the total of a commonality and it has a common and collective want (666) and William Blake in "Visionary History" gives spiritual dimension to myth and goes beyond to transcendental level, to history, not simply of causes and reasons but acts of visionary dimensions, created through mythic imagination by artists in terms of inherent mythical meaning, as Campbell's *The Hero with a Thousand Faces* in the quest of the hero.

Nicolas Berdyaev in "Myth as Memory" says that myths in literature have historical mythical validity and the mythical reality is perpetuated by memory because man himself is a microcosm in which all great historical epochs coexist and are accessible. Within him is not only a tiny fragment of the universe, but the whole world, a world which remains concealed or is revealed according to the consciousness that a self attains**.** The development of consciousness occurs simultaneously with the development of history of the outside world which becomes visible through historical events. Man internalizes these into the depths of his memory and experiences in his collective unconscious so that remembrance and tradition become the twin associates in preserving myth. Tradition is a symbol of the historical destiny of man, and represents the profound

"living" union of historical reality and the discovery of his own spiritual knowledge in "concrete mythology" (671). "Concrete Mythology" means that the myth is not a fiction but a reality, the story preserved in popular memory of a past event revealing an ideal world, a subject – object world of facts. Therefore, the writings of Schlegel, Hugo, Wagner and Blake justify the existence of myths in literature, because myth that has historical validity is not a fiction but a reality. So history points to the primordial past of humankind, and the creative literature focuses on the entire humankind.

In "Psychoanalysis, the Lived Myth, and Fiction," Thomas Mann gives humanistic explanation of myth and he incorporates myths in literature as a synthesis of both anthropological and psychological studies with its roots deep into the primeval past of timeless creativity, so that the meaning of myth changes from "mythical" to "lived myth" or "lived life" experience because "myth projects man's life as historical and prophetic, timely and timeless" (675). In a similar fashion, Twain by means of his mythopoeic imagination plunges his intuitive insight into the childhood of humankind and thereby into the primitive and mythical. This concept of life as typical or mythical or archetypal, gives his novels a fresh vision of life and a heightening sense of awareness of new perceptions in the attainment of quest by the heroes. In the life of an individual, this stage of maturity occurs later but in the life of humankind, it points to the earliest, primitive stage. To Twain as to Mann, maturity means growing in consciousness, gaining knowledge of the higher truths, depicted through realities of daily life (675).

Jungian Concept of the Archetype

Jung's concept of the archetype is important in the study and analysis of the mythopoeic imagination in Twain's novels, especially with reference to the hero cycle pattern. In "The Psychological Function of Archetypes" Jung defines the archetypes as components of human psychic nature, over and above all racial differences, so the human

psyche possesses a common substratum transcending all differences in culture and consciousness. It contains the inherited fantasy of life and this is the universal basis for our experience of the archetypes and the urge to live creatively (Jung, "The Collective Unconscious and Archetypes" 648). His theory of individuation implies that the archetypes help individuals to develop the full potential of their personality. In the process of seeking the quest of the authentic self, an individual comes into confrontation with many different aspects of the personality in archetypes like the persona, the shadow, the anima, the animus as well as the self and they help to lead the hero to maturity. He also conceives of the psyche as presenting an objective reality, in other words, he finds a correspondence between the inner world of the psyche and the concrete world outside.

According to Jung, archetypes are universal, archaic patterns and images in the collective unconscious and are the psychic counterpart of instinct in animals. They are certain regular motifs or consistently recurrent types of figures which arise from the collective experience and are found in mythology. Some of the common archetypes are: the wise old man or woman, the great mother, the divine child, the trickster, the hero and the fool. Jung says they are *a priori* and they are also inherited, and they give rise to humankind's fantasy lives. These archetypes are related to his theory of personality which he defines as personal unconscious and the collective unconscious. The personal unconscious contains the individual's repressed thoughts, forgotten experiences, and undeveloped ideas; the collective unconscious is the level of the unconscious that is inherited and common to all members of a species. Therefore, the collective unconscious is both impersonal and transpersonal unconscious, and it is the storehouse of memories from the common ancestors of the whole human race. They are emotionally charged images and thought forms and have universal meanings and they cause humankind to respond in certain ways to common human experiences.

Jung's Principal Archetypes

In the hero cycle pattern, the principal archetypes that the hero confronts in his quest adventure are the shadow, the anima and the animus (Jung, "The Collective Unconscious and Archetypes" 653-59). The hero has to face and reconcile with them to attain apotheosis and the ultimate boon. Anima is the unconscious feminine aspect in a man, and everyman carries within him the eternal image of woman, not the image of any particular woman, but a definite feminine image. This image is an imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by woman, in short, an inherited system of psychic adaptation. Similarly, the woman also has an inborn image of man, Animus. The animus is the unconscious masculine aspect in women. Jung says that the conscious side of woman corresponds to the emotional side of man, not to his "mind." Mind makes up the soul, or better, the "animus" of woman, and just as the anima of a man consists of inferior relatedness, full of affect, so the animus of woman consists of inferior judgments, or better opinions. Another key archetype is the *Mandala* ("magic circle"), an image symbolizing the unity of life. In *Memories, Dreams, Reflections*, Jung speaks on the *Mandala:*

> I had to abandon the idea of the subordinate position of the ego . . . I saw that everything , all paths I had been following, all steps I had taken, were leading back to a single point. It became increasingly plain to me that the mandala is the centre, to individuation . . . I know that in finding the mandala as an expression of the self I had attained what was for me the ultimate. (195)

According to Jung, the self is an archetype that expresses itself through various symbols, the main one being the *mandala*, a magic circle that represents unity. For Jung, total unity is the self. The self is the center. All systems are held together by the self and the self

provides unity, equilibrium and stability. For Jung, the self is also one's goal in life as for the hero, it is the attainment of the quest, so the attainment of the quest is the self realization of the hero. The quest or goal is rarely reached, but the quest has such a power of motivation that it motivates the hero's behavior to seek and attain it at whatever the cost. In this context, Christ and Buddha are seen as the highest expressions of the hero or self-archetype. Therefore, the archetype is a regulating center of the psyche. It is commonly symbolized by a *mandala* or a paradoxical union of the opposites. It is experienced as a numinous, transpersonal power which transcends and overrides the ego.

Extending Jung's notion of the archetype, Campbell in *The Hero with a Thousand Faces*, postulates that the hero sets out on his adventure and he comes across "dragons" and he has to defeat them to realize his quest. In this context of attaining self-actualization, Jung defines two kinds of the self: the big "S" Self is the whole, it includes both the conscious and the unconscious, as well as the personal and the universal, hence he says this Self is the fully developed personality and it is attained by balancing and integrating all parts of the personality. The little "s" self is the ego that has a limited view and it thinks that it sees the big picture. Twain's archetypal imagination in his novels echoes Jung's concept of self-actualization in the hero's attainment of the quest. Twain's heroes do not function as classical heroes, because being a nineteenth century realistic novelist, his characters are modern men in democratic world, and he projects them as universal figures working for the good of humanity. Therefore, Jung's concept of the archetypes and Campbell's notion on the hero together provide a theoretical tool to analyze the process of self-actualization of the protagonists in Twain's novels.

The Hero Cycle

Twain's archetypal imagination in *Huck Finn, A Connecticut Yankee* and *Pudd'nhead Wilson* explores a simultaneous process of spatial and spiritual journey into

the primeval past of timeless creativity. He has applied in his novels Campbell's standard path of the mythological hero cycle by elaborating the mythic formula: separation- initiation- return, which is the nuclear unit of the "monomyth" found in the myths of Prometheus, Buddha and Moses of the Old Testament (32). According to this formula, the hero sets out on a journey and comes to a region of supernatural wonder. Then he encounters great forces and he defeats them. He returns from this mysterious adventure with a power to bestow boons on his fellow men. The pattern of the monomyth is the hero's separation from the world, his entry into the source of power, and a life enhancing return. In *The Hero with a Thousand Faces,* Campbell gives examples of great humanists like the Buddha, the universal hero who preached the teachings of the Good Conduct and Law and Prometheus, who stole fire from the Gods to help humankind. So, whether the stories are set in the East, West or Greece or Rome, or in the primeval past or modern times, whether the interest is religious, political, or personal, the really creative acts are an act of dying to the world, and what happens in the interval of the hero's nonentity, so that the hero returns as one reborn, made great and filled with creative powers.

In Twain's novels Huck, Hank, and Wilson are weighed down by the historical context they live in, yet they are heroic because they symbolize hopes and aspirations of humankind. They represent common men of the world, who struggle and stand in society to secure their sense of personal dignity. Twain's novels do not just focus only on the product, the "hero," but on the process of the attainment of the heroic stature. The striking thing about these heroes is that each of them is remarkable because each invokes the singleness of human spirit in its aspirations, powers, vicissitudes and wisdom that have come down to man through millenniums of lived life.

Campbell in *The Hero with a Thousand Faces* has identified three major sections of the hero cycle: departure, initiation and the return. What follows is a discussion on these major sections.

1. *Departure*

Stage 1: Call to Adventure:

The call initiates the hero to adventure. The herald is often a dark, ugly and terrifying figure and the call is heard from a remote place, for example, in a dark forest, near a great tree, beside a babbling spring, etc. It promises both treasure and danger and it requires the hero to travel to a distant land, forest, or kingdom somewhere underground, beneath the waves, above the sky, on a secret island, atop a lofty mountain – even into a profound dream state. This signifies that destiny has called the hero away from the society to an unknown zone. The appearance of the herald means the hero's psyche is ripe for transformation.

The adventure may begin as a "mere blunder" and it opens out the unsuspecting world and the hero is drawn into a relationship with forces that are not understood. Freud says the blunders are suppressed desires and conflicts (qtd. in Campbell 51). The call to adventure summons the hero to die or to live, or to take up a historical undertaking or mark the dawn of a religious illumination. In other words, the call marks "the Awakening of the Self." (Underhill 170). The following is Campbell's schema of the journey as presented in *The Hero with a Thousand Faces.*

This call is a mystery of transfiguration – a rite, or moment, of a spiritual passage, which when completed amounts to a dying and a birth. Campbell says about the call:

> The call [is] a …moment, of spiritual passage, which, when complete, amounts to a dying and rebirth. The familiar life horizon has been

> outgrown; the old concepts, ideals, and emotional patterns no longer fit; the time for the passing of a threshold is at hand. (*The Hero* 51)

Stage 2: Refusal of the Call

The call is not always accepted. But when the hero accepts the call, it means he has gained self-awareness and control. His refusal of the call means he loses the power of affirmative action and his "flowering world becomes a wasteland of dry stones and his life meaningless" (61).

Stage 3: Supernatural Aids

In myths the supernatural helpers are males, typically a wizard, hermit, shepherd, or someone who does not belong to the society. He gives the hero amulets and advice to defend himself against the "dragon forces" he may come across on his journey. The supernatural aids are protective figures (69) and in mythologies they play the role of the guide, the teacher, the ferryman, or the conductor of souls to the afterworld. They are simultaneously protective and dangerous, motherly and fatherly, they represent guardianship, give direction and unite in themselves all the ambiguities of the unconscious.

Stage 4: Crossing of the First Threshold

With his supernatural aids the hero crosses the first threshold and he comes at the entrance to the zone of "magnified power" beyond which "is darkness, the unknown, and the danger" (77). This is the projection of the unconscious contents and Campbell says of the unconscious: "Incestuous libido and patricidal destrudo are reflected back against the individual and his society in forms suggesting threats of violence and fancied dangerous delights – not only as ogres but also as sirens of mysteriously seductive, nostalgic beauty" (79).

Stage 5: The Belly of the Whale

According to *The Hero with a Thousand Faces* the belly of the whale is the region of darkness, unknown and dangerous. This threshold leads the hero into a sphere of rebirth which is symbolized by the womb image of the belly of the whale. The hero is swallowed into the unknown, and he would appear to have died. Therefore, this popular motif of threshold to adventure is a form of self-annihilation, of rebirth to be born again, and undergoes a metamorphosis, and sheds one's old character for a new one (91). In this process of metamorphosis the hero dies to time and returns to the World Navel, the Earthly Paradise, therefore, allegorically, the entry into the whale's belly denotes "in picture language, the Life centering, Life renewing act" (92).

2. *Initiation*

Stage 6: The Road of Trials

In the road of trials the hero survives a succession of sufferings, and he undergoes supreme ordeals and he gains his reward. It is a favorite phase of the myth adventure and has produced a world literature of miraculous tests and ordeals. At the start of the adventure, the hero is helped by supernatural agents and he discovers for the first time, that there are helpful forces everywhere supporting him in his superhuman passage. The hero, whether s/he is a god or goddess, man or woman, or a figure in the myth or the dreamer of dreams, discovers and assimilates his opposites (his own unsuspecting self) either by swallowing it or by being swallowed and one by one, the resistances are broken.

This is a stage of self realization of the hero that his opposite is not of different species but his own self, and the ordeal in this stage is the deepening of the problem of the first threshold. He must now put aside his pride, virtue, beauty and life. He yields his ego which metaphorically means the dragons are slain, he has won the victory over himself, he has crossed the barriers, and now he experiences absolute joys and ecstasies.

His ultimate realization is that the dragon is his own ego, that needs to be put down and then only there will be “a multitude of preliminary victories, unreliable ecstasies and momentary glimpse of the wonderland” (109) and the hero attains his quest.

Stage 7: Meeting with the Goddess

The meeting with the Goddess represents the fulfillment of the hero's promise of perfection and she guides him burst his fetters (116). In the hero cycle, defeating and overcoming all the barriers and ogres is represented as the mystical marriage of the triumphant hero-soul with the Queen Goddess of the World. She is the mother, sister, mistress, or bride (109).

Campbell says that the image of the Goddess is of good or bad mother. She may also represent the absent, unattainable mother, or the desired but forbidden mother (Oedipus complex), whose presence is a lure to dangerous desire (castration complex). Such images of the mother persist in the adult’s infant recollection. Thus, she unites the “good” and the “bad” mother not only as personal, but as universal mother.

Thus, in the picture language of the mythology the woman represents the totality of what can be known, and it is the hero who comes to know her. As he progresses in the slow initiation of life, the form of the Goddess undergoes for him a series of transfigurations: she can never be greater than him, though she can always promise more than he is capable of comprehending. In this way the knower and the known will be released from every limitation, she is the guide and he is potentially the king, the incarnate god, or her created world.

Stage 8: Woman as Temptress

Woman as a temptress is a metaphor for the physical or material temptations of life and the temptation is likely to lead the hero off his path of adventure. The “woman” can be a female, a strong feminine force, or a temptation that represents lust, comfort,

and/ or lack of spirituality. She is life and so long there is life in man “the images of life are alert to storm his mind” (125). Therefore, the hero’s mystical marriage with the queen Goddess metaphorically represents his total mastery of life and overcoming this crisis of falling into a life of temptations and forgetting the quest.

Stage 9: Atonement with the Father

Atonement with the father in myth means the moment of self-realization of a new rivalry between him and the father. The “father” represents what the hero despises or disagrees with and during the encounter he kills the father either literally or symbolically so that a new self can come into being.

Campbell says psychologically the ogre aspect of the father is the hero’s own ego (129). The atonement with the father means giving up his ego (superego and the repressed id) and reach a stage of selflessness. And to get rid of one’s super ego and id requires an abandonment of the hero's attachment to the ego itself, and that is most difficult to achieve. He endures the crisis – only to find in the end, that the father and mother reflect each other, and are in essence the same (131). In the myth of initiation, the father is the initiating priest through whom the young initiate passes on into the larger world. “There is a new element of rivalry in the picture: the son against the father for the mastery of the universe” (136). Therefore, in the myth the hero is twice born: he has become himself the father and he is competent now to enact himself the role of the initiator, the guide, the sun door, through whom one may pass from the infantile illusion of “good” and “evil” to an experience of the majesty of cosmic law, purged of hope and fear, and at peace in the understanding of the revelation of Being (137). This is the apotheosis.

According to Prajna-Paramita-Hridaya Sutra in *The Sacred Book of the East*, apotheosis means to rise to divine rank when the human hero has gone beyond the last terrors of ignorance, so that "the envelopment of consciousness has been annihilated” and

he is free (qtd. in Campbell's *The Hero* 151). This is apotheosis, the release potential within us all, and which everyone can attain. The father is the archetypal enemy; hence throughout life all enemies are symbolical (to the unconscious) of the father. Roheim writes "whatever is killed becomes father" (57). Therefore in apotheosis the wall of pairs of opposites between the father and son is shattered.

Stage 10: The Ultimate Boon

The ultimate boon in myth is the object of the quest and it may be the magical elixir to transform the world. The ease with which the adventure is accomplished signifies that the hero is a superior man, a born king. In *The Hero with a Thousand Faces* Campbell says that the attainment of the boon is the agony of breaking through personal limitations and it leads to spiritual growth. He writes:

> Art, literature, myth and cult, philosophy, and ascetic disciplines are instruments to help the individual pass his limiting horizon into spheres of ever – expanding realization. As he crosses threshold after threshold, conquering dragon after dragon, the stature of the divinity that he summons to his highest wish increases, until it subsumes the cosmos. Finally, the mind breaks through the bounding sphere of the cosmos to a realization transcending all experiences of form – all symbolizations, all divinities and attain a realization of the ineluctable void. (190)

Campbell cites the classic oriental example of the Buddha's Enlightenment beneath the Bo tree to explain the meaning of the ultimate boon. He writes that Buddha's enlightenment is like the sword of his mind, which pierced the bubble of the universe and the whole world of the natural experiences, all the continents, heavens and hells of the traditional religions and beliefs, and their gods and demons were shattered. But the

miracle of miracle was, that though all exploded, "all was nevertheless thereby renewed, revivified, and made glorious with the effulgence of the true being" (192).

3. The Return

Stage 11: Refusal of the Return

The return is the final phase of the hero cycle and it implies in myth that when the hero's quest of penetration to the source is accomplished, through the grace of some male or female, human or animal aids, he must return with his life "transmuting trophy" (193). Then he is expected to bring the wisdom into the community of humanity, which may renew the community and the world. But this responsibility is frequently refused.

Stage 12: The Magic Flight

In the magic flight, if the hero in his triumph wins the blessings of the Gods or Goddesses, he returns to the world with the elixir for the restoration of the society. But if he gets the trophy against the opposition of its guardian, or if the hero's wish to return to the world has been resented by the gods or demons, then the last stage of the mythological return becomes a comical pursuit.

Stage 13: Rescue from Without

In mythologies there is rescue from outside if the hero having experienced the bliss of the deep underworld refuses to return to the physical world. It is stated in Jaimuniya Upanishad Brahmana, 3.28.5 that "Who having cast off the world would desire to return again? He would be only there" (qtd. in Campbell, *The Hero* 207). Despite his refusal, and desire to save his ego, as in the pattern of the magic flight, he loses it, and yet through grace, he is forgiven. He has to abandon his pride, beauty, virtue and life to be one with God.

This is the final crisis of the heroic adventure, and it is paradoxical, because he has to return from the mystic realm into the world of the everyday life. Whether he is

rescued from outside, driven from within or gently carried along by guiding divinities, he has yet to re-enter with his boon. He has to face the society with his ego shattering, life redeeming elixirs, and confront and answer their queries and resentment. This is why the hero is unsure of his return into the common work day world.

Stage 14: The Crossing of the Return Threshold

The crossing of the return threshold brings two worlds in view, the divine and the human. The hero goes on adventures out of the land into darkness, there he accomplishes his adventures or he is lost to us, imprisoned, or in danger; and his return is described as a coming back out of that "yonder zone" (77). And this is the key to understand myth and symbol because the two kingdoms are actually one. The realm of the gods is a forgotten dimension of the physical world we know. And the exploration of that dimension, is the meaning of the heroic quest. The accomplishment of the adventure makes him realize that what he valued most in normal life is unimportant. Like in the stories of the horrible ogresses/cannibals, the fearfulness of this loss of personal individuation can be the whole burden of the transcendental experience for the unqualified souls. ". . . the hero soul goes boldly in and discovers the fearful hags to be the goddesses and the dragon into watch dogs of the gods" (217) and this knowledge transcends him to the realization of the self. This is the moment of Enlightenment.

Stage 15: Master of the Two Worlds

The hero is now the master of the two worlds and it signifies the mystery of the transfiguration or of being Enlightened (229). This moment is precious and symbolic, as it requires complete submission to the Master by extinguishing his personal will, life, personal fate and destiny. This is the myth of the moment and it is exemplified in the Bible: "Flesh had dissolved before their eyes to reveal the Word" (230) or in the Bhagavad Gita, 11: 53 -55, when Krishna declares,

> "Neither by the Vedas, nor by penances, nor by alms giving, nor yet by sacrifice, am I to be seen in the form in which you have just now beheld me," after he had resumed his familiar self, but only by "devotion to Me may I be known in this form, realized truly, and entered into. He who does My work, and regards Me as the Supreme God, who is devoted to Me and without hatred for any creature – he comes to Me."

Therefore, in all religious practices it is found that to be the master of the two worlds, an individual must give up his attachment to his personal limitations, idiosyncrasies, hopes and fear, and he no longer resists the self-annihilation through his long psychological disciplines. At this stage of life, he has no personal ambition and desires, nothing really affects him and thus he becomes like the sages of the hermit groves, the wandering mendicants, the Wandering Jew, God Wotan, men of realization, ever happy with supreme bliss (237).

Stage 16: Freedom to Live

The freedom to live is the realization of the truth that life is a battlefield, or a journey or quest where every creature lives on the death of another. Thus, the goal of the myth is to effect a reconciliation of the individual consciousness with the universal will. And this can be done through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all. It is said in Bhagavad Gita, 2: 22 - 23 that:

> Even as a person casts off worn out clothes and puts on others that are new, so the embodied self-casts off worn out bodies and into other that are new . . . This Self cannot be cut, not burnt not wetted nor withered, Eternal, all pervading, unchanging, immovable. The Self is the same forever.

Thus, Campbell very clearly brings the picture of the hero as someone who is powerful in his insight, calm and free in action, and through him flow the grace of God, and he, the hero becomes the conscious vehicle of the terrible and wonderful law and he redeems the world for humankind. He is the Enlightened One, the Buddha, who has attained Nirvana, yet comes back to the world to save humanity.

The World Navel

The World Navel is an important symbol in quest narrative in *The Hero with a Thousand Faces.* It is the point of entry, in the center of the symbolic circle of the universe, through which God's grace pours from an invisible source (40). It is similar to Jung's *Mandala* archetype. The tree of life grows from this point, and the hero is the incarnation of God himself, and the navel of the world is the umbilical point through which the energies of the eternity break into time. The World Navel symbolizes continuous creation, "the mystery of the maintenance of the world through continuous miracle of vivification which wells within all things" (41).

In traditional myth narratives, the hero performs difficult tasks with ease and brings the magical elixir to redeem the world. Figuratively, it means, the hero unlocks and releases the flow of life into the body of the world. Therefore, the World Navel is the source of all existence. It produces both good and evil, ugliness and beauty, sin and virtue, and pleasure and pain. But in the mythology a great hero may not necessarily be virtuous he can be bad too, and this badness itself will be a prelude to an insight into his self-centered ego and he will make the transpersonal centeredness possible.

CHAPTER 3

MARK TWAIN'S MYTHIC MODEL IN *HUCK FINN, A CONNECTICUT YANKEE* AND *PUDD'NHEAD WILSON*

The Mythic Model

The previous chapter studies the process of the hero's quest, by studying historical development of myths, recurrent themes, broad universals of myth and the role of modern mythmakers in social construction. Twain's mythic model can be explained in terms of Jung's *The Archetypes and the Collective Unconscious* and Campbell's *The Hero with a Thousand Faces.* According to Jung, the archetypes are components of myths. The collective unconscious is universal and its contents and modes of behavior are more or less the same everywhere and in all individuals and "this constitutes a common psychic substrate of a supra-personal nature which is present in everyone of us" (4). These archetypes are certain regular motifs of recurrent types of figures which arise from the collective unconscious and can be found in mythology. This chapter focuses on Twain's mythic model, by synthesizing Jung and Campbell's works to study the process of archetypal imagination functioning in Twain's novels.

In the study of psychological archetypes, Jung rejected Sigmund Freud's view that the unconscious is entirely sexual. Jung makes a psychoanalytical study of the human mind, and attempts to find out that energy other than sexual which fuels the unconscious and its manifestations. For this purpose he turns to mankind's greatest stories and mysteries, the myths and religions of the world. By exploring myths and religions, Jung and Campbell go into the depths of the human psyche and they have found similarities between different peoples and societies scattered all over the world and they have formulated a baseline by which to establish a constant set of images and conflicts that fundamentally shape modern human minds. But because the nature of mythology and

religions are elusive, the works of Jung and Campbell are considered non-scientific. Yet the life works of these men do hold value in the study of human nature.

Jung's exploration into mythology and religion led him to the hypothesis of the existence of the collective unconscious in human psyche. Accordingly, this hypothesis also stressed that some fraction of our unconscious is impersonal and genetically inherited and this collective unconscious is the treasure house of archetypes. The archetypes serve as categorizations of basic human behavior and experience. In his book *The Archetypes and the Collective Unconscious*, Jung argues that the same basic identifications, the shadow, the anima/animus, the persona -- exists within the minds of all people, regardless of their individual experiences.

Jung further developed the archetypes by introducing identities commonly found in mythology and religion. Archetypes like the hero, the wise old man, and the trickster, could be found all over the world in the most sacred myths and rituals of very different societies. There are two reasons for this. Firstly, because the archetypes come from everyday human experience, and repeated interaction with a finite set of human behaviors. Secondly, these figures or identifications represent fundamental positions of the psyche as it is comprehended by itself. Jung used the mythological or religious figures as a metaphorical structure by which to interpret the multifaceted unconscious.

On the other hand, Campbell discovered similarities not only in the characters of the world religions and mythology, but also in the stories they tell. In *The Hero with a Thousand Faces,* Campbell chronicles the fundamental, primordial journey of the "hero" and the way the hero interacts with the other archetypes. Campbell refers to this journey as the monomyth, the one story that in various guises can be found throughout the world mythology and religion.

Campbell has been criticized for simplifying the extensive mythology and religion of the world. But Campbell has never minimized the local character of each story. In fact, he has been knowledgeable and conscious of each significant details of every cultural myth and world religion. The monomyth is the foundation to explore the psyche by its deepest and most sincere expressions. Campbell's monomyth should be read as an allegory. It is the soul's journey, the individual's struggle through this life that he seeks to clarify. The significance of Jung and Campbell is that both these writers saw myths and religion as a threshold into an almost unknowable psychic realm, the creative source of life and literature.

Moreover, in his book *Mythic Worlds, Modern Words* Campbell looks at the works of James Joyce as a modern interpretation of the monomyth. Both Campbell and Jung are connected to Joyce in some way, and their theories are applicable to the modern set of mythology known collectively as literature. Campbell in *Mythic Worlds, Modern Words*, shows how his idea of monomyth and Jung's idea of archetypes still apply even to some of the modern literature of the twentieth century. This is why their works form the foundation for studying archetypal imagination in Mark Twain's novels. Therefore, the works of Jung and Campbell's have values for serious psychology. The fact that Freud's statement that the unconscious is completely sexual may be controversial but one cannot deny the fundamental expressions of the psyche, nor their significance to interpret the hidden ninety-percent of the psychic iceberg known as the collective unconscious. So, Jung and Campbell's works serve two purposes: exegesis on mythological and religious texts, and insight into the collective unconscious that constructed them. This synthesis of Jung and Campbell's work explains Twain's archetypal imagination.

Eight Character Archetypes

Twain's mythic model is based on Jung's character archetypes and Campbell's monomyth. The monomyth is the one story which comprises of the various character types that keep showing up repeatedly. According to Jung, the eight character archetypes are the hero, the mentor, threshold guardian, herald, shapeshifter, shadow, trickster and the allies, which are briefly outlined below.

Archetype 1: Hero

The hero is the protagonist who answers the call of duty and separates himself from the normal world. He sacrifices his self for the sake of the journey and its potential to help others. He accepts the challenge, goes on a quest, and restores a balance. The readers' experience the journey through the eyes of the hero. The three heroes are Huck, Hank, and Wilson in *Huck Finn, A Connecticut Yankee,* and *Pudd'nhead Wilson.*

Archetype 2: Mentor

Mentors provide the hero with motivation, insights and training to help him. Jim is a mentor to Huck in *Huck Finn*. He initiates Huck into the reality of the world. He is a source of knowledge, wisdom and reflection for the hero in the novel.

Archetype 3: Threshold Guardian

Threshold guardian protects the special world and the secrets from the hero, and provides essential tests to prove the hero's worth, ability and dedication. The threshold guardian is usually not the story's antagonist, but may be his henchman or a servant of the antagonist. The threshold guardian can also be a potential ally. King Arthur is the threshold guardian to Hank in *A Connecticut Yankee,* and for Wilson, Judge Driscoll "was his friend . . . a free thinker and still hold his place in society because he was the person of most consequence in the community." (*Pudd'nhead Wilson* 41).

Archetype 4: Herald

Herald issues challenges and announces the coming of significant changes. The herald could be a person (Hercules in *A Connecticut Yankee*/Gandalf to Bilbo/Frodo) or an event or force (Wilson's fatal remark "I wish I owned half of that dog" the first day he spent in Dawson's Landing). The herald is like a match that starts a fire. He initiates the hero's journey. In *Huck Finn,* Pap and Widow Douglas are heralds who initiate Huck to quit the warmth and comfort of St. Petersburg into the journey of life and initiate him to manhood.

Archetype 5: Shapeshifter

The shapeshifter misleads the hero by hiding their true intentions and loyalties. He changes role or personality, often in significant ways, and is hard to understand. He can be a "shady" character whose assistance might help or hurt (Shay or Han Solo or Gollum or the con-artists the King and the Duke in *Huck Finn*). The shapeshifter keeps the hero always on the alert, of what may happen next. He does not have to physically change shape and he could mislead or deceive and he is cynical and sarcastic. Huck as a picaresque character is a shapeshifter and he needs to use disguises to save himself and others from precarious situations. Merlin in *A Connecticut Yankee* and Tom Driscoll in *Pudd'nhead Wilson* are major shapeshifters who mislead the hero and bring climactic changes in respective novels.

Archetype 6: Shadow

The shadow represents the darkest desires or may symbolize our greatest fears. A shadow may not always be all bad or evil, and may reveal admirable, even redeeming qualities, and through the conflict he creates, he brings two different worlds together. The hero's enemies or villains often wear the shadow mask to destroy the hero and/or his

cause. The shadow figure in *Huck Finn* is Tom Sawyer, Morgan Le Fay in *A Connecticut Yankee* and Tom Driscoll in *Pudd'nhead Wilson*.

Archetype 7: Trickster

The trickster enjoys the disruption of the normal way of things, turning the ordinary world into chaos. He shows the absurdity of the situation the hero is in. He also enjoys watching the status quo being altered. He reveals how things are spinning out of control and perhaps force a change in the outcome of the story (Huck Finn). Both Wilson and Roxy in *Pudd'nhead Wilson* are tricksters: Roxy is responsible for changing the two babies at cradle and her comment on Wilson "My lan', that man ain't no fool mo' fool den I' is! He's de smartes' man in dis town," (32) reveal how their trickster roles bring about climactic change in the novel.

Archetype 8: Allies

The allies fill in gaps where the hero is deficient in skills or knowledge. He represents the virtues of the hero. He may support the system and allow the hero to complete the journey. For example: Clarence in *A Connecticut Yankee.*

Myths and Archetypes

In the mythic model, Twain has integrated both the archetypes and the monomyth to study archetypal imagination in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson.* The monomyth is the hero's journey. The word archetype is derived from the Greek word "arkhetupos" meaning exemplary or ideal; an original model or template after which other things are patterned. In other words, archetypes are a perfect type of something upon which others are based and/or from which others are copied. The study of the mythic model helps to understand and analyze how archetypes work in psychology, mythology and religion, and literature and story telling.

Archetypes in Psychology

In psychology Jung's idea of universal archetypes relates to the recurring pattern of beliefs, situations, characters, stories and/or symbols existing around the world in the collective unconscious of humanity. The common archetypes are: the child, the hero, great mother, the damsel, the betrayer, the rogue, the wise one, the trickster, the destroyer and the scoundrel. These common archetypes extend to cultural traditions and beliefs such as gods, angels or demons or in such rituals like appeasement, sacrifice, or atonement.

Archetypes in Mythology/Religion

Campbell took Jung's idea of the archetypes and applied it to mythologies from around the world calling it the monomyth or the hero's journey. The monomyth is the description of a basic universal pattern or characters, events and symbols found in many or most myths, stories, and religious narratives from around the world. Therefore, in myth there are characters like Prometheus (Greek), Osiris (Egypt), Noah and Moses (Israel), Buddha, Mohammed, Jesus and Judas. Similarly, events are focused around the theme of the "Fall," the "Flood," the Garden of Eden or the Betrayal. Similarly, supernatural and deities in mythology include gods, satan, angels, demons, and spirits/ghosts.

Archetypes in Literature/ Story Telling

In literature and storytelling, archetypes are images and symbols, story patterns and or character types which occur or reoccur frequently in literary narratives, and create strong, often unconscious associations, or connections in the reader. In literature, there are characters like the hero, Beowulf, King Arthur, Harry Potter, or anti hero like Odysseus, Batman, the Lone Ranger, etc. There are also counselors or supernatural aids.

The hero's journey is an essential part of an epic, myth or monomyth. An epic is

is a long narrative poem that relates the great deeds of a larger-than-life hero who embodies the values of a particular society. So the epic hero is larger-than-life character doing mighty deeds. He usually undertakes a dangerous journey or quest to supernatural realms to achieve a goal. Heroes are often endowed with superior strength, knowledge and courage. They may also carry within them some additional special endowments/ power or some form of supernatural blessings. However, epic heroes also possess human weaknesses and flaws. Some of the epic heroes are Odysseus, Superman, Beowulf, King Arthur, etc.

Likewise, myth is a traditional story that explains belief, custom, or mysterious natural phenomena. Most myths are connected to or they grow out of religious rituals and traditions, and almost all of them involve the exploits of gods and heroes. Some examples of myth elements are: lightening as a weapon used by Zeus, volcanoes representing gateways to the underworld or the wrath of the fire gods, and deities controlling aspects of nature and the elements (fire, wind, water, storms, harvest, etc.)

Campbell's Monomyth

The monomyth or hero's journey is a name given to the basic pattern found in many narratives around the world. This universal pattern is described by Campbell in *The Hero with a Thousand Faces*, which is the basic model for hero pattern in Twain's novels. In the monomyth, the hero starts in the ordinary world, and receives a call to enter an unusual world of strange powers and events. If the hero accepts the call to enter this strange world, the hero must face tasks and trials. At its most intense, the hero must survive a severe challenge, often with help earned along the journey. If the hero survives, he may achieve a great gift or "boon." The hero must then decide whether to return to the ordinary world with this boon. If the hero does decides to return, the hero often faces

challenges on the return journey. If the hero is successful in returning, the boon or gift may be used to improve the world.

In monomyth, the hero has weapons or blessings which aid him on his adventure: Odysseus' bow, Arthur's sword, Achilles' invulnerability, Indiana Jones' whip, Wonder Woman's rope/cuffs, David Wilson's finger printings and palmistry, and Hank Morgan's skills for making armaments, etc. Similarly, stories of judgment and terrible floods (Noah's Ark), and the man called to rescue humanity are paralleled all over the Middle East, Asia, Africa, and South America.

Twain follows the pattern of the hero cycle in Campbell's *The Hero with a Thousand Faces,* and the mythic model of the hero's journey consists of three stages. They are: Departure (sometimes called separation) in which the hero ventures forth on a quest. Initiation deals with the hero's various adventures and trials along the way; and the Return which deals with the hero's return home with knowledge and/or power that he may acquire on the journey.

Stage One: Departure

1. *The Call to Adventure*

The call to adventure is the point in a person's life when he is first given notice that everything is going to change, whether he knows it or not. In the Bible, the call comes when Moses hears the burning bush speak or when Jonah is called by God to go to Ninevah. Huck wants to quit when he finds living with Widow Douglas is unbearable and he says. . . "so when I could not stand it no longer, I lit out" (7).

2. *Refusal of the Call*

Often when the call is given, the future hero refuses to heed it. This may be from a sense of fear, insecurity, or a sense of inadequacy. Moses says that he is not the right person. Jonah also does not heed God's commands and he runs away and jumps on a ship.

3. *Supernatural Aid*

Once the hero has committed himself to the quest, consciously or unconsciously, his guide or supernatural helper appears and becomes known to him. For example, Moses' staff will provide signs or wonders. Jonah repents and the storm ends and he is swallowed by a whale. In *Pudd'nhead Wilson*, Wilson's magical aids are his interest in "palmistry" and finger printing. For Hank Morgan, his supernatural aid is his technological knowledge.

4. *The Crossing of the First Threshold*

This is the point where the hero actually crosses into the field of adventure, leaving the limits of the known world and ventures into unknown and dangerous realms where the rules and limits are unknown. In the Bible, Moses goes to Egypt and Jonah is tossed in the ocean and he is swallowed by the whale. The crossing of the first threshold is marked in *A Connecticut Yankee* with mythic image of a huge mouth when Hank remarks: "the great gates were flung open, the drawbridge was lowered, and the head of the cavalcade swept forward under the frowning arches; and we, following soon found ourselves in a great paved court" (498), so Hank is transported from nineteenth century America to King Arthur's court in the sixth century.

5. *The Belly of the Whale*

The belly of the whale represents the final separation from the person they were before the adventure begins. It is the point when the person is transitioning between worlds and selves. The separation is being made or recognized between the old world/ self and the potential for a new world/self. The experience that finalizes the separation is often symbolized by something dark, unknown and frightening. In the Bible, Moses spends forty years in the wilderness and Jonah spends three days in the belly of the whale. These numbers (40 and 3) have Biblical references to the Flood and the birth, Crucifixion

and Resurrection of Christ. Wilson's life at Dawson's Landing is akin to being in the belly of the whale: "within a week he had lost his first name; . . . The first day's verdict made him a fool, and he was not able to get it aside, or even modified. The nickname soon ceased to carry any harsh or unfriendly feeling with it, but it held its place, and was to continue to hold its place for twenty long years" (23).

Stage Two: Initiation

6. *The Road of Trials*

The road of trials is a series of tests, tasks or ordeals that the person must undergo to begin the transformation. The person may fail in one or more of the these tests, which often occur in threes. The road of trials begins for Moses after he leaves Egypt and lives in the desert and for Jonah it occurs after he flees from God, and he encounters a storm and a whale. Similarly, Huck's road of trials begins after he escapes from St. Petersburg and he encounter bloody feuds between Grangerfords and Shepherdsons, con-artists, and slave hunters.

7. *The Meeting with the Goddess*

The meeting with the goddess represents the fulfillment of the hero's promise of perfection, or the person finds a cause which is of utmost importance. In the Bible, Moses marries and he sees the burning bush and talks with God. Jonah agrees to God's call, and in *Pudd'nhead Wilson*, though there is an ambivalent relationship between him and Roxy, she metaphorically represents a goddess figure to Wilson, because it is through her, he is initiated to manhood and "she lures, she guides, she bids him burst his feathers" (*The Hero* 116) and he attains a heroic stature.

8. *The Temptress/Temptation*

At one level, this step is about those temptations that may lead the hero to abandon or stray from his quest. So the meeting with the goddess does not necessarily have to be

represented by a woman. This is when the hero must battle with earthly temptations of life.

9. *Atonement with the Father*

The hero must confront and be initiated by whatever holds the ultimate power in his life. This may be a father figure or a wise man who has life and death power over him. All the previous steps have been heading to this place, and all events that follow flow out from this place. For the initiation and transformation to take place, the hero must be willing to "die" (literally or symbolically) so that the new self can come into being. In the Bible, Moses confronts the Pharoh and Jonas confronts the King and the people of Ninevah, Hank confronts King Arthur.

10. *Apotheosis*

To apotheosize is to deify (become god-like). When someone dies a physical death, or dies to the self or personal desires, he moves to a state of divine knowledge, love, compassion and peace. So Moses leaves behind his fears and agrees to speak for God in front of Pharoh. Jonas leaves behind his fears and agrees to speak for God in Ninevah. Huck is willing to risk his soul to save Jim: "All right, then, I'll go to hell" (169).

11. *The Ultimate Boon*

The ultimate boon is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person for this step. In the Bible, Moses accomplishes his task of freeing the Children of Israel and Jonah accomplishes his task and Ninevah repents. Huck recognizes Jim as a human being like himself, and not an

Other.

Stage Three: The Return

12. *Refusal of the Return*

The hero must struggle with the desire to stay where they are at (now that they have accomplished their goal) and leave the world/ humanity where it was when the hero left it. In the Bible, Moses tires of leading the Hebrew people and several times wants to give up being the leader. Huck too wants to quit, and live away from where he had been before.

13. *The Magic Flight*

Sometimes the hero must escape with the boon. If it is something that the gods have been jealously guarding, the hero must escape from the wrath of the divine. In the Bible, Moses and the Children of Israel are protected by a pillar of fire and smoke and flee across the Red Sea.

14. *The Rescue from Without*

Just as the hero may need guides and assistants to set out on the quest, oftentimes he must have powerful guides and rescuers to bring them back to everyday life. In *A Connecticut Yankee* Merlin uses his magic to return Hank back to his own world, or in Biblical stories there are the pillars of fire or smoke or angels to bring rescue from without.

15. *The Crossing of the Return Threshold*

This is the process through which the hero retains the wisdom gained on the quest and/or integrates that wisdom into human life and determines how to share the wisdom with the world. Wilson with his passion for finger printings is able to expose Tom Driscoll as a slave and the murderer of Judge Driscoll and he also authenticates his identity.

5. *Master of the Two Worlds*

The hero achieves a balance between the material and the spiritual/supernatural worlds. By this stage, he has become comfortable and competent in both the inner and outer worlds and can cross between them.

6. *Freedom to Live*

Mastery of the two worlds leads to freedom from the fear of death, which in turn is the freedom to live. This is sometimes referred to as living in the moment, neither anticipating the future nor regretting the past.

The Functioning of the Mythic Model in Twain

In the framework of this mythic model, Twain unifies and integrates mythical images, archetypes and diffused materials by pointing out to recurrences and repetitions in *Huck Finn, A Connecticut Yankee*, and Pudd'nhead Wilson, so that a link is created in each novel between the world of the text and the external world of events. Myths in literature do not function separately and in isolation; they are integrated and have embedded structures. In *Writing Huck Finn: Mark Twain's Creative* Process, Victor Doyno says that Twain uses myths in his novels as a means to integrate both his digressions and inclusive principles of composition. For example, the narratives in *Huck Finn* "Tom gave Jim forty dollars for being prisoner for us so patient, and doing it up so good" (228), Twain uses "forty dollars" several times in different contexts and occasions and in the final chapters, the words "forty dollars" function like a "brick" (Doyno 249), or a structural keystone to simultaneously include and allude to the Bible and the Classical texts. Moreover, in the Bible the use of "forty" or that amount of money is involved in some form of deception or betrayal and this indicates Twain's familiarity with the Bible and its ironical implication.

The archetypes have embedded structures, they give multiple meanings and the recurrences and repetitions in the novels imply unlimited expansion of imaginative and creative processes. Twain also makes use of the controlling ideas of myth like the dying and reviving God (death and rebirth imageries), quest of the hero, rituals, dreams, scapegoat, the trickster and the cyclical nature of existence, and some of these concepts are derived from Sir James Frazer's *The Golden Bough,* Jane Harrison's *Themis,* Freud's *Totem and Taboo,* and Jung's *The Archetypes and the Collective Unconscious.*

The mythic model applied in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson* functions as a shaping force and a participant in the imaginative world scene of literature. The shaping force is the structure related to themes, symbols, and motifs woven in the hero cycle structure of the novels and these are related to participants such as characters, discourse and events "like automatic performants of a queer primitive ritual" (Aiken 33). So in Twain's archetypal imagination, the myth is used as a usable past to authenticate his belief that the primitive past is a modern psychological determinant to diffuse modern dilemmas, and he validates Nietzsche's statement that "the great void" in human life is "on account of the loss of myth, of a mythic home, and the mythic womb" (1).

Twain's mythic model also brings about imaginative unity of disparate things by juxtaposing the opposites: David Wilson, Tom Driscoll, and Roxy in *Pudd'nhead Wilson,* Hank Morgan and King Arthur in *A Connecticut Yankee* or Huck and Jim in *Huck Finn* or "that Industrial America is also Imperialist America" (A. J. Hoffman x). Twain's narratives also have pictorial, episodic details, mythic subjects, wide scholarships and comparative perspectives. His control over the vernacular use of the language also makes him a master manipulator in playing the pictorial and verbal off against one another in the narrative descriptions in his novels to achieve a mutual illumination and create emotional

vibration in objects and settings. For instance, this incident in *Huck Finn* captures racism and inhumanity at its worst:

> "Good gracious! anybody hurt?"
>
> "No'm. Killed a nigger."
>
> "Well, its lucky; because sometimes people do get hurt." (175)

The racist slur in *Pudd'nhead Wilson* is powerful in the description of Roxy, a black woman who except for her manner of speech was ". . . as white as anybody, but the one sixteenth of her which was black outvoted the other fifteen parts and made her a negro" (26). So Twain's narration of simple everyday activities give a poetic equivalent of unhurried idyllic creation of scenes and actions that reflect the memories of civilizations' dreams and history since immemorial past. *Huck Finn, A Connecticut Yankee,* and *Pudd'nhead Wilson* present a macro-cosmic world that includes a vast subject of human existence, of love, compassion, hatred, jealousy, discrimination, prejudices, sufferings, and injustices. Twain uses the mythic model to explore the interplay of human emotions, and so myth works like a thread and runs through a cycle of changes, to modern crisis and to the ripening potentiality of the future. Twain's archetypal imagination is constantly at work through structural techniques that operate below the threshold of human consciousness at all times.

Twain's Strategies to explore the Archetypal Imagination

Metaphors

Twain never makes literal use of myths and archetypes. He makes implicit references to them and they incite human imagination and let myths work their metaphoric power. Images and scenes are drawn from the past and contemporary times into an elaborate and distinctive symbolism. The colloquial vernacular language and its vigor and casualness project and mime the visual scenes of pre-historic times and relate

them to the present. The controlling images of birth, death, rebirth, initiation rites, identity crisis, river/shore dichotomy, and the journey motif are made into important themes. The journey motif is particularly significant and the journey is made to relate and unify the hero's disparate areas of experiences, feelings and beliefs and to circumscribe them into a single experience of the hero. The journey motif is identified with the River archetype in *Huck Finn.*

Narrative Persona

Twain also uses an artistic persona to stand as the narrator, calm and objective and in complete detachment as he surveys man's entire history objectively. This artistic persona is a fictive participant in Twain's narrative. Therefore, Twain's persona presents man's life as a flow of recurring experiences, as Campbell has done in his documentation of the heroes from the immemorial past to the modern times in *The Hero with a Thousand Faces*. As a participant, Twain's narrator expresses his views through a selection of details, arrangement of scenes and juxtaposition of the opposites for dramatic effect. In this way, he creates a panoramic sweep of humankind's history by indirect and oblique means. For example, in *A Connecticut Yankee*, he seems to suggest that King Arthur's kingdom is a territory for nineteenth century America's expansionism and industrialization, thereby, as an objective narrator, he involves himself in the historical and prosaic as well as mythic and preternatural situations. Thus, his novels show simultaneously three dimensional effect of projecting to the distant past, present as well as to the future, to give an accurate sense of the historic time in his novels.

Repetitious Structures

In Twain's mythic model, the hero cycle is the key that explains repetitions of facts, recurrences, renewal of identity and death and rebirth imageries. As Twain's heroes are not classical heroes, and they represent the common man in the democratic world

today, he simultaneously places them symbolically in commonplace and traditional acts. Therefore, both the mythical and rhetorical devices with recurrent phrases and references create a ritualistic effect and intensify the solemnity and mystery of ordinary human experiences. Campbell writes in *The Power of Myth* that "myths are the world's dreams . . . and deal with great human problems" and so the myth is the answer to "how to respond to certain crisis of disappointment, or delight or failure or success" (20).

Spatial and Temporal Images

Twain's mythopoeic imagination also integrates both time and space metaphors into a coherent unit in his novels. In *A Connecticut Yankee* he calls the slaves "worn and wasted wrecks of humanity" (521). The slave system, the suffering humanity, no matter at what time period, continues to exist from one era to the next. In this way, Twain is able to create a unity of sense impressions out of the complex nature of man's changing yet somehow permanent conditions. The sense of permanence, of immediacy, timeliness and timelessness is implied in his novels by relating them to similar actions, events and experiences of other times and places by means of cross references to the Classics and the Bible.

Echoic Imagination

Twain also uses echoic imagination to unify repetitions, cycles and structures. Echoic imagination means to make use of an idea or an event like another or something that reminds readers of something else in a chainlike structure in the novel, so that the lists of these enumerations add up to re-emphasize the particular idea upon the readers' imagination. Twain himself comments on the use of his cataloging technique (rapid collocations of duplications) and its aesthetic purpose in his autobiographical dictation in August 31, 1906:

> For repetition is a mighty power in the domain of humor. If frequently used, nearly any precisely worded and unchanging formula will eventually compel laughter, if it be gravely and earnestly repeated, at intervals, five or six times. (qtd. in Doyno 240)

Therefore, repetitions create humorous impact and they also imply irony. In the final Phelps episode, Tom Sawyer is exposed as a scoundrel because he knows that Jim is already free, yet he makes all the sham efforts with his dramatic rescue plan. Twain's use of repetitions make Tom's effort more silly, more immoral, more exploitative, more offensive and more contemptible. So repetitions and recurrences in Twain's works have paradoxical moral insight. The struggles of Huck, Hank and Wilson to attain heroic quests re-enforce the essentials of the democratic ideal that "freedom only exists in the pursuit of freedom" (Doyno 249).

Journey Narrative in Mark Twain's Works

The journey narrative is important in the monomyth of the heroic quest and Twain makes use of the journey metaphor in the hero cycle in *Huck Finn, A Connecticut Yankee,* and *Pudd'nhead Wilson.* The hero narratives are figurative journeys of the heroes from childhood to adulthood, from innocence to experience, or initiation to maturity. Huck, Hank, and Wilson pass through these stages of life and attain heroic status in the modern context. America is a New World, and American literature is a literature of movement, of motion directed to its goals: the Manifest Destiny and the Adamic Man. Some major literary works written in this genre are Melville's *Moby Dick*, Twain's *Adventures of Huckleberry Finn,* Hemingway's expatriate fiction and Jack Kerouak's *On the Road.* These novels are linked by their concern with narrative sequences of travel and they are read as journeys of quest or escape or picaresque motifs. Realism and journey narratives in American literature give a conception of life as a movement or a process to attain a quest. *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead*

Wilson all have journey narratives. Huck's profound relation to life, his animal faith and an acceptance of reality unifies irrationalities and cruelties of human nature, even though he condemns them. He is the youthful liberator of Jim, and his effort is directed towards making his own maturity possible.

The journey narrative in American literature has been influenced by early writers like William Bradford and the Puritans, the Biblical accounts of the journey of the children of Israel to the Promised Land and such epics as Homer's *Odyssey* or Virgil's *Aeneid.* In *The Journey Narrative in American Literature*, Stout writes ". . . it is clear that the early American writers regarded their own experience in epical terms and considered their great journey to be an important element of authentic epic" (12). Cotton Mather's proclamation in *Magnalia Christi Americana*: "I write the wonders of the Christian religion, flying from depravations of Europe, to the American Strand" (qtd. in Stout 12), powerfully celebrates the discovery and settlement of America, as well as expresses a new consciousness, a creation of a newness of mind for all of Europe. This is the experience of early American writers in their social creation in the New World and to make this effective, they use the journey narratives which were already familiar in world literature and mythology. It explains why the American writers adopted themes of the quest, the migration, the homecoming, and the wandering and reshaped them into distinctive, yet familiar patterns of American narrative.

Significance of the Journey Narrative in Twain's Mythic Model

The journey metaphor is important in Twain's mythopoeic imagination because according to Scholes and Kellogg, it is a "persistent oral form of all cultures" (73), and "the one formula that is never exhausted" (Frye 57). The journey is also a convenient form for fiction and its parameters are obvious and flexible. Even in the earliest literature, journey patterns were found in mythologies because they held a potential for larger

universal meanings. In the Biblical myth of the Paradisal Garden, Adam and Eve are expelled and their exit from Eden marks their state of sin and journey to a consequent world of sorrow and uncertainty. This kind of spiritual connotation of space and movements are found throughout the Bible in a pattern of symbolically meaningful wilderness and desert experiences of the underworld and this has become a model to the early Puritan writers in the New World (Williams 4). Similarly, in mythopoeic literature, the journey metaphor makes a constant use of cross references and allusions to Classical and Biblical references to give a sense of permanence to the text.

In Twain's novels, the heroes exhibit spatial movement of moving outwards, and the interchangeability of time and space creates a simultaneous effect of the journey within and outside too. Likewise, *The Odyssey* is one of the earliest epics that demonstrates non-spatial experience of the hero, in other words, Odessey's "real" journey is an internal quest, his descent into the underworld, the collective unconscious, giving spatial term to a non- spatial concept, the integrative encounter and communication with the past and the secrets. This is what is meant by the process of finding oneself.

This journey to the underworld is a regular feature of the hero in Campbell's *The Hero with a Thousand Faces.* He has used the word journey as a metaphor for introspection and discusses the correspondence between the outward and the inward discovery by integrating the Jungian concept of the archetypes and the universal unconscious which is the universal basis for humankind's experiences in the collective unconscious. Therefore, the quest archetype seeks the urge to live creatively in order to authenticate the self. The psyche in presenting an objective reality shows there is a correspondence between the inner world of the mind and the concrete world outside. Thus, the journey motif is a means of representing not only the hero's conquest of his

environment but also some redemptive experiences occurring not in physical space but in another dimension, that is, the inner or the spiritual.

The journey metaphor is important in Twain because it focuses on the interchangeability of space and time. This is important for Twain, because he has to integrate realism and archetypal imagination in his works to make them both contemporary and timeless, as real, existing, comprehensible, visible, and palpable. "This interchangeability of the two dimensions, of space and time, or spatial and temporal allows for the transformation of a simple journey narrative into symbolic action" (Stout 14). Thus Twain uses the journey as a metaphor for the passage of time or for penetration into different levels of consciousness. Campbell says in *Myths to Live By* that when people consider themselves as consciousness and changing phenomena, they

> . . . become bifurcated selves, split into considering subject (present) and considered object (the past). Such an experience of bifurcation of the self illustrates the way in which modes of perception of the outer world can be transferred to the perception of the inner self. It is precisely this capacity for mirroring between the inner and outer dimensions that make possible the inward voyage, an archetypal form in which movements through geographical world become an analogue for the process of introspection. (239)

What Campbell is trying to imply here is, that when we are searching out, "we are learning simultaneously the wonder of ourselves" (239), and therefore, "our depths are the depths of space" (226) and hence the laws of space and time are within us. In this way, through this interchangeability of space and time and the correspondence of the inner and outer dimensions, the simple journey becomes figurative, a metaphor or a symbol or archetypal. *Huck Finn* has picaresque motif, and Huck is a rogue narrator himself and he assumes as much interest as the

outer, social spectacle he confronts, because he is constantly moving “through a spectrum of society” (Scholes and Kellogg 73).

Myth in the Modern World

The heroic quest is a psychological internal quest found in all mythologies. Stout says that since the goal of the quest may involve extremes of self denials, painful transformation of the hero himself, and disruption of the social order, there is a mixture of both high comedy and high tragedy in such literature. In *The Nature of the Narrative*, Scholes and Kellogg say that in the heroic quest there are a great variety of related quests like, journey to the distant goal, the return home and the quest which involves voyages out, achievement and return (228). In the medieval Grail quests, narrative elements are ritualized, and by gaining the sacred token, the hero also wins spiritual rebirth for himself and with the boon he brings back, there is regeneration and restoration of the society. This process of the hero cycle is seen in Twain's novels.

In modern mythologies, the goal of the heroic quest is the attainment of abstract values and such quests have strong mythic qualities like the quest for spiritual enlightenment or Truth. So the hero himself has to go through trials of life, and attain the discovery of the selfhood or self definition. He moves through an unfamiliar landscape towards a destination and the introspective hero finds new awareness at every turn of thought, and he may at last reach the hidden treasures of full self- knowledge, and achieve an integrated personality, as symbolized by the *Mandala* archetype or the World Navel. This is the heroic quest of Huck, Hank and Wilson who set out for the attainment of integrated personality in order to face the unpredictable nature of the world.

In modern literature the hero's quest can also be the journey as an end in itself. For example, Walt Whitman's “The Song of the Open Road” is significant as this poem is a tribute to the open road and it is probably the most distinctively American and at the same

time, the least traditionally patterned journey form. It affirms journeying as an end in itself and this kind of journey emphasizes stages rather than movements. Whitman says "It is desirable" to "know the universe itself as a road, as many roads, as roads for travelling souls" (Whitman 113). To Twain's heroes, the journeys are roads that lead them to attain their heroic quests, whether the quests are physical, mental or spiritual. Whitman rejoices at the endlessness of the road, and his own continuing sense of motion:

> Afoot and light-hearted I take to the open road,
> Healthy, free, the world before me
> The long brown path before me leading wherever I choose. ("Song of the Open Road")

In Whitman the journey is obviously a precondition for attaining the mystical word of Truth, and this outdoor world of the road is a necessary setting for knowing the truth. In exploring the open road, Whitman is reflexively exploring himself and so for him, the journey is an ongoing process of life. For Twain, the journey is the hero's definition of meaning in life. In Twain the road of trials is the outer world, an endless process for him to know and explore, and that process of suffering and exploration becomes for him the best correlative to know one's self. His journey narrative is distinctively modern, because the journey of life is simultaneously an act of liberation and of being in community and he captures and interprets the best images of American aspiration.

The basic image of the world of *Huck Finn, A Connecticut Yankee* and *Puddn'head Wilson* is likened to "the primary image . . . of a vast prison" and the hero's adventure is the act of breaking out of restraint (Zweig 167), so the structure of movement is getting away from society towards an unfamiliar space, "I reckon I got to light out for the Territory ahead of the rest" (229). Wright Morris asserts in *The Territory Ahead* that "The best American fiction is escape fiction" (14). The escape motif was at its greatest in

the classics of the nineteenth century and American fiction has traditionally presented the escape as a victory, a rite of passage in celebration of personal transcendence. By escaping outward Huck pronounces his judgment on his society, that it is repressive and devious, and there are the overtones of self destruction and a sense of isolation. He wants to shake off the shackles of existence and assert his freedom from conventionalism and corruption. Therefore, Harold Simonson in *The Closed Frontier: Studies in American Literary Tragedy* writes "that overtone of tragic frustration is one of the qualities that make Twain's 'boy book' both prophetic and enduring (75). In *Pudd'nhead Wilson,* the isolation of the self is very intense, and in the end, Wilson proves his authentic self but at a tragic cost,

> ". . . And this is the man the likes of us
>
> have called a pudd'nhead for more than twenty years. He has resigned from that position, friends.
>
> "Yes, but it isn't vacant – we're elected." (132)

The sense of futility and entrapment is expressed in this final proverb from David Wilson's calendar in the final chapter: "October 12, The Discovery. It was wonderful to find America, but it would have been wonderful to miss it" (131).

Mythic Elements in the Modern Context

Transformation of Magic

Focusing on mythopoeic imagination, Twain makes a number of changes in the magical elements in his novels to make them believable and acceptable. Raglan says, "Against the hero with the magic weapons the monster is powerless; he falls at the first blow. That is because the hero is a ritual personage using ritual weapons to deliver a ritual blow" (147). Magic acts are like miracles in traditional and classical literature and Twain transforms them into metaphors, which are plain and obvious symbols, and the

shapeshifting into the wonderful world of science fiction and the artifice of the artists to give the novels a classical texture.

Claims of Realism

Twain had to do this, because being a pioneer of realism in the nineteenth century America, it was necessary to observe the rules of realism by making the miraculous commonplace. For instance, in the very first chapter he ridicules conventional religion: like Miss Watson's description of heaven, ". . . all a body would have to do there was to go around all day long with a harp and sing, forever and ever" (8). The talk on "Moses and the Bulrushers" illuminates Huck's role as liberator. So magic and miracles are found in *Huckleberry Finn* outside the conventional religion. Likewise, finger printing and palmistry are scientific miracles in *Pudd'nhead Wilson*, but in the sixth century England magic and miraculous elements were normal features of life in *A Connecticut Yankee*.

Rejection of the Superstitions

Twain also satirizes superstitions. Before Huck ventures into the underworld (the belly of the whale), superstitions afflict both Huck and Jim. Twain ridicules these beliefs. Jim's transformation of Tom Sawyer's pranks in Chapter 2 in *Huck Finn* on worldwide witch travel derides both Jim and his superstitions. But, according to Daniel Hoffman in *Form and Fable in American Fiction*, "the nature of Jim's superstitious beliefs undergoes a change" on Jackson's Island (332). Jim reads rain in the birds, and the future in almost anything. He becomes a Magus of Nature, and the satire on superstitions transforms itself into a sort of respect. The belief in superstition gains some authority by the novel's end. Jim says, "Signs is signs, mine I tell you; en I knowed jis's well' at I 'uz gwineter be rich agin as I's a stannin' heah dis minute!" (361). When on Jackson's Island, he predicted that he would be rich and he is: not only with Tom's forty dollars, but with himself – a discovery he also made on the island. Similarly, Twain makes ironical comments on Mr.

Driscoll's magnanimity in selling the thieving slaves "here" though they ought to be "sold down the river" because he ". . . like a god had stretched forth his mighty hand and closed the gates of hell against them" (29). *Pudd'nhead Wilson* shows Twain's use of irony in religious and superstitious beliefs of the blacks.

Shape Shifting as Artifice

Traditional shape shifting is transformed into the artifice of the con-artists and Tom is the master of artifice and he is mocked by Twain and also by Huck. Huck has less patience with Tom's vision of Sunday school children as bewitched Arabs, the hogs "ingots" and the turnips and stuff "julery" (15). But Huck does enter the underworld through Tom's romantic artifice and once he is in the underworld, he not only indulges in artifice with astonishing regularity but also sees Tom's expertise at it as praiseworthy. His first thought after his faked murder is of Tom: "I did wish Tom Sawyer was there, I knowed he would take an interest in this kind of business, and throw in the fancy touches. Nobody could spread himself like Tom Sawyer in such a thing as that" (41). Huck becomes an expert on artifice with Tom Sawyer's gang and he adopts new lives, becoming in the end Tom himself. The presence of the Duke and King reminds that Huck is not employing any magic to achieve his shape shifting; Huck just practices the con artist's game.

The Quest

To conclude, the contextual references to magic, royalty and ghosts show that Twain has retained myths in his novels. Jim functions as the wise fool archetype, who has the vision to see a quest in the random events witnessed and experienced by two of them floating down the Mississippi River on a raft. Therefore, Huck's story is a story of a hero in the modern world. His mission is clear -- to free Jim from slavery, and Huck is determined that nothing will ever deter him from attaining his goal. In *A Connecticut*

Yankee magic, superstitions and royalty are common features in the sixth century world view:

> "The castle! the castle! Lo, where it looms!"
>
> "What a welcome disappointment I experienced! I said:
>
> "Castle? It is nothing but a pigsty; a pigsty with a wattled fence around it." (567)

In *Pudd'nhead Wilson,* Wilson's knowledge of finger printing and palmistry are miraculous and magical aids that will ultimately help him to expose the murderer and solve the murder case of Judge Driscoll, authenticate his identity and attain his heroic stature.

The hero's quest in archetypal imagination implies the hero's journey to freedom. The word quest is a journey of search, and a pursuit of the unknown. The goal is both uncertain or radically significant beyond definition or rational explanation because according to classical myths, the journey can imply the ultimate truth or ultimate mystery. The hero's quest will either destroy him or prove him more than a mortal. This is the outline of the classical quest myth.

A. C. Gibbs says in *Middle English Romances* that the goal of the quest may be either proximate or ultimate; it may be materially real, a tangible object or it can also be magical or ultimate like the attainment of Truth. In either case, the quest is a self realization of the questing hero, who proves and finds himself in the course of his journey (8). Though the hero of the quest narrative is helped by spiritual aids, in his search for self knowledge, the hero dares to undertake a great search, and he sets out with a sense of solitary excitement and passionate commitment (Scholes and Kellogg 212). Therefore, Bloom in "The Internalization of Quest" says that the quest theme emphasizes on self realization or self discovery, and the goal is primarily a psychological search for identity (Bloom 237).

CHAPTER 4

HUCK FINN AS ARCHETYPAL HERO

Background

Huck Finn is the first important American work to depart from European literary models. It is narrated by a young illiterate adolescent in frontier humor and vernacular speech and portrays life in the nineteenth century America. Twain has described *Huck Finn* in *Tom Sawyer and Huckleberry Finn* as a book in which "a sound heart and a deformed conscience come into collision and conscience suffers a defeat," (xvii) and the novel traces Huck's moral development as he passes through life's journey.

His journey down the Mississippi River is a rite of passage from blind acceptance of what society prescribes to be correct norms and values to what he personally thinks is morally right. In his decision to free Jim, Huck overcomes his "conscience," formed by a racist society, which tells him this act is wrong and he must give in Jim. Twain skillfully plays upon the irony of that moment as he describes the conflicts between what Huck has been taught and what he gradually acknowledges to be right. He also brings to the fore, another powerful image that shows the contrast between the constricting life on shore and the freedom offered by the river. Therefore, Huck and Jim's journey is a statement on corruptions in society, and condemnation of a "sivilization" which encourages greed and deception, destroys innocence, and enslaves human beings. This chapter seeks to analyze Huck as an archetypal hero according to the mythic model presented in Chapter III by closely following the hero cycle process based on Campbell's *The Hero with a Thousand Faces* and Jung's psychoanalytical study of the archetypes in *The Archetypes and the Collective Unconscious.*

The Hero Cycle

The setting of Huck's adventure is historically real and he is depicted as a character of mythic proportions. The novel documents contemporary history and culture and psychologically the internal voyage of the protagonist into his psyche and the discovery of the self within. Many critics have failed to see Huck's heroism. They have condemned him as a failure on account of his passivity, and they have questioned moral issues and the structure of the novel. In *The Adventures of Huckleberry Finn* Lionel Trilling and T. S. Eliot have praised Huck Finn's courage in the face of the corrupt society, seeing him as a natural philosopher of democratic virtues of equality and individualism. Others have interpreted Huck as an existential hero, a romantic hero, or a picaresque hero, but these only illustrate different aspects of his functions and do not account for his character and behavior in the real world.

Traditional heroism requires a specific modality which is not necessarily present in modern realistic novels. Twain's archetypal imagination is at work in his novels because as a realistic writer, he has to mask traditional heroism by his technique of transformation of the traditional values into modern context, so that the stories become believable to modern readers. The transformation of the traditional hero into modern type gives satirical meaning. In the nineteenth century America, Huck's heroism cannot function with magic, idealism, and the integrity of the traditional hero because he has no power to counteract the historical process of the Jacksonian world, other than his use of the vernacular language that makes him reach the contemporary public. In this context, Andrew Hoffman notes in *Twain's Heroes – Twain's Worlds* that *Huck Finn* is the "history of Jacksonian America" and Huck is more than a traditional hero, because "he is the hero of the age, an emblem of the Jacksonian cultural goals of Nature, Providence and

Will and the Jacksonian social-political goals of equality, democracy and individualism" (5).

The novel is set in the period of the post Civil War ante bellum South in Northern Missouri river town of St. Petersburg of the 1830s. This decade is referred by the postwar historians as the period of American idyll, of Jacksonian democracy, and thus the people believe that the Jeffersonian ideals of a nation of free and equal men is attainable. According to Andrew Hoffman: "Huck Finn himself is a Jacksonian ideal: a spirit short in breeding and long in character, determined to do more than survive" (Prologue ix). He is an illiterate poor son of the town drunkard but Widow Douglas, Miss Watson and Judge Thatcher are good souls eager to help him. But young as he is, Huck wants to live independently, as a natural man in a world of independent and natural men, and he is always seeking to get away from the claustrophobic St. Petersburg society.

When Twain wrote *Huck Finn,* he was familiar with the political situation of contemporary America and he knew that Jacksonian democracy is a myth. America was flourishing with scientific and material prosperity made possible by the system of slavery. Twain creates Huck as a hero in such overwhelming circumstances, and his quest for freedom brings him into direct confrontation with murderous situations, and he defeats them with his guile and common sense. They challenge his individual moral development. Though a naive youngster, he refuses to yield. But the inhuman horrors of slavery as a system continue to outwit his morality. Therefore, in historical context, though the contemporary people pinned great hopes upon the Jacksonian democracy, the issue of slavery defeated their hopes. Huck knows that to be accepted into that society, he must be part of that "civilization" but his conscience does not want him to be a part of that corrupt society. He wants to get away from his Pap and avoid being involved with Tom Sawyer's stupid romances. An adolescent and outcast of the society, he fluctuates in

his determination and at one point, he imitates his father's inclination to evil and also becomes Tom Sawyer himself, at least in name. He is caught in his indecision, and instead of simply dumping Jim and leaving him to his fate, he yields to Tom and plays out the new romance.

But the irony is that slavery in the post Civil War period continued to exert its force "in a nation of free and equal men" (Doyno ix). In such a context, knowing fully that Huck would not be able to stand against the flow of history, Twain deliberately cast him to be a symbol of the Jacksonian democratic ideals of individual freedom and political equality. But this was impossible to attain under the prevailing system of slavery because it was the sweat and blood of the American slaves that kept alive the material prosperity in America. Despite these overwhelming odds, Twain presents Huck as a hero with a message of hope for people passing through difficult times of great moral deprivation. Twain presents Huck as a hero, closely drawing him in the pattern of Campbell's hero cycle, as a representative of common man in his struggles for survival in the world. Initially Huck, a mere lad, flees from conventions, constraints and terrors of the society. He sees the world bare of human values and harmless men being shot dead: "oh , he's killed him, he's killed him" (116), and swindlers out to rob the innocent people. Therefore, Huck learns a very important lesson in life that truth is weak, he must avoid troubles at all costs and that evil is unavoidable. These are the naked truths he has to face on his road of trials in his quest for freedom and survival and he emerges stronger and more experienced into the ways of the world.

From the very beginning, it is obvious that Huck and Jim's journey down the Mississippi River, is not for fun but it's a quest for freedom. After Huck's meeting with Miss Watson's runaway slave, Jim, on the Jackson Island, he has a friend to look forward for moral support to help him and there is a momentous occasion in their life on the

Jackson's Island when Huck returns from a visit to the shore and rouses Jim in great hurry with the news that a search party is on the way: "Git up and hump yourself, Jim!" he cries. "There ain't a minute to lose. They are after us!"(54). Leon Marx writes in "Mr. Eliot, Mr. Trilling, and *Huck Finn*" that the word "us" compresses "the exhilarating power of Huck's instinctive humanity" (336-49). It is amazing, that Huck so naturally identifies himself with Jim's flight from slavery and this is an unforgettable moment in the hero narrative of American experience. Huck's heroism is his moral conflict, as his decision "All right, then, I'll go to hell" indicates his willingness to save Jim from further enslavement (169). Leon Marx observes that this act of Huck is a "climactic moment in the ripening of his self –knowledge" and also infers to the redemptive possibilities of the human race (340) and this exemplifies his heroic stature from the early start of the story.

Huck comes into conflict with St. Petersburg society because he is driven by his self will and self determination to do what his inner conscience thinks is correct. According to Arthur Berger in "Huck Finn as an Existential Hero," he is his own authority and he is expected not to act but to represent (14). Hence he represents the universal common man. Berger further adds that "Huck symbolizes man's possibilities for goodness and Huck's moral development is a demonstration of man's potentialities being realized" (15). The question of Huck's goodness and morality as well as his passivity aligns him with another hero, Wilson in *Pudd'nhead Wilson*. Berger also argues that it is necessary for Huck to use disguises to face unfavorable circumstances of life, and hence he undergoes the process of allegorical "death and rebirth." This is a technique of survival in Huck's hero cycle pattern in the initiation phase on the road of trials when he sets out in his quest for freedom. From the initial stage of the story, it is seen that Huck's heroism is of moral nature. His inaction matters less than his ridicule of the society on the one hand and his moral awareness on the other. Huck's heroic action is

being who he is, and knowing what he knows. The whole book serves as a prelude to Huck's final decision, the mythic initiation of lighting out of the territory, a New Land (229), which Berger equates with Mircea Eliades's "Center of the World" or Campbell's "The World Navel" (qtd. in Campbell, *The Hero* 40).

Huck Finn is a study of Twain's archetypal imagination on Huck's heroism and Huck is presented not as a classical hero type but as a hero in modern times. As a historical character, on the one hand, he is crushed beneath the historical weight of Jeffersonian democracy, that promises "social-political goals of equality, democracy and individualism" (A. Hoffman 5), and on the other hand, he is a modern hero, and a survivor. Death is inevitable and man succumbs to it, but ideas are imperishable. In *Huck Finn,* Huck generates ideas of freedom and struggle and he stands as a universal hero of humankind. The hero passes through the three major sections of the hero cycle: departure, initiation, and the return. Like in *A Connecticut Yankee* and *Pudd'nhead Wilson*, in *Huck Finn* too, the first and the last sections of the hero cycle are shortened. Initiation is the road of trials which make up three fourth of the novel. Allegorical deaths and rebirths occur throughout this phase and they indicate the hero's journey through the underworld.

1. Departure

Departure is the first stage in the hero cycle. *Huck Finn* is a sequel to Twain's novel *The Adventures of Tom Sawyer* narrated by Huck himself. The novel begins with Huck under the guardianship of Widow Douglas and her sister, Miss Watson. He fears his father, the town drunkard might kill him to lay his claim on the fortune that he and Tom found (*Tom Sawyer*), so he transfers the money to Judge Thatcher's safekeeping. But Pap kidnaps him and keeps him in a lonely cabin. Huck escapes rigging his own "death" leaving a trail of pig's blood to make it appear that he has been murdered and he finds his way to Jackson's Island.

On the island, he meets Jim, who is Miss Watson's runaway slave. The Chapters from 1 to 7 are built upon Huck's life before he sets himself on an adventure of his life's journey. Twain uses the journey as a metaphor to indicate Huck's initiation to maturity. According to Campbell's hero cycle, departure is initiated by a call to adventure and it consists of four stages. The call is made by a herald, who may not be a physical presence, but a voice within, to indicate that the time is ripe for initiation to maturity. In traditional myths, the call comes from someone dark and terrifying and he belongs to the periphery of the society. The call comes from some place far away, a dark forest or a babbling stream. It promises both treasure and danger. According to Campbell, the call requires a travel to a distant land, forest, or an island, even into a profound dream state. He further says the adventure can begin with a blunder and the "blunders . . . are ripples on the surface of life, produced by unsuspecting springs. And these may be very deep – as deep as the soul itself. The blunder may amount to the opening of destiny" (51).

In mythic terms, this call may summon the hero to die or live or it may lead him to some historical undertaking or "the Awakening of the Self" or initiate him to manhood (Underhill 170). Therefore, in myths, the call leads the hero to a mystery of transfiguration – a rite, or moment of spiritual passage, which when completed amounts to a dying and a rebirth. This call to adventure signifies that destiny has summoned the hero and "transferred his center of gravity from within the pale of his society to a zone unknown. It indicates that the hero's psyche is ripe for transformation" (58), to maturity and manhood.

A Call to Adventure

In *Huck Finn,* Huck's call to adventure is the opening of his destiny. He is a young adolescent living in the margins of St. Petersburg society, fearful of his Pap "When I lit my candle and went up to my room that night, there set Pap, his own self!" (20); or he wishes to get away from Widow Douglas who is eager to bring up Huck, "she took me for her son,

and allowed she would sivilize me; but it was rough living in the house all the time . . . and so when I couldn't stand it no longer, I lit out" (7). Therefore, the call is the desire deep in Huck's psyche, building pressures within him to get away from his Pap and the "prison" like society (Zweig 167). He confesses feeling "so lonesome I most wished I was dead" (9) and his unconscious desire is "All I wanted was to go somewheres; all I wanted was a change, I warn't particular" (8).

The herald is the voice in Huck's unconscious psyche and the call is his innermost desire and his readiness for initiation to maturity. This adventure comes with promises of both treasures and danger. The call will take Huck away from the familiar world of St. Petersburg to an unknown destination. The inward journey to the secret recesses of his psyche is symbolized by a dark forest or a babbling stream (collective unconscious) where he will encounter dark, terrifying and unknown forces. Freud calls it "blunders . . . the result of the suppressed desires and conflicts . . . these may be very deep – as deep as the soul itself" (qtd. in Campbell 51). The "ripples on the surface of life," reveal the unsuspecting world deep within a man and he is drawn into a relationship with forces that are not understood by him. Campbell says the call is a spiritual passage which amounts to dying and rebirth of the hero on his heroic quest (*The Hero* 51).

The call to adventure signifies that destiny has summoned Huck and transferred "his spiritual center of gravity to a zone unknown" (51), from the safety of St. Petersburg society to where his adventures may lead him. He is assisted by an aid usually a male and he belongs to the periphery of his society and in the novel it is Jim, a black runaway slave. Jim is both a mother and a father figure to the initiate. In Campbell's hero cycle, Jim has the wisdom of the natural and superstitious world. All through the journey down the Mississippi River, Jim is Huck's guide, a ferryman, a protective father/mother figure and provides Huck "… the adventurer with amulets against the dragon forces he is about to pass" (69). Literally,

Jim serves the role of a spiritual aid, master and teacher and the amulets are Jim's practical words of advice and common sense wisdom.

The Belly of the Whale

The belly of the whale is a transit point where the hero is swallowed into the unknown and would appear to have "died," and it suggests the popular motif of the threshold, a metaphor for the passage that leads the initiate into a region of trials and the victories of initiation. The initiation phase documents the trials and tribulations of life that Huck has to face in his quest for freedom. With Jim as his destiny to guide and aid him, the hero proceeds on his adventures. After crossing the first threshold, Huck comes to "the entrance zone of magnified power. Beyond . . . is darkness, the unknown, and the danger" (77). It is the entry into the belly of the whale which conducts the hero on the road of trials and this stage is marked by the sense of being "swallowed into the unknown, and (the hero) would appear to have died" (90). In this phase, there is a total sense of self annihilation, and the hero experiences the process of being born again, undergoing a metamorphosis, sheds his old character for a new one (91). Thus the initiation phase is replete with images of birth, death and rebirths of the hero.

The belly of the whale is a powerful metaphor for entrance and disappearance of the hero and this disappearance into the whale's belly also corresponds to the passage of the worshipper into a temple, and the entrance to the temple is guarded by mythological ogres. The hero once inside the belly undergoes metamorphosis or he may be said to have died to time and returned to the World Navel or the earthly paradise. Therefore, the entry and exit into the belly of the whale is "in a picture language, the life centering, life renewing act" (92).

2. Initiation

The initiation is the hero's passage through great dangers and sufferings. In this phase, he gives up his pride, virtue, beauty, and life and submits absolutely to intolerable humiliations

(108). Figuratively, he must kill the dragons, win victories, pass the barriers, and experience ecstasies and according to Campbell, this is the road of trials: "once having traversed the threshold, the hero . . . must survive a succession of trials" (109). This is a favorite phase of the myth and it has produced a world literature of miraculous tests and ordeals. But though the hero is aided by supernatural assistants with advice and amulets, he discovers for the first time, that there is a benign power everywhere supporting him in his superhuman passage. This phase consists of the following stages: the road of trials, meeting with the goddess, woman as the temptress, atonement with the father, apotheosis and the ultimate boon.

The Road of Trials

Initiation of Huck into the trials and tribulations of life begins with his escape and meeting with Jim on Jackson's island. Life is idyllic for them, but it is soon cut short when their raft on the Mississippi River is struck by a steamboat. Huck swims ashore and he is taken in by the Grangerford family, who are engaged in a bloody battle with the Shepherdsons. Huck is "reborn" as George Jackson (80) and he assumes a new name and becomes a part of the feuds between the two families. In time, Jim finds Huck and the two set out on the raft together again, eventually they give refuge to two frauds the King and the Duke, who make their living by cheating the people along the banks of the River Mississippi. The King and the Duke are the projections of the unconscious content, evil geniuses, and with their entry into the raft world, Huck and Jim are threatened with violence, dangerous escapades and slave hunters**.** Therefore, the journey down the river tests Huck's very being, as he is faced with moral crisis whether he should turn in Jim or not. The quest allows Huck and Jim to free themselves from the restraints of the hypocritical society. Throughout the story, the River Mississippi is a refuse for Huck and Jim from the imprisonment of the society.

The Mississippi River is an archetypal symbol of death and rebirth or of consciousness**.**

Jim is Huck's destiny. In Chapter IX, Jim is protective projection of a father figure, and this is a significant issue. While on the raft moving down the river, Huck and Jim see a floating house and both of them get abroad, but it is too dark to see inside and later, they look in and find something lying on the floor in the far corner that looked like a man lying dead. Jim goes and bends down and sees the face and tells Huck, "It's a dead man. Yes indeedy; nacked, too. He's been shot in the back. . . . Come in, Huck, but doan' look at his face – it's too gashly" (45). This is the dead body of Pap, and it is a crucial point in Huck's relationship with Jim, the father figure, because in the hero cycle, Huck is required to atone with his father in the process of attaining his quest. Unknown to Huck, but known to Jim, in the very early phase of the story Huck's father is dead, and Huck's atonement with father substitutes is important in the process of the hero cycle in *Huck Finn.*

In the novel, as the two men float on their raft down the River Mississippi, an inseparable bond of brotherhood is created between Jim, a black slave and an adolescent outcast white boy. This is why Huck cannot turn in Jim to the slave hunters. As Huck travels down the River Mississippi he is initiated from ignorance to maturity. He is not a religious boy and he is always bored to death with religious sermons of Miss Watson and Widow Douglas on heaven and hell, but ironically by the end of the novel, he experiences hell like existence while living in the society and he literally believes in hell.

Huck's experiences of life teach him that hell is real and tangible. At one point he feels he must inform Miss Watson about her runaway slave Jim, and he writes her a letter, but then he rips it up, and decides to go to hell instead rather than reveal about Jim. His acceptance of hell over hurting another human being indicates his rapid growth, not only of maturity, but of his morals as well. He is no longer an innocent, ignorant boy he was at the beginning of his journey, when he expresses his deeply felt emotions, "All right, then I'll go to hell." (169).

The birth, death and rebirth imagery in *Huck Finn* is reinforced by the image of of womb about which Lawrence Scanlon says in "They're After us Again,"- "Usually when the womb imagery appears in literature, it is preparatory to the rebirth of the hero" (20). It's true that Huck is not reborn from those wombs; but the imagery of "death" and "rebirth" approximates his heroic growth. The theme of death and rebirth in *Huck Finn* comes after the crossing of the first threshold and the passage into the great unknown. Twain makes use the Orpheus myth by making Huck rig his own death to escape Pap and the racist St. Petersburg society.

There are several chapters in the novel that deal with his "death"- such as when he witnesses his own "death" (35), or when he meets Jim on Jackson's Island, who like everyone else believes Huck to be dead (38). Mrs. Loftus also speaks to Huck about Huck's own murder (44). It is ironical that before his own death, Huck "don't take no stock in dead people" (2), and he cannot hide his disgust that Tom Sawyer's gang "had not killed any people, but only just pretended"(14) in the romantic game. But after Huck fakes his own death, there are real deaths everywhere: the murderous bandits aboard the *Walter Scott,* a corpse of his own father in the floating house, and he sees deaths in the Grangerford-Shepardson feud. Huck is so overwhelmed with deaths and dead bodies that in between acts leading to death, and in moments of relative peace also, Huck feels very lonely and he wishes his own death.

When Huck is in the Phelps' farm, the farm reminds him of the underworld nature of his journey: "I heard the dim hum of a spinning wheel wailing along up and sinking along down again; and then I knowed for certain, I wished I was dead - for that is the lonesomest sound in the whole world" (177). Similarly, when Huck is mistaken for Tom Sawyer he says, "it was like being born again" (176). Only when Huck recovers his identity with the appearance of Aunt Polly can he be said to re-enter the living world completely.

Therefore, in *Huck Finn* death, annihilation, and rebirths are essential features of the road of trials in the hero cycle in the process of attaining the quest.

The hero pattern of death and rebirth is presented in modern literature like a round trip to the underworld as in the Orpheus myth. In modern literature, coma is the Gothic substitute for death, and the hero victim often returns to life, evilly empowered. In John Barth's *The End of the Road,* the hero returns in a death like trance, and he is analyzed and cured by a psycho-analyst or in *The Aspern Papers*, Henry James sends his unnamed narrator into the dusty death of the past and brings him back again. Therefore, all these renditions of the underworld journey of the Orpheus myth of death and return work by transfiguring the nature of death involved. Twain also makes use of the images of birth, death and rebirth to indicate Huck's gradual initiation to manhood.

The initiation phase is crucial as the hero will need to put aside his pride, beauty and life and submit to absolutely intolerable circumstances, and so he will re-emerge victorious, having defeated the enemies, overcome the barriers and experienced ecstasies of life (109). Thus, he will discover and assimilate his opposites (his own unsuspected self) either by winning over it or by being defeated. According to Campbell, this phase of adventures also includes the hero's relationships to women symbolized by the goddess, and the temptress. And in the atonement with the Father, the hero's relationship of hostility, admiration and oneness with males finds solution.

In "The Unity and Coherence of *Huckleberry Finn,"* R.P. Adams declares that "Huck will continue to develop. He will escape again . . . The conclusion is deliberately inconclusive" (355). There are negative critiques on the evasion chapters which condemn Huck as an escapist, but from the mythic perspective, Huck's journey does not end with the ending of the last chapter, what he does or will do, will continue to play upon readers' imagination, because Huck represents the universal common man. According to Thomas

Gullason, the ending of *Huck Finn* is very positive in the context to Twain's archetypal imagination, because he says the final episode reverberates with the echo of "man's inhumanity to man, and Huck's faith in Jim's humanity" (87).

Meeting with the Goddess and Woman as Temptress/Temptation

Huck Finn is perhaps one of Twain's novels which has very few strong and powerful women characters to juxtapose against Huck and create a dramatic effect like Roxy does when placed against Pudd'nhead Wilson or Morgan Le Fay against Hank. *Huck Finn* has always remained a classic boy book. In *Pudd'nhead Wilson,* Roxy is pictured as the direct counterfoil to Wilson and it is through sameness and difference in their characters that David Wilson as a hero stands out. In *A Connecticut Yankee* there are two women to help in Hank Morgan's heroic growth: Sandy whom Hank marries and has a child and Morgan le Fay, his psychological female counterpart. Both Hank and Morgan Le Fay are imperious, intelligent and magical. If this underworld is the self, then Morgan Le Fay is the anima, the female persona of Hank.

Unlike in *A Connecticut Yankee* and *Pudd'nhead Wilson, Huck Finn* has several minor female characters. They serve different roles, some as caretakers, or others as dependents, or some like Widow Douglas and Miss Watson, who to some extent shape and develop Huck's future potential. These two women personify the norms and values of St. Petersburg society. The Wilks sisters, Mary Jane, Susan and Joana are female characters likeable and lovely young women. Mary Jane Wilks functions as an exemplary angel woman type of Twain's imagination. She serves as a contrast to another woman character in *Huck Finn,* Emmeline Grangerford who could write sentimental poems on any mournful occasions. Huck especially grows fond of Mary Jane, the oldest of the Wilks sisters. Huck comments "She's awful beautiful" and "handsome" and basically Huck has a giant crush on her (131). She reacts to the death of her uncle with dignity and honesty, she reacts to the deception of the king

and the duke with intelligence and force. She is energetic, principled, coherent and consistent. Her compassion for her family slaves has a big impact on Huck's ethical questioning and this particular instance has a positive impact on Huck. Twain brings in this episode as the classic example of a medieval damsel in distress motif and the damsel needs to be rescued by the hero. Huck just can't stand by and let the duke and the king take away the girl's money. He uses his guiles and risks his own self, to rescue the sisters' property from being swindled by the king and the duke. Therefore, Mary Jane and Huck share emotional bonding and their love, care and concern reflect Huck's relationship with the female aspect of Huck's own self.

In the traditional hero pattern, as Campbell delineates in *The Hero*, after the hero overcomes all barriers and defeats the ogres, then there is a mystical marriage of the triumphant Hero-Soul with the Queen Goddess of the World. So in myths, the Goddess represents: ". . . mother, sister, mistress, or bride . . . She is the incarnation of the promise of perfection; . . . the comforting, the nourishing, the "good" mother , young and beautiful - who was known to us, and even tasted, in the remotest past" (111). The image of the woman figure is not only benign for there is "bad" mother too: the absent, unattainable mother, or the forbidding, punishing mother; or the desired but forbidden mother.

In Huck's complex relationship with Widow Douglas, Miss Watson, and Sally Phelps, the image of the desired but forbidden mother is prominent. Twain writes "The Widow Douglas, she took me for her son, and allowed she would sivilize me" (7), Miss Watson, a stickler for discipline but has the gem of a heart, and she frees Jim on her deathbed. These are images of mother figures, both the good and bad mother exhibiting the two modes of the remembered mother, not only as personal, but as universal. Therefore, in the picture language of mythology, the mother image represents the totality of what can be known and it is the hero, Huck, who comes to know and be initiated to maturity

Mary Jane Wilks is more like a beautiful seductress to Huck. It is not that Huck marries her, or she tempts him away from his quest, but they cry and are emotionally touched, and he saves the sisters from being swindled by the king and the duke who lay claim as heirs to the Wilks fortune. Widow Douglas and Miss Watson are representatives of the "sivilized" society and they play an important role in Huck's initiation to manhood. It is Huck's experience with female characters like Widow Douglas, Miss Watson and Mary Jane which makes it possible for Huck to come to his crisis resolution, and realization of his potentials in the real world, without compromising his moral and ethical values in life.

Atonement with Father

Atonement with the father implies the hero's realization, reconciliation and acceptance of the father figure, and he need not be a biological father. At first, the father represents someone whom the hero despises or disagrees with. The hero's encounter can be with his biological father, a father figure, or a strong male presence or someone or something with incredible power. In the encounter, the father may be killed "literally" or "symbolically, which means that the hero accepts and reconciles to the father's presence, and this leads to the emergence of a new self in the hero. Psychologically, the ogre aspect of the father is a reflex of the victim's own ego, and subduing the father figure is the hero's own control over the self. Therefore, atonement with father, is the abandonment of the super ego and the repressed Id to release oneself from attachment of the ego itself. This is the most difficult task to achieve in the process of atonement with the father. In this phase, the father or father figure is the initiating priest, through whom the young hero passes into the larger world, and this brings about as Campbell says in *The Hero* "a new element of rivalry in the picture: the son against the father for the mastery of the universe" (136). In this context, Campbell writes:

> "[the hero] is twice born: he has become himself the father and he is competent now to enact himself the role of the initiator, the guide, through whom one may pass from the infantile illusion of "good" and "evil" to an experience of the majesty of cosmic law, purged of hope and fear, and a peace in the understanding of the revealing of the being." (137)

This is a very crucial stage in Huck's growth as a hero in *Huck Finn.* In the novel, Tom, Jim, and the King and the Duke are father figures to Huck, and Pap is his biological father. Huck's maturation can only come through his release from these "father figures" who have a strong control over Huck's eventual growth into a young man. Throughout the novel, Huck's attitude towards life around him is ambivalent. All the time he is running away from the society and rebelling against respectability and civilization because they restrict his movements and choices in life. He says "all I wanted was a change, I warn't prticular" (8). Yet being an adolescent and inexperienced in the ways of the world, he stays within a safe distance of the respectable folks, because they give him both the sense of safety and security.

Tom is Huck's ideal. He is a father figure to Huck because it is always Tom, his alter ego, and also an agent to bring him back to respectability. Tom is respectable and a romantic rebel. He seemingly threatens to overturn the *status quo* but his battles are all sham. His romantic rebelliousness attracts Huck to Tom. He is an outcast of the society, loved by St. Petersburg folks, and he is absolutely captivated and saturated by Tom's romantic escapades. But unlike Tom, Huck is pragmatic and restless. He does not like pretence and unethical attitude of the racist St. Petersburg society. He is Tom's evil genius. But with the passage of time, his restlessness overcomes him, and he is not satisfied and happy to be under Tom's enslavement. He sees through Tom's pretence but psychologically he is so attached to his role model that his spontaneous reaction to any

situation is always to be like Tom. Huck is disappointed with society's restrictions and tries to break away. The fact is, he neither can live with Tom nor be separate from him. He wants an escape route, but he can't find any. Therefore, his victory over this enslaved compromise with Tom, who is a father figure to him, is perhaps one of the greatest achievements in *Huck Finn*, to attain his quest.

Huck's ambivalence begins at the outset of the novel. In *Tom Sawyer* he is adopted by Widow Douglas but could not tolerate her "sivilizing" him and therefore ran away to his rags, where he was free and satisfied. But Tom lured him back with the promise that he could be a member of his gang of robbers. Huck says, "So I went back" to Tom's gang (7). The close bonding between the two boys is further revealed when Miss Watson assures him of Tom's presence, "I wanted him and me to be there too" (8). Therefore, since he cannot tolerate the restrictions imposed upon him by the Widow Douglas and Miss Watson, he flees from them all the time, but time and again he is lured back by Tom, his mentor. In this way, Tom's romantic influence upon him prevents his initiation to maturity.

However, with the passage of time, and intuitive growth of his maturity, he is filled with revulsion against Tom. He is restive and frustrated by the fetters of society so he tries to break away from Tom's romantic antics. Being pragmatic, he can no longer pretend that hogs are "ingots" and turnips are "jullery" (15). Thus Tom, the romantic dreamer, and the sham adventurer symbolizes everything that frightens Huck. To him, the racist St. Petersburg society, Tom, Miss Watson, Widow Douglas all represent the dragons of the society. He wants to flee from them because being among them, he is reduced to a physical, mental and moral wreck.

But despite this revulsion of Tom, he is Tom's alter ego, and he can't shake off Tom's ghost. When he 'kills' himself to escape from Pap, he wishes that "Tom was there,

I knowed he would take an interest in this kind of business, and throw in the fancy touches" (31). Similarly, on the night of the storm when Huck is trying to convince Jim to board the wrecked *Walter Scott,* he is interested to board the ship not to loot "seegars" and "solid cash" – but due to his uncontrollable urge to imitate Tom. Huck says: "I can't rest, Jim, till we give her a rummaging. Do you reckon that Tom Sawyer would ever go by this thing? Not for a pie, He wouldn't . . . I wish Tom Sawyer was there" (57).

Later in Tennessee, when the King and the Duke play Peter Wilks' brothers, and Huck has cleverly maneuvered Mary Jane away from the house and has effectively lied to the other girls, and saved them from being swindled by the two scoundrels, he congratulates himself, with his inevitable comparison: "I felt very good; I judged I had done it pretty neat – I reckon Tom Sawyer couldn't a done it no neater himself" (163). Similarly, in Pikesville, when Huck discovers that the king has turned in Jim for the sum of forty dollars, he decides to write home and have Jim's owner send for him. But he automatically thinks of writing to Tom and having him tell Miss Watson, where Jim is. The point is that in Huck's mind, St. Petersburg – that world – and Tom are one and the same, and they all symbolize "sivilization."

Therefore, Tom is always in Huck's mind. He is flattered to be mistaken for Tom at the Phelps place when Aunt Sally fails to recognize Tom. He says this discovery of being "Tom" "was like being born again" (176), in other words, like being reborn into the world of St. Petersburg and of Tom. Everything was "easy and comfortable," Huck as "Tom" and Tom as "Sid." Now with this transformation of being Tom himself, Huck's mental process is suspended. This is evident when in Phelp's farm, Huck in search of Jim and his mind alert for signs of Jim's whereabouts sees a slave enter an isolated cabin with food – part of it watermelon and not suspect its purpose. He comments: "Well, it does

beat all, that I never thought about a dog not eating watermelon. It shows how a body can see, and don't see at the same moment" (183).

But Huck's submission to Tom shows his old attraction-revulsion he felt in St. Petersburg. After the initial joy of being Tom has worn off, Huck begins to protest. While they make schemes to release Jim, Huck gives his plan first, then sits back for Tom's "superior" one but he reflects ironically: "I see in a minute it was worth fifteen of mine, for style, and would make Jim just as free a man as mine would, and may be get us all killed besides" (184). Huck' maturity and experience give in to resist the absurdity of Tom's childish pranks but though he protests to Tom's superiority, he gives in each time. He comes under the hypnotic influence of Tom and finally he even agrees to Tom's order to dress like a servant girl to deliver the warning of the release of Jim to the villagers.

Gradually, Huck is becoming more mature. The image of Tom as the father figure falls in his "estimation." He can't believe "Tom Sawyer a *nigger stealer!*" when he puts forth his proposal "I'm going to steal him, and I want you to keep mum and not let on." "I will help you steal him!" (178).

Throughout the remainder of "evasion" chapter, Huck does not protest at all, but actually during the real escape, he apparently enjoys himself. It is because now action is taking place instead of romantic theorizing and this appeals pragmatic Huck. But far more significantly, it shows how gradually Huck is losing his own identity, being subsumed under Tom. With Tom's arrival in Phelp's farm, the activity has so much speeded that Huck has not had the chance to be alone and to reflect deeply. The previous experience of risking hell to save Jim from slavery shows that it came only after he has searched his soul through active thinking that his true self emerged. Now caught up in the activity, he is becoming the old Huck again, so completely under the influence of Tom, that he is

ready to “slid out” with Tom and Jim and “go for howling adventures amongst the Injuns, over in the Territory, for a couple of weeks or two” (229).

These are the critical situations that Huck faces on the road of trials. Once before also he had to choose between being respectable and returning Jim to Miss Watson and then he had listened to the voice of his heart, and determined not to return Jim saying; “All right, then, I’ll go to hell.” This choice came only after great soul searching, in solitude and silence: “I set to thinking . . . thinking” (169).

Campbell says this about the atonement with the Father: “There is a new element of rivalry in the picture: the son against the father for the mastery of the universe” (*The Hero* 136). The ogre aspect of the father is a reflex of the victim’s own ego. And atonement consists in the abandoning of his attachment to his ego. It is in this ordeal that the hero may not derive hope and assurance from the helpful female figure, by whose magic he is protected through all the frightening experiences of the father’s ego shattering initiation. Similarly, Huck also wishes “to have Mary Jane at my back to save me and set me free when the choice come” (161). For it is impossible to trust the terrifying father (the king and the duke), as Huck’s relationship to Mary Jane Wilks and distrust of the king and the duke suggest.

Similarly, Jim is the father substitute for Huck and this is made clear in the early chapters when they come across the dead body of Pap on the floating ship. Jim sees the face of Pap but does not allow Huck to look into it. Now he shoulders the responsibility of being a father to Huck and also an initiating priest, who will initiate the young hero to pass into the larger world. Jim is infinitely inferior to the “nobleman” Huck on the raft. In St. Petersburg, Jim is dominated by the white society. In a slave’s world, he has the slave’s mentality and morality; in Tom Sawyer' world, he has superstitions and prejudices of the white society, he is a fraud and a con man. But when he is with Huck he is purged of this civilization and is protected by Huck’s dominating influence. Then Jim’s noble self rises to the surface. If

Jim is the catalytic agent that brings out the best in Huck, so is Huck the means by which Jim achieves his true stature (father figurehead). Away from St. Petersburg, Jim is a moral giant until he arrives in Pikesville. Here he undergoes a second metamorphosis; he is reborn at the Phelp's farm as a runaway slave, till he is announced by Tom as being set free by Miss Watson on her deathbed.

Huck's real father is Pap and his attitude to Pap is as ambivalent as that towards St. Petersburg and Tom. Sometimes he prefers Pap's company than St. Petersburg, and he does not want to "go back no more" (22). But his revulsion of his Pap is greater. But the most important thing is, Pap also represents something primal and fundamental (symbolizes fatherhood).

> His hair was long and tangled and greasy, and hung down, and you could see his eye shining through like he was behind vines. It was all black, no gray; so was his long, mixed whiskers. There warn't no color in his face, where his face showed; it was white; not like another man's white, but a white to make a body sick, a white to make a body's flesh crawl – a tree toad white, a fish – belly white" (20).

Therefore, if Huck is to attain the full stature of manhood, he must not let the father figures bear down on him. The final break with father figure happens with the entry of Aunt Polly and she reveals that Tom is Huck and Sid is Tom. In other words, the masquerade, the role that Huck is playing is over and the future has opened. The future of Huck Finn is his initiation to manhood. Whatever Huck thinks and does from here on will be in his own name. He can no longer hide behind the cloak of anonymity or pseudonym. He is pushed to the front as himself, and his atonement with his father figures Tom, Jim and Pap is complete. He then becomes the Awakened and the Realized Self.

Apotheosis

Apotheosis is the phase when the hero attains the status of a Savior. In this stage the hero is rid of the terror of ignorance and freed from fears. Apotheosis is also a statement of paradox by which the walls of the pairs of the opposites are shattered. This presents the greatest crisis of his life. The key to Huck's triumphant emergence into his true self lies in the last twenty lines of the novel. This brings out Huck's savior like image, a hero and a master of the two worlds. On the road of trials in the initiation phase, he disguises himself several times, to conceal his identity, so he “dies” and is “reborn,” again and again. Thus, Huck is not made personally responsible for his actions, because he acts under the disguise of Tom Sawyer.

Huck is faced with the greatest crisis of his life in the last chapter, and this is very important for his future in this world than which gripped him previously when he had to decide Jim’s fate. The key to Huck’s triumphant emergence into his true self is contained in the last twenty lines of the novel. This brings out his Savior image, a hero, and master of the two worlds. The first is, related to the decision Tom makes when the three of them – Tom, Huck and Jim decide to “slide out . . . and go for howling adventures amongst the Injuns over in the Territory, for a couple of weeks” (229). Huck agrees wholeheartedly, then he remembers that he has no money to buy supplies. Then the memory of money brings back his greatest fear that has haunted him for the last year: “It's likely Pap’s been back before now . . . ” (229). Tom says that Pap has not returned. Then Jim reveals that it was Pap’s corpse that was found in the floating house on the river long ago: "Doan' you remember de house that was float'n down de river, en dey wuz a man in dah, kivered up, en I went in en unkivered him and did'n let you come in? Well, den, you k'n git yo' money when you wants it; kase dat wuz him" (229). This releases him from his fear of his Pap and he becomes the father himself, and metaphorically, he is initiated to manhood.

Then after a considerable passage of time before the last paragraph, Huck's maturation is complete, when he says:

> Tom's most well, now, and got his bullet around his neck on a watch-guard for a watch, and is always seeing what time it is, and so there ain't nothing to write about, and I am rotten glad of it . . . . But I reckon I got to light out for the Territory *ahead of the rest,* because Aunt Sally she's going to adopt me and sivilize me and I can't stand it. I been there before. (229)

This is very significant and it shows that Huck has had time to think over the situations. Before learning about his Pap's death, he had agreed to go off with his friends but after being told that his father is dead, he is released from the tension he felt while his father was alive. Now he has time to think, in similar way as the soul searching decision he had made before and finally deciding to go to hell rather than return Jim to slavery. At this point, Huck is clear in his vision and understanding. He is filled with revulsion at the evil genius of Tom: "he has a bullet around his neck and is always flaunting it" (229). He is "rotten glad" (229) to be done with Tom. He has found himself; his search for true self is over by releasing himself from his alter ego, Tom Sawyer.

Therefore, Huck's atonement with the father figure is self realization of his own potentials. In fleeing from this world, Huck wants to get away from Tom and Jim because they personally symbolize all that he now finds intolerable. Huck now realizes that he is freed of all the restrictions which had bound him to Tom, Pap, Jim and the King and the Duke. They hold no attractions for him**.** Intellectually, spiritually and physically he is free from them. Now he is his own master and he can exercise his freedom and continue his growth. He can be true to himself because there is no reason to be false to himself in order to be true to society.

Besides, his release from Pap, Tom, and Jim, his release from the king and the duke

also accounts for his atonement with the father figure. They are the projection of evil inherent in human psyche. They are caught for their evil deeds and finally punished by the people and Huck's comment "Human beings can be awful cruel to one another" (175). This comment reveals that Huck's perception of innocence is radical with his pessimistic judgments damning the social norms and values of contemporary society which make people less fully human, including himself. This realization is the apotheosis.

The Ultimate Boon

The ultimate boon is the knowledge of the hero's realization of the Self. Huck attains this stage when he has gone beyond the last terrors of ignorance. In *Prajna – Paramita - Hridaya Sutra*; "Sacred Book of the East," it is stated that when the envelopment of consciousness has been annihilated, then the hero becomes free of all fears, beyond the reach of change" (qtd. in Campbell, *The Hero* 148). This is the release potential within all men, and which everyone can attain through heroic quest.

In *Psychology and Anthropology,* Roheim observes that the father is the original intruder into the paradise of the infant with its mother, hence he is the archetypal enemy; therefore, throughout life all enemies are symbolical (to the unconscious) of the father, "whatever is killed becomes father" (57). The ultimate boon that Huck as a modern man attains is not something tangible like the mythological Holy Grail or a Golden Fleece but it is psychological agony of breaking through personal limitations and this agony is for spiritual growth. In actual life it is art, literature, myth and cult, philosophy, and ascetic disciplines that are instruments to help an individual pass his limiting horizon into spheres of ever expanding realization. As Huck crosses the threshold of adventure into the collective unconscious, he counters dragons within him, and having subdued them, he gains knowledge. This is related to divinization or apotheosis phase, or his acquisition of spiritual truth. Then he is in a state of knowing, a knower, and finally, "the mind breaks

through the bounding sphere of the cosmos to a realization transcending all experiences of form – all symbolizations, all divinities: a realization of the ineluctable void" (190). The realization of the ineluctable is the ultimate boon. It is the attainment of the highest and the ultimate truth that is arrived at after the meeting with the mother Goddess, and the atonement with the father. In the atonement with the father, there is a realization in the hero that the father and the son are the same, and after symbolically killing the father, he becomes the knower and the known. In this way, the hero attains victory over his ego, and the atonement with the father brings him closer to attaining his quest.

3. *The Return*

The return is the third major section in the mythic pattern of the hero cycle. This phase of the hero cycle is short, unlike the Initiation phase which covers almost two thirds of the novel. In the return stage, the hero's quest enables him to penetrate to the source of knowledge. He returns with his life transmuting trophy. It is an elixir or a boon to transform the world. The rule of the monomyth is that the hero with his acquired wisdom is able to renew the community, the nation, the planet or ten thousand worlds. But in *Huck Finn,* Huck refuses to return to the world he knows, rather he flees away to the territory. In the Buddhist text, it is said that even Lord Buddha after his enlightenment doubted whether the message of his Enlightenment could be communicated to the world and he would be accepted by people.

Campbell observes that it is not absolutely necessary that the hero return from his spiritual adventure to his original world, because having experienced the bliss of the deep abode, he may not easily want to abandon it in favor of the self scattering of the wakened state. In *Jaimuniya Upanishad Brahmana*, it is stated, that "Who having cast off the world . . . would desire to return again? He would be only there" (qtd. in *The Hero* 207).

Therefore, according to Campbell as long as one is alive, life will call and the hero will ultimately return with the elixir to transform the world for better.

Master of the Two Worlds

With the return, the hero becomes master of the two worlds. He now realizes that the two worlds, the divine and the human are as distinct from each other, as life and death, as day and night, and that the two kingdoms are actually one. The hero adventures out of the land into darkness, there he accomplishes his adventures and his return is described as a coming back out of that 'yonder zone.' This emergence from underworld, of darkness to light and enlightenment is a great key to the understanding of myth and symbol.

When the hero becomes the master of the two worlds, he realizes that the values of normal life which had seemed so important disappear with the terrifying assimilation of the self into what formerly was only otherness. Through psychological disciplines, he gives up all his attachments to personal limitations, idiosyncrasies, hopes and fears, and he no longer resists the self annihilation, that is pre-requisite to rebirth in the realization of truth, and so he becomes ripe at- one- moment. Thus when his personal ambition is totally dissolved, he no longer tries to live, there is no ambition and desire, but he willingly relaxes to whatever may come to pass in him. He becomes an anonymity. He no longer strives to live life, but the law lives on him with universal consent. He is now a Savior.

Freedom to Live

The final quest of the hero is the freedom to live. He now reconciles his consciousness to live with the universal will. The self is non-existent and this can only be done through a realization of the true relationship of the passing phenomena of time to the imperishable life that lives and dies in all. Thus, he is powerful in this insight, calm and

fresh in action, and joyful that through his hand should flow the grace of god. He becomes the conscious vehicle of the terrible and the wonderful laws of God and he redeems it for humankind.

Twain has defined the archetypal imagination in *Huck Finn,* in the context of the paradigm shift in modern thinking, social norms and values. Critics have called Huck a failure as a hero, but it is not so. In *Huck Finn,* Twain creates a world which is different from the perspective of classical or traditional heroism, so heroism in modern context is changed. The hero is not a dashing character claiming his virility and great prowess with weapons as depicted in traditional tales. The New Territory Huck escapes to in the last chapter "I reckon I got to light out for the Territory ahead of the rest . . . and I can't stand it" (229) is a robust modern world, with democratic values where common man is important and hence Huck's statement is the confirmation of his belief in independence, democracy and the New World. He represents the modern man. His struggles are trials and tribulations of humankind, to survive as a better human being. The paradigm of modern heroism is the struggle of common man to survive with hope and dignity. He is inspirational to many generations to come.

CHAPTER 5

ARCHETYPAL HEROES IN *A CONNECTICUT YANKEE* AND *PUDD'NHEAD WILSON*

This chapter makes a critical analysis of Twain's archetypal imagination in *A Connecticut Yankee* and *Pudd'nhead Wilson* by following the hero cycle based on Jung's psychoanalytical study of the archetypes and hero cycle patterns documented in Campbell's *The Hero with a Thousand Faces*. Twain has used references and allusions from the Bible and Classical books and they often have ironical implication. He has been able to create a sense of immediacy, timeliness and timelessness in his works by relating them to similar actions, events and experiences, of other times, and places and hence they assume a universal and perennial character. Besides, Twain's archetypal imagination also carefully manipulates superstitions, magic and taboo, and he invests commonplace and ordinary things with a rich emotional significance.

Twain shows a marked difference in the presentation of the stories in the three novels. In *Huck Finn,* he mixes history and realism to represent the living past, in *A Connecticut Yankee*, he mixes allegory and history as Hank is a purely psychological character, and in *Pudd'nhead Wilson,* history is completely left out. In all his novels, sense of timelessness is created by integrating time/space metaphors into a coherent unit in the imaginative world scene of literature. In *Puddn'head Wilson* the novel opens with Dawson's Landing, "a slaveholding town, with a rich slave worked grain and pork country back of it. The town was sleepy and comfortable and contented. It was fifty years old, and was growing slowly – very slowly, in fact, but still it was growing" (21). But *Huck Finn* and *A Connecticut Yankee* are historical novels and they epitomize their respective historical ages and the heroes are expected to carry great potentials for the fulfillment of their promises. Twain wanted to attain immortality through his fiction and

also to preserve historical facts of his time, and so his heroes are able to survive the world as he himself saw, lived in and experienced during his lifetime.

This is why, in *Pudd'nhead Wilson,* he writes about the past, of the territory where he had recreated his powerful boyhood epics: *Huckleberry Finn* and *Tom Sawyer*. His hero is Wilson, not a traditional hero but an ordinary man of the twentieth century for whom survival is the main issue. Wilson does not have any qualities of a traditional hero and neither does Huck nor Hank. Nothing magical happens to him in his entire life. He does not wear disguises, nor perform any wonderful and unusual action, and above all, he never leaves Dawson's Landing. His greatest achievement is that in his unassuming ways, he solves the murder of Judge Driscoll and reveals the true identity of the murderer. His contribution is, that he is able to restore the society and reinstate norms and values which people had ignored at Dawson's Landing, but he does not change the existing social order.

Twain wrote *A Connecticut Yankee* in 1886 and this novel represents that phase of his adulthood which takes readers to the historical past of the sixth century Arthurian England. The protagonist Hank unlike Huck and Wilson, is a psychological type of a hero. The novel opens with the narrator on a tour of Warwick castle and he comes across a curious stranger who claims to have shot a hole in the mail chain of Sir Sagramour and he gives the narrator his journal from which this novel is developed. The narrator is Hank Morgan, a Connecticut Yankee, a nineteenth century American, who worked at Colt factory that made ammunitions. He is skilled in metalworking and being by nature hot tempered and impulsive, he has a quarrel with his colleague, Hercules who hits him with a crowbar and makes Hank unconscious. So when Hank wakes up, he finds himself at Camelot in 529 A.D. He is a captive and is ordered to be burnt at stake by Merlin, a magician in the sixth century England, but fortunately Hank's knowledge of a solar

eclipse that occurred in the year in 529 A.D saves his life. He becomes King Arthur's perpetual minister and chief executive. Clarence is his assistant and together they start to modernize the kingdom and he announces his goal of reconstruction of the country to be basically for "business" and not "altruism." He is given the title of the "BOSS," a title held in high esteem, next to the King Arthur in power. He sets up Patent Office and introduces gunpowder, schools, telegraph and telephone, soap, advertising, sewing machine, newspaper, phonograph, typewriter, steamship, baseball, electric lights, steel and everything that are essential amenities in the modern world.

After Camelot is developed with modern amenities, Hank bides his time to create "readiness" in people of the sixth century England to accept these modern inventions. However, he finds that, though these inventions are good for the people, the public cannot openly accept them, as they fear the King and the Church, the two powerful bodies in mythical England. Hank comes to the conclusion that monarchy and the Roman Catholic Church are enemies to technological advancement and public welfare. To escape their notice, he orders telephone and telegraph wires to be laid underground at night. Then with the King and with Demoiselle Allisande la Carteloise, whom he nicknames Sandy, he travels all over England and thus Hank is exposed to the sufferings of the people living in abject poverty and brutal cruelty in the kingdom.

Hank marries Sandy and he is tricked by Merlin, the magician, into taking his wife and daughter to France. But Hank is suspicious, and he returns to England secretly, only to discover that the Round Table has been disbanded by internal intrigues and that the Church has imposed Interdict. Then Hank, Clarence, and fifty two young men loyal to him, hide in Merlin's cave fortified with electrical fences and Gatling guns. They defend against the rival knights but find themselves trapped in their fort. They can't leave safely, and they can't stay amid the dead bodies and disease. The victors then become the

vanquished. Hank is stabbed by a dying knight. Merlin, disguised as an old woman, pretends to care for his wound. Instead Merlin casts a spell: "Ye shall all die in this place - everyone - except *him.* He sleepeth now - and shall sleep thirteen centuries" (688), and Hank sleeps thirteen centuries and wakes up in nineteenth century England. At this point the journal ends.

Likewise, *Pudd'nhead Wilson* has three inter-twining plots developing simultaneously: the story of Pudd'nhead Wilson himself, the racial switch of babies at birth by Roxy and the arrival of the Luigi twins in Dawson's Landing. All these themes come together in the murder trial scene at the end of the novel. On the very first day of Wilson's arrival at Dawson's Landing, he is misunderstood for his witty remark and called 'pudd'nhead.' He continues living at Dawson's Landing with the 'pudd'nhead' title and bare living with odd works and hobbies like finger printing and palmistry. However, he is always occupied with constructive works with "a rich abundance of idle time, but it never hung heavy on his hands, for he interested himself in every new thing that as born into the universe of new ideas" (24).

The second plot is related with Roxy who is one-sixteenth black. She switches her infant son with her master's child born on the same day, in order to save her child from being sold into slavery. This son Chambres, now called "Tom Driscoll," grows as a white man and heir to the Driscoll wealth. The real Tom grows into a slave.

The third plot is about Luigi and Angelo, the Italian twins, who claim to be heirs of a deposed nobleman. Wilson reads Luigi's palm, and discovers that he has killed a man who tried to steal a fabulous Indian knife from them. This knife is stolen by Tom Driscoll and he uses it to kill Judge Driscoll. Luigi gets into an argument with Tom Driscoll and he has Luigi arrested. The judge is shocked that Tom Driscoll has compromised the family honor by refusing to duel with Luigi, so he challenges Luigi to a duel. No one is

killed, but Tom Driscoll to save his own reputation, tells his uncle that Luigi is a confessed assassin and therefore, not an honorable man to duel with. Tom Driscoll murders his uncle, Judge Driscoll while is trying to rob him and he escapes disguised as an old woman and the twins find the dead body of the judge with a bloody knife on the floor. The twins are brought to trial for murder. Wilson, as their attorney, through his fingerprint collection discovers that Tom Driscoll is the murderer and that he is son of Roxy, a slave and not the real Tom Driscoll of the First Family of the Virginian aristocracy and Valet de Chambres is the real Driscoll. Wilson solves the mystery of the murder crime and changeling through his meticulous collection of fingerprints. The twins are redeemed and freed, and they leave for Europe, "Tom" is thrown into jail and sold "down the river," "Chambers," now the scion of the FFV aristocrats is revealed as real Driscoll, and he is restored to his rightful place as a white man, but being raised as a slave and marked by his black speech patterns, he does not fit into the society. Wilson is elected the Mayor of Dawson's Landing.

These two novels *A Connecticut Yankee and Pudd'nhead Wilson* have completely different themes, story lines and different time periods and both Hank and Wilson are heroic figures. Their heroism is a study based on hero cycle documented in Joseph Campbell's *The Hero with a Thousand Face* according to the psychoanalytical study of the archetypes contained in *The Archetypes and the Collective Unconscious.* To Jung, the archetypal hero's quest is the psyche's quest for individuation, a process which makes each person unique. Whether the hero is Huck, Hank or Wilson, each of them on their individual quest shares a "commonality of themes in world myths, pointing to a constant requirement in the human psyche for a centering in terms of deep principles" (Campbell, *Power* xvi). Jung says the heroes are as it were, the archetypal or the psychic residue of countless experiences of our ancestors. Therefore, both Jung and Campbell are

unanimous in their conviction that the felt experiences of every man can be examined across time, space and culture, and that man's commonality can be traced to the most primitive origins of the human consciousness, where the archetypal themes originate and can be observed in modern men and women.

Twain has identified three major sections of the hero cycle, taking the quest as a process and not a product. The three sections are departure, initiation and the return and the protagonists in each of the three novels follow the hero cycle pattern to attain their heroic quest in life. In *A Connecticut Yankee,* Hank starts his journey by calling himself an American, and his boastful statement reflects the American society in the nineteenth century:

> My father was a blacksmith, my uncle was a horse doctor, and I was both, along at first. Then I went over to the great arms factory and learned my real trade; learned all there was to it; learned to make everything: guns, revolvers, canons, boilers, engines, all sorts of labor saving machinery. Why, I could make anything a body wanted - anything in the world, it did not make any difference what; and if there wasn't a quick new fangled way to make a thing, I could invent one. (493)

This reveals America as a powerful nation, manufacturing best armaments and heavy machinery in the whole world and it was looking for an opportunity to test the heavy weapons to prove their efficacy. Twain wrote *A Connecticut Yankee* at this time and created Hank, a technocrat, who after his departure to the sixth century England makes use of the heavy machinery to get rid of slavery and feudal system from England. He is skillful in the use of machines that in a day and half, he owns half the country and lives at a level just below King Arthur and he manipulates the world according to his own egotistical image. But Hank soon realizes that Arthur's England is more powerful than he

originally thought. It turns against him. He responds to the attack against him and kills 25,000 knights in cold blood and does not feel any remorse for the mass killing. Therefore, *A Connecticut Yankee* is a replication of what America has repeatedly done around the world in small and backward countries and Twain uses his mythopoeic imagination to integrate time and space metaphor as a coherent unit of history to imply man's inherent inhumanity and greed as somehow permanent conditions. Centuries pass by but the inherent inhumanity continues to exist and the history of the world is a witness to this panorama of man's inhumanity to man.

The Hero Cycle

Heroism in *A Connecticut Yankee* and *Pudd'nhead Wilson* is uniquely different as Hank is historically allegorized and Wilson belongs to the modern existential world. But as archetypal heroes they follow the heroic cycle described in Campbell's *A Hero with a Thousand Faces.* Hank is full of complexities and contradictions. He is remarkable for his personal integrity, his honesty and authority as a narrator and his humor indicate his violent temper. These two elements in his character make him a psychological type, without a true personality. Therefore, Hank is primarily a type, not a person at all. He is neither a one-dimensional character, nor an exactly human character. The positive aspect of this kind of a type character is that he does not have to observe the limits of realism, as personalized characters do. This is where Huck and Wilson differ from Hank in their representations as archetypal heroes. Huck and Wilson have to observe the limits of realism but Hank is free to behave on a larger, and more mythic heroic scale. Therefore, Campbell's documentation of the psychology of the heroic types is important to study archetypal imagination in Twain's novels because Campbell constructs his arguments more by association than by rigor and this makes it easy to study the hero archetypes in Twain's works.

Hank and Wilson are both heroic characters like in myths and legends which portray the struggle of the hero to discover his inner self. In myths the hero narratives are "spontaneous productions of the psyche, and Jung calls them archetypes and each archetype bears within it, undamaged, the germ power of its source" (Campbell, *The Hero* 4). There are variations in the form of myths from culture to culture, but the problems and the goals are not different; therefore, there is a remarkable similarity of myths across cultures. Campbell's idea of monomyth in *The Hero with a Thousand Faces* is that "a hero ventures forth from the world of common day into a region of supernatural wonders: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow men" (30).

However, in myths not all journeys into this underworld meet with success. Many heroes fail to achieve a decisive victory; others, having been victorious, yet remain in the underworld. To Campbell, this "region of supernatural wonder" is the psyche, or according to Jung it is called the collective unconscious and the battles engaged there, are battles of the archetypes for the mastery of the self. According to the study of myths from assorted cultures, the hero is able to reach the center, Campbell's "The World Navel" (40) or Jung's *Mandala,* and this is a meeting ground between the natural and the supernatural worlds. This "World Navel" is a source of all existence; of both good and evil, ugliness and beauty, sin and virtue, and pleasure and pain. The attainment of "the World Navel" makes the hero the "master of the two worlds" and Hoffman writes in *Twain's Heroes and Twain's Worlds,* the hero becomes a "complete human being, worthy of admiration and emulation" (91). The following passage strikes a mythic code in both *A Connecticut Yankee* and *Puddn'head Wilson:*

> The Hero, therefore, is the man or woman who has been able to battle past his personal and local historical limitations to the generally valid, normally

> human forms. Such as one's visions, ideas, and inspirations come pristine from the primary springs of human life and thought. Hence they are eloquent, not of the present, disintegrating society and psyche, but of the unquenched source through which society is reborn. The hero has died as a modern man: but as eternal man - perfected, unspecific, universal man - he has been reborn. (Campbell, *The Hero 20*)

In *A Connecticut Yankee* Hank is sent from nineteenth century America to sixth century Camelot when he is hit with a crowbar on his head by Hercules. His adventure begins with this "blunder" (51), the repressed desires within him, on account of his quarrelsome nature. Another special trademark used by Twain to show his archetypal imagination is his light humor – the joke image when Hank remarks about the discomfort of armor, which emphasizes Hank's transcendent humanity and this is evident in other chapters like 14, 24, 29, 34, that is why Hank is not a one dimensional character. In *Pudd'nhead Wilson*, Wilson makes a witty comment about an invisible dog "I wish I owned half of that dog" (22) and with this remark, he is called pudd'nhead and this sets his quest adventure to regain his "lost" identity.

Hank is heroic, materialistic and his adventure is motivated towards social reconstruction of modernizing the sixth century England, but his object is purely business and not altruism. He sees abject poverty of the people on his travel with King Arthur and Sandy, his direct experience with personal tragedy like that of the flayed slave, Morgan Le Fay's prisoners, the small pox family, and the young girl who is hanged for petty theft, all these leave very deep impact upon him. Hank calls them "white Indians" (502). Twain writes, "The most of King Arthur's British nation were slaves, pure and simple, and bore that name, and wore the iron collar on their necks . . . the nation as a body was in the world for one object, and one only: to grovel before king, Church and noble" (520). They

reflect upon Twain's own personal experiences of his life on issues of black slavery, Native Americans reservations and imperialistic America. Thus, Twain's visions and ideas of a hero grow out of history, the primary spring of experiences. Hank's mixture of Americanism and archaism in his speech by the middle of the story emphasizes the timeless nature of the novel. He does not survive the novel as a modern man, as his speech in the frame demonstrates. The timelessness of Twain's character is made evident by the frame's narrator, who writes that the smile was "not a modern smile, but one that must have gone out of use many many centuries ago" (491). This makes clear that Hank is one face of Joseph Campbell's many heroes.

Wilson is also a heroic character, but he does not possess any qualities of the traditional hero. Nothing magical happens in his life, he wears no disguises, creates no unusual occurrences and above all he never leaves Dawson's Landing. The two things he does in his life are solving the murder of Judge Driscoll and revealing the true identity of the murderer. Unlike Hank who is a hero in the unreal world of the sixth century Camelot, Wilson is a modern hero and his heroism comes with tragic irony but this is the only sort of success a real world allows a man in the real world.

Another important feature in Twain's archetypal imagination is the juxtaposition of ideas and characters. He juxtaposes Wilson with Roxy, a self righteous slave in her condemnation of the unjust world. She represents the image of the Mother Goddess, both good and evil. She switches her slave child for the master's to prevent her son from being sold "down the river", and ironically she herself is sold by Tom "down the river" at his own mother's behest to pay off his gambling debts (104). She goes on a journey, engineers all her son's crimes, and she justifies her actions as acts of retributive justice against the oppression of slavery. But Wilson is simple, not revengeful, and whatever he does, they are socially acceptable. He abides ridicule and obscurity in silence, and creates

for himself his own space, his privacy with little income from accounting and surveying works. His heroism is limited to understanding identity through fingerprints. He does not fit into the model of a traditional hero because he is naive, has common sense, and is indifferent to things around him or to things that don't concern him.

Twain creates a new sort of hero in Wilson, who promises nothing, but whatever he achieves is worthy of readers' admiration. His greatest achievement is his knowledge of survival in the oppressive modern world. *Pudd'nhead Wilson* is thus a story of the survival of common man in humble circumstances and this itself is a heroic issue. His world is absurd, with a circus of Italian twins, dueling noblemen, human devils and imitation whites, and all Wilson needs to do to succeed, is to be himself without being drawn into tragic life around. He is an authentic self, genuine and hence he is true to himself. But in contrast, Huck is a democratic hero, who cannot survive in an undemocratic world, or Hank, he is a technocrat, and he cannot survive in an unscientific world as he represents industrialized America. Therefore, when Wilson is placed against them, he appears as an ordinary, common man, who does not have to boast his greatness like Hank does, or risk his soul to free Jim like Huck does. His only concern is to survive, because he is true to himself, never bothers anyone and accepts his life style. He is genuine and passive but not idle.

1. *Departure*

Like in *Huck Finn,* the hero cycle patterns of Hank and Wilson are studied under the following three major sections. The first is the departure with four stages: the call to adventure, supernatural aids, the crossing of the first threshold and the belly of the whale.

The Call to Adventure

The call to adventure initiates the hero on the journey of life and it is a crucial stage in the life of the hero, it promises both treasures and dangers and it requires a travel to a distant

land, atop a lofty mountain and apparently a profound dream state as is evident in Hank Morgan's arrival at Camelot in 529 A. D (Leeming, "Place and Object Myths") in the beginning chapter. Campbell says the adventure begins with a blunder, and in *A Connecticut Yankee* when Hank has a fight with Hercules at the Colt factory in Connecticut and he is hit with a crowbar on his head and he falls unconscious to awaken at Camelot in 529 A. D. This is the blunder and Freud states that "blunders . . . are the result of the suppressed desires and conflicts . . . and the blunder may amount to the opening of a destiny"*(*qtd. in Campbell, *Hero* 51). According to Underhill such a call in life marks "the Awakening of the Self" (170). This is referred in hero cycle as crossing the threshold, the entrance to the zone of magnified power "Beyond is darkness, the unknown, and the danger" (Campbell, *The Hero* 77). Hank comments, "I met my match . . . He laid me out with a crusher alongside the head that made everything crack . . . Then the whole world went out in darkness" (493). Twain writes "This call "reveals an unsuspecting world" (collective unconscious) and draws the hero into relationship with forces that are not rightly understood. The call is mysterious in origin and when such a call comes, psychologically it "signifies that destiny has summoned him" and his spiritual centre of gravity from his society has transferred him to an unknown zone (58).

Supernatural Aids and The Crossing of the First Threshold

In both the novels *A Connecticut Yankee* and *Pudd'nhead Wilson,* Hank and Wilson's departures like their return are foreshortened. Both the novels have extensive coverage on the second major section, the initiation or the road of trials. It covers two thirds of the novel. Being a realist novelist, Twain transforms supernatural elements into the modern context and makes them real, practical and credible to his contemporary readers. The supernatural elements are compressed in *Pudd'nhead Wilson* but in *A Connecticut Yankee* they are normal features in the superstitious sixth century England. The Yankee's departure is compressed, until he crosses the threshold into the underworld

of King Arthur's kingdom represented by the belly of the whale and so the initial call to adventure contains just three hundred words only.

The Belly of the Whale

The belly of the whale is the metaphor for the hero's transit into the roads of trials, which includes a series of death and rebirth till he attains his quest in life. The "blunder" is the fight with his friend Hercules, who hits him on his head and makes him unconscious and he wakes up in Camelot in England in 529 A. D. This is one example of Hank Morgan's ego complex, his violent and impetuous nature which leads him to commit blunder after blunder and face dangerous situations. The popular motif of the threshold to adventure is a form of self annihilation and he is born again. He is now devoid of his pride and ego, "In half a minute I was as naked . . . I was carried off in one direction, and my perilous clothes in another . . . and shoved a dark and narrow cell in a dungeon" (507). The first danger over, he is made a prisoner at Camelot and ordered to be burnt at stake but his knowledge of the solar eclipse in 529 A.D saves him. Hank says "I was a new man" and he is clothed "like a prince" (514).

Then he undergoes a transformation from a naked captive to being THE BOSS, almost equal in ranking with King Arthur. He is Godlike in the sixth century King Arthur's England. His entry to the sixth century England is ironically a journey from the enlightened world of the nineteenth century to the underworld of King Arthur's England. He is a psychological type. He declares, ". . . I am a Yankee of the Yankees- and practical; yes, and nearly barren of sentiment" (493). Campbell says that an archetypal hero often crosses the threshold with supernatural aids, in the form of protective figures who provide him with necessary potions and amulets. Hank's protective talisman is his technical knowledge on manufacturing heavy machinery. It is knowledge he acquired in his natural world of the nineteenth century and so his underworld is King Arthur's

England. He is hit on his head with a crowbar by his colleague Hercules at the Colt factory and made unconscious. Then he finds himself at Camelot and his underworld is King Arthur's world, which is a supernatural world and thus he is borne into the world of the sixth century by his father figure substitute King Arthur himself.

Therefore, in *A Connecticut Yankee*, Twain presents a curious reversal of the traditional hero narrative. Hank goes from a more powerful nineteenth century America to a less powerful superstitious world of the sixth century England. This inversion becomes more meaningful as we look at the worlds involved. Likewise, the supernatural aid for Hank at the start of the novel is Hercules, who hurls him across the barrier between the two worlds, and Merlin at the end of the novel puts him to sleep to awaken in the nineteenth century England. It is Hank's technical knowledge which empowers him at Camelot and sets him out for adventure into that world. But being a psychological hero type, he cannot let go off his powerful ego, and he needs others' assistance to attain his quest. Till the end he remains a raging persona but with Merlin's magic, he is reverted to the modern world. In mythic term, he ascends from darkness to enlightenment.

So Hank's quest is from the powerful world of the nineteenth century to the less powerful world of King Arthur initially by Hercules and finally from Camelot to the nineteenth century England by the magician Merlin. Hank's entry into "the darkness, the unknown, and danger" and his comments, "The world went out in darkness, and I did not feel anything more, and didn't know anything at all – at least for a while (*The Hero* 78). This initiates him into the belly of the whale or the road of trials. He encounters Sir Kay and fights his way and is conducted to Camelot. At Camelot the entrance is mouth like and it gives the sense of being swallowed: "and then the great gates were flung open, the drawbridge was lowered and the head of the cavalcade swept forward under the frowning arches and we following, soon found ourselves in a great paved court, with towers and

turrets stretching into the blue air on all the four sides" (498). Campbell compares the entry of the hero into the whale's body which is like an entry into a temple. He writes:

> The idea that the passage of the magic threshold is a transit into a sphere of rebirth is symbolized in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died. (*The Hero* 90)

This image closely parallels the events of chapters 2 through 6 in *A Connecticut Yankee.* The hero both conciliates the threshold guardian and finds himself in a dungeon womb, where he is stripped naked and sentenced to death. This is an example of the self annihilation of the hero, Hank, who seems to charge headlong into his own death but fortunately, his knowledge of this eclipse in the 6th century saves him from his sure death. Before the eclipse lifts, he is reborn, becomes clothed once again, but now he is clothed like a prince of the underworld, the world of King Arthur's sixth century England. In this way, the first phase of the heroic cycle is complete in *A Connecticut Yankee,* which began with a call, followed by supernatural aids and entry into the belly of the whale, and he is set on the road of trials.

Similarly, the "call to adventure" for Wilson in his "travel to distant land . . . into a profound dream state" (*The Hero* 58) as the opening of the novel suggests. Dawson's Landing is far away for Mr. Wilson, who " had wandered to this remote region from his birthplace in the interior of the State of New York, to seek his fortune. He was twenty-five years old, college bred, and had finished a post college course in an Eastern Law school, a couple of years before" (22).

He is in quest of a career in legal profession, but as Campbell says "the hero's adventure begins with a blunder," (51) and the blunder is his witty remark about 'an

invisible dog' which barks disagreeably behind the façade of peaceful homes" and he says as if he is thinking aloud: "I wish I owned half of that dog." This ironic joke is not understood by the townsfolk, and this "fatal remark" "gaged" him and he is immediately called puddinghead by the local people of Dawson's Landing and this nickname remains with him for almost twenty years (22). This blunder "amounts to the opening of [Wilson's] destiny" (*The Hero* 51).

This unwitting "joke" leads to an allegorical death of Wilson and the experience is like being in the belly of the whale. He lives a low profile life, ignored, and humiliated, but his perseverance to gain his identity continues and brings about his maturity, in other words, this call to adventure is a mystery of transfiguration in Wilson's life – a rite of spiritual passage, which when completed results in dying and the rebirth of the new self. The magical talisman which leads him to the threshold of heroic stature is his knowledge of finger printing and palmistry as well as his legal practice, because in the myth the hero is helped by supernatural aids and they are figures of the guide, the teacher, the ferryman or the conductor of souls to the afterworld and as Campbell writes in *The Hero with a Thousand Faces,* the hero needs to be protected with amulets and talisman "against the dragon forces he is about to pass" (69). The hero's symbolical death is the death of his old self as an upcoming lawyer in Dawson's Landing with a new title as pudd'nhead which exposes him to unforeseen as Campbell says "darkness, the unknown and the danger" (*The Hero*77), that includes a series of events like the murder of Judge Driscoll, the arrival of the Italian twins and the exposure of Tom Driscoll as a black and the murderer of Judge Driscoll.

However, again Wilson is reborn "a metamorphosis" and he sheds his old character for the new one by being elected as the Mayor of Dawson's Landing. This idea of the passage of the magical threshold into a space of rebirth is symbolized in myths all

over the world with a womb image or the belly of the whale. In Wilson's case the journey is inward into his psyche; and the hero undergoes a complete transformation of the original self. This phase of the call to adventure in *Pudd'nhead Wilson* is short and leads to an elaborate initiation onto the roads of trials till his final transformation or apotheosis, and he is elevated as a respected citizen, the Mayor of Dawson's Landing.

2. *Initiation*

Initiation includes the road of trials and it sets in motion the adventure of the hero. It consists of the following stages like meeting with the Goddess, the atonement with the Father, apotheosis, and the ultimate boon. Meeting with the Goddess is equivalent to the hero's coming into terms with the female part of the Self. Campbell says:

> . . . having traversed the threshold, "the hero moves into a dream landscape curiously fluid, ambiguous forms, where he must survive a succession of trials. This is a favorite phase of the myth adventure. It has produced a world literature of miraculous tests and ordeals." (Campbell, *The Hero* 97)

Meeting with the Goddess

Goddess in myth is a metaphor for physical or material temptations of life. According to *The Hero with a Thousand Faces* the Goddess can be a female, a strong feminine force, or temptation that represents lust, comfort, and/or lack of spirituality . . . "the images of life that storm man's mind" (125) and represents the perfection of promises and she also guides the hero "to burst his fetters" (116), therefore she is one in all - mother, sister, mistress or bride. In the atonement with the father, the relationship of hostility, admiration and oneness with the father is resolved and solution is found. The initiation sequence often ends with the hero's apotheosis, his final empowerment with the knowledge of this new, strange world, the world of the self. Having come to terms with the mother, the father, and the self, the hero

achieves his quest and he returns to his own world.

This is the pattern of the initiation phase in the hero cycle. In *A Connecticut Yankee* the hero follows this pattern closely. After four chapters establishing Hank as the focal person in King Arthur's world, Hank says: "I was no shadow of a king; I was the substance, the king himself was the shadow" (519). He then sets himself on the road in search of adventure. These adventures can be broken down into four sequences: Hank's travel with Sandy, including the stop at the castle of Morgan Le Fay (Chapters 11 through 21); Hank's accomplishments at the Valley of Holiness (Chapters 21 through 26); Hank on the road with King Arthur (Chapters 26 through 38); and his consolidation of power and its ultimate disintegration (Chapters 39 through 43). Hank's experiences with Sandy and Morgan Le Fay offer his interaction and heroic resolution with the female, and his experience with King Arthur offers an abstract of heroic resolution with the Father figure or a male, and the final sequence produces Hank's apotheosis.

In *The Hero with a Thousand Faces*, Campbell describes two different sets of experiences through which the hero comes to terms with the female in the underworld of the self. One "is commonly represented as a mystical marriage of the triumphant Hero-Soul with the Queen Goddess of the World" (109); this marriage "represents the hero's total mastery of life; for the woman is life, the hero is its knower and master" (120). But this pure Goddess can only be married after the hero has gotten past the corruptions of her flesh and his own, in other words, the union is spiritual and not physical. .

When Hank travels with Sandy, he at first regards her phrasemaking as a vast emptiness. He asks her to explain to him the identity of the knights they captured in chapter 14, called "Defend Thee, Lord," but he "realizes his mistake at once. I had set her works agoing; it was my own fault; she would be thirty days getting down to those facts. And she generally began without a preface, and finished without a result" (543). But after

his experience with Morgan Le Fay, his view of Sandy changes. Not only does his interaction with her take on the aspect of conversation – with only exceptional and playful reference to her mouth as machine – but he accepts her behavior which he would have ridiculed if he had found it elsewhere. When she throws herself on the pigs mistaken for royalty, Hank Morgan says he "was ashamed of her, ashamed of the whole human race" (568)**,** including himself. But he goes on to excuse Sandy:

> Here she was, as sane a person as the kingdom could produce; and yet, from my point of view she was acting like a crazy woman…..I had to put myself in Sandy's place to realize that she was not a lunatic. Yes, and put her in mine, to demonstrate how easy it is to seem a lunatic to a person who has not been taught as you have been taught ….Everybody around her believed in enchantments; nobody had any doubts; to doubt that a castle could be turned into a sty, and its occupants into hogs, would have been the same as my doubting, among my Connecticut people, the actuality of the telephone, and its wonders, - and in both cases would be absolute proof of a diseased mind, an unsettled reason. (569)

The most remarkable point in this extract is Hank's acceptance of Sandy and the legitimacy of Sandy's perceptions. Hank has been transformed into the norms and values of the underworld. He believes her and has now accepted her world. As Campbell says he "has gotten past the corruptions of her flesh and his own" (*The Hero* 118) and this makes his marriage with the Goddess as valid in the hero myth cycle.

Therefore, between the time he sets out on his quest with Sandy and the time he is married, he crosses some invisible boundary. Campbell writes that as the hero progresses in the slow initiation which is life, the form of the goddess undergoes for him a series of transfigurations: she can never be greater than himself, though she can always be more

than he is yet capable of comprehending" (116). This describes Hank's relationship to Sandy, the female aspect of Hank..

The key transfiguration of Hank's relationship with Sandy takes place at the castle of Morgan Le Fay. She is the king's sister and she is the most remarkable character in the book, next to the Yankee himself. She is the very image of the temptress: wicked within, beautiful outside:

> I was most curious to see her; as curious as I could have been to see Satan. To my surprise, she was beautiful; black thought had failed to make her expression repulsive, age had failed to wrinkle her satin skin or mar its bloomy freshness. (550)

Critics have said that Merlin's final stroke against Hank is the book's only true magic. Hank Morgan and Morgan le Fay share same behavior and attitudes. Her cruelty is akin to Hank's when a handsome young page bumps her knees by accident and "She slipped a dirk into him in a matter of course a way as another person would have harpooned a rat!" (550) – or as Hank himself would kill the entire knighthood of 25,000 innocent lives. The logic by which Hank convinces himself to accept her murder of the page – that logic that leads to his "training is everything" speech (557) he uses to excuse himself later of a similar crime. She believes that "the law that permitted her to kill a subject when she chose was a perfectly right and righteous one" (558). Hank believes that he is justified in exterminating the knights if the act ends the institutional crime of knighthood. Therefore, in both the cases of Hank and Morgan Le Fay, it is killing rationalized by politics in either case. They are psychological types, contained in the collective unconscious of the hero himself.

Morgan le Fay's murderous habits find another parallel in Hank Morgan. He prohibits her from killing the grandmother of the slain page, but arbitrarily encourages her

in more arbitrary violence. The queen wants to kill the composer for his bad music, so Hank listens to the music again. “Then I saw that she was right, and gave her permission to hang the whole band”(553). Both Morgans are imperious, intelligent and magical. Therefore, this underworld is the self, and Morgan Le Fay is the female persona, the anima, of Hank Morgan. In the novel, Morgan Le Fay is not defeated. Hank simply releases the prisoners from her dungeons. She is herself ignorant of what she keeps in her own castle, a clear symbol for common psychological confusion, that every human faces. It is a plain representation of the hero’s state of dilemma and the confusion before he begins his journey. This shows Twain's remarkable manipulation of the anima archetype in the collective unconscious of the hero which enables him to face crisis in his life and come to a resolution.

Similarly, the most detailed and poignant episode from the dungeons is the story of the old lovers, held for a decade ignorant of the other’s being. Hank Morgan brings the male and female together in the dungeon of Morgan Le Fay:

> But it was a disappointment. They sat together on the ground and looked dimly wondering into each other’s faces a while, with a sort of a weak animal curiosity; then forgot each other’s presence, and dropped their eyes, and you saw they were away again, and wondering in some far land of dream and shadows that we know nothing about. (560)

Hank’s ignorance of the lovers’ far land is in the end something which defeats him, because as seen later, his attempt to bring together the male and female in the dungeon of his own psyche fails, much as his female self. One thing becomes clear here, his release of the the prisoners from Morgan Le Fay’s dungeon, is his own acceptance of the secrets within the depth of his own collective unconscious, and following the process of the hero

cycle, Morgan Le Fay is presented as the temptress and Hank leaves her and returns to the road with Sandy, his better half.

Then Hank's marriage to Sandy becomes inevitable. Having succeeded in herding the pigs into a stranger's castle, he makes ready to get back on the road, to which Sandy replies, "I also am ready; I will go with you" (571). He is in dilemma. She reacts to his doubt with an explanation of the rules of the underworld. She tells him that according to the norms of the sixth century Camelot, a maiden remains with the knight until he has been defeated and she has been won over by another. She considers it betrayal even to think that might happen."Elected the long term," I sighed to myself, "I might as well make the best of it." So then I spoke up and said: "All right; let us make a start"' (571). Sandy initiates Hank into an understanding of the rules of his new world, and particularly the ties to the goddess cannot be ignored. His eventual marriage with her demonstrates his final appreciation of these ties. He marries her, he says, only because his New England morality made him feel that she would be compromised by any other arrangement.

But once he marries Sandy his perspective changes. "Now I didn't know I was drawing a prize, yet that was what I did draw. Within the twelve month, I became her worshipper; and ours was the dearest and perfectest comradeship that ever was" (669). Hank acknowledges Sandy as a goddess, and the pattern of coming to terms with the female is complete. He is now not only the impetuous technocrat but there is a gentleness about him, and that leads him to cast aside the business of government in favor of his attention to his child's health and concern for his family.

Likewise, in *Pudd'nhead Wilson* the meeting with the Goddess is identified with Wilson's relationship with Roxy, the biological mother of Tom Driscoll but this relationship is very complex and has to be read in context to the three plots running simultaneously in the story which come together in the murder trial scene at the end.

Wilson's relationship with Roxy approximates the coming into terms with the female in the underworld of the self which according to Campbell is: a “mystical marriage” of the triumphant Hero-Soul with the “Queen Goddess of the World” (*The Hero* 109). Another is Wilson’s atonement with the father or his coming into term with Tom Driscoll who represents the First Family of the Old Virginia aristocrats. According to the mythic quest, the hero has to reconcile his self with the female and male aspects within him, which in simple words amounts to a mystical marriage of the hero and his total mastery of life, for the woman is life, the hero is its knower and master. Campbell says the Goddess is not necessarily young and beautiful, but is the incarnation of the "promise of perfection." She guides [the hero] to burst his fetters and builds up his confidence. She is the death of everything that dies. The whole round of existence is accomplished within her sway, from birth, through adolescence, maturity, and senescence, to grave. She is both the "womb and tomb" (*The Hero* 110-16).

In studying Wilson and Roxy’s relationship, one thing is clear. He is not a typical hero and neither is Roxy a conventional heroine. In terms of archetypal imagination Wilson's experience with Roxy represents his heroic resolution with the Goddess and his confrontation with Tom is his coming into terms with the father figure and both consequently lead to Wilson’s apotheosis and his elevation to the Savior status. Wilson is a simple man in the novel and he does not fail, yet his success is tragic. Like in the final scene, the townsmen declare:

> "And this is the man, the likes of us have called a pudd’nhead for more than twenty years. He has resigned from that position, friends.”
>
> “Yes, but it isn’t vacant – we are elected." (132).

This is the tragedy of Wilson. By the end of the novel he has evolved and is reborn but the pudd’nhead title no longer remains his only prized possession. The rest of the town

folks are pudd'nheads. He is the respected Mayor of Dawson's Landing. In other words, being elected Mayor, he now leads the pudd'nheads (citizens) of the town.

Roxy is a counterfoil to Wilson's heroic stature. She fears none except him and she says to herself: "Dey ain't but one man dat I's afeared of, en dat's Pudd'nhead Wilson . . . he's the smartes' man in dis town . . . ; I b'live he's a witch" (32). Roxy and Wilson have a sort of equality about them as Hank Morgan and Morgan Le Fay have between them. Both Morgans are imperious, intelligent and magical and in this magical underworld of Hank, Morgan Le Fay is the female persona of Hank Morgan. Likewise, Roxy is the only one who can sort out David Wilson's schemes. They even have scenes which balance one another, as when Wilson, alone in his house, listens in on Roxy's sparring with Jasper. Wilson's heroism grows in importance through his comparison and contrast with Roxy and Tom Driscoll. The opposition between them is due to the nature of Tom's evil and Wilson's goodness. Michael Ross writes in *Pudd'nhead Wilson: Dawson's Landing and the Ladder of Nobility*: "that Roxy is Twain's leading example of 'an aristocracy of nature that is independent of pedigree'" (250); and Wilson, by his very success, has the same aristocracy. They pair and seem similar but they also conflict over Tom Driscoll and this brings David Wilson's heroism into focus.

The Goddess image of Roxy is apparent in her volatile speech and action, and ultimately in their quest. It is Wilson who comes out superior and defeats her. She is powerful and she rises up against the forces of evil but ironically in the end, she is defeated by her own, more evil creation, her son Tom Driscoll. "Roxy was a doting fool of a mother . . . by the fiction created by herself, he was become her master . . . the dupe of her own deception" (35). Wilson is passive, naïve, and patient, a man who represents humankind, and above all, a universal man who touches all humanity. He is unique, different from Huck and Hank and this uniqueness reveals the source of his goodness. It

is his goodness of spirit and heart that helps him to overcome the "dragons" of the racist society in Dawson's Landing.

In terms of archetypal quest, Wilson does not have spatial dimensions of the journey metaphor but it is a quest within himself. He is a modern hero. In archetypal imagination myth is liberating. Wilson takes on the road mentally, he has to regain his authentic identity and be released from his pudd'nhead title. He continues to live in Dawson's landing and his perseverance in the study of finger prints and palmistry helps him to solve the identity of Tom Driscoll, and consequently expose the murderer of Judge Driscoll, the identity of the Luigi twins and his own self. He is passive but mentally and spiritually, he is on a quest to reveal the truth to the folks in Dawson's Landing. Roxy the mother figure is almost "divine," because she is a creator and she has control over the changeling. But Wilson defeats her by solving the mystery and exposing Tom as the murderer of Judge Driscoll with his "magical aids," the science of finger printings. When in the final chapter, Wilson exposes the murderer: "Roxy's heart was broken . . . Her hurts were too deep for money to heal; the spirit in her eye was quenched, her marital bearing departed with it, and the voice of her laughter ceased in the land" (132).

Tom Driscoll is the tale's perpetrator of evil, but Roxy is his mother and creator, and this implies her divine status. She is almost God like, her power and authority to change identity and nobody being aware of it except Wilson through Tom's fingerprints. Critics have called her the only complete woman in *Pudd'nhead Wilson*. Tom is purely evil and David Wilson is goodness personified but Roxy's actions are morally mixed; and she has the privilege of acting in ways simultaneously real and grand. She alone seems to perceive the world of Dawson's Landing in its true perspective:

> She made this sacrifice as a matter of religious etiquette; as a thing necessary just now, but by means to be wrested into a precedent . . . . Was

> she bad? Was she worse than the general run of her race? No. They had an unfair show in the battle of life, and they held it no sin to take the military advantage of the enemy. (28)

This fact of Roxy is validated by F. R. Leavis in "Mark Twain's Neglected Classic: The Moral Astringency of *Pudd'nhead Wilson*":

> Without being in the least sentimentalized, or anything but dramatically right, she plainly bodies forth the qualities that Mark Twain, in his whole being, most values – qualities that, as Roxy bears to witness, he profoundly believes in as observable in humanity, having known them in experience. (134)

Besides, Roxy also represents the authorial values, that she must act to right the wrongs around her. David Vanderwerken writes in "The Triumph of Medievalism in *Pudd'nhead Wilson*" that "Roxy's exchange of the infants is an attempt to sabotage the white social feudal structure" (7) as she represents the blacks who are most unjustly treated by the society. She is a symbol for the black's high sentiments, and she is consistent in her actions. Her spirituality is also evident because she refuses to steal at first, based on a temporary rejuvenation yet she encourages Tom on his raids. Twain writes: "her nature needed something or somebody to rule over . . . her strong character and aggressive and commanding ways" compelled attention (62). She is ambivalent in her nature. Her maternal instincts overpower her to conceal his identity yet fully aware of his evil nature. It is only when Tom's cowardice or perfidy runs counter to the higher moral purpose of disturbing the evil social order, or when he drags Luigi to court or sells Roxy down the river, she is against him:

> "Yassir, en *dat* ain't all! You's a *nigger*! – *bawn* a nigger en a *slave*! – en you's a nigger en a slave dis minute; en if I opens my mouf old Marse

> Driscoll'll sell you down de river befo' you is two days olden den what you is now!" (57)

Tom Driscoll seemingly represents the white member of the First Family of the Virginian aristocrats, and this is done by Roxy, to prevent him from being sold by the master as a slave down the river. She challenges him to reveal this secret of his birth. Tom's cowardice is inherent in his blood. Thus in the novel, Wilson the hero is placed between the moral and spiritual divide. The opposition between Wilson and Tom is the moral center of the book's action, whereas the opposition between Roxy and Wilson becomes its spiritual center. Therefore, two kinds of oppositions seem to work in the story, one is between Wilson and Roxy over Tom over Roxy's fear of losing him, the second opposition is related to Wilson and Roxy's independent desires. Wilson desires two things in life: to live down his reputation, and to gain "revelation" of a "mystery," the words he uses repeatedly in connection with his works with fingerprints: "It's so! Heavens, what a revelation! And for twenty three years, no man has ever suspected it!" (122). The mystery is involved in finding out Judge Driscoll's murderer and the identity of Tom. Roxy's desire is to avoid the pain of losing her son and secondly prevent the revelation of the truth of both her son's and her own identity. These practical desires lead them to the final court scene, and the final outcome is that Wilson lives down his reputation and Roxy loses her son, Tom Driscoll.

Therefore, Wilson's victory over Roxy implies that he is a victor or a hero. Twain writes, "It is Roxana's fate to be both creator and victim of Tom" (174); "she has played God, and she has been used by men playing God":

> In the end, there is only the realization that man is tricked by God or Providence and his own sinful nature into thinking that through choice

> (Roxy) or through the saving grace of ironic humor (Pudd'nhead Wilson), he could change destiny and reform the world and himself. (176)

Roxy is in fact powerful and in the end she is defeated not by God but by Wilson. Twain's mythopoeic imagination is at work here, he implies that there is no actual God in Dawson's Landing. It is a modern world and in the modern world there is no place for magic and superstitions. But there is at least some force balancing all the pairs of good and evil in the universe. Clark Griffith writes in "*Pudd'nhead Wilson* as Dark Comedy" that Roxy is more evil than good:

> . . . the truth is that, crouched besides the cradles, Roxy is less Madonna than Witch, a figure from the outer dark, presiding at an unholy ceremony of changelings. Nothing good can come of her undertaking, for it involves a violation, emphatic and terrible, of the very humanity it was meant to assert. (210)

Therefore, Roxy's action does not instruct but protest. She uses her spiritual power to obscure identity in the hope that the confusion will overturn the fundamental blackness of her world. In fact, Roxy and her magic are not evil in themselves: they promote evil. Andrew Hoffman comments that Wilson despite the goodness of his heart and his spiritual opposition to Roxy can only "mend the tear she makes, not eliminate the fabric" (161). She comes to play an equal status with Wilson. Wilson is helpless to save her. This implies that Wilson and Roxy share the same moral and spiritual center, but her evil doing for the sake of her son, who is an evil incarnate, jeopardizes her moral stand. In the final court scene after Tom is revealed to be a slave and murderer of Judge Driscoll, she asks for forgiveness for her evil doings: "De Lord have mercy on me, po' misable sinner dat I is!" (131). Roxy is true to Campbell's definition of woman in *The Hero with a Thousand Faces,* as representative of the Mother Goddess, both good and evil, "the

incarnation of the promise of perfection" (111). It is she who will initiate Wilson to heroic stature, and prove that she is both "womb and tomb" (114). In the monomyth of the hero's quest, Roxy is his anima, his female aspect and he is reconciled to her. She helps him break away from his innocence, and ignorance and this metaphorically represents a mystical marriage of the triumphant Hero Soul with the Queen Goddess of the World.

Therefore, Roxy's Goddess image is of the nurturing mother: she nurtures Tom's evil and she is also a "bad" mother "the absent, unattainable, forbidding, punishing and aggressive mother" to Tom. As Campbell says the goddess represents "the death of everything that dies, the whole round of existence is accomplished with her sway, from birth, through adolescence, maturity and senescence, to grave (*The Hero* 114). Thus Roxy unites in herself the "good" and "bad" mother exhibiting the two modes of remembered mother, not only as the personal, but also the universal mother. In the final trial scene, she is defeated; Tom is condemned as a murderer and a fraud and the final proof of his crime is his fingerprints taken by Wilson of the two babies in their childhood. "Roxy's heart was broken . . . Her hurts were too deep for money to heal; the spirit in her eyes was quenched, her marital bearing departed with it, and the voice of her laughter ceased in the land" (132). But except for this final court scene, throughout the novel she is indomitable in her nature, she cannot stand the humiliations that Tom heaps upon her again and again, and she is determined to teach him a lesson and on his knees make him beg forgiveness. "You see I'm begging, and it's honest begging, too! Now tell me, Roxy, tell me" (55). As Roxy looks down at Tom, Twain comments:

> The heir of two centuries of unatoned insult and outrage looked down on him and seemed to drink in deep draught of satisfaction" "Fine nice young white gen'l'man kneeling' down to a nigger-wench! I's wanted to see dat jes once befo' I's called. (56)

Roxy, understands the morality of Dawson's Landing, she fears none other than Wilson and his true nature. It is through her, Wilson is able to emerge a hero. Campbell writes that a woman is the guide to the sublime acme of sensuous adventure and she is redeemed by the eyes of understanding. But in the final scene, she is rendered absolutely helpless: "De Lord have mercy on me, po miserable dat I is!" (131). Now Wilson is potentially the king, the incarnate god, of her created world. When he speaks to the people of Dawson's Landing – "for all sentences were golden, now, all were marvelous. His long fight against hard luck and prejudice was ended; he was a man made for good" (132).

Roxy is heroic, courageous, intelligent and determined and Twain places her with Wilson, and finally by defeating her, proves Campbell's statement that the "woman represents the hero's total mastery of life, for the woman is life, the hero is its knower and master" (*The Hero* 120). It is through Roxy that Wilson transcends to heroic stature. She represents, in the picture language of mythology, the totality of what can be known. He is the hero who comes to know and he moves forward in the slow initiation which is life, and it is Roxy who is a Goddess for him, and with her assistance, he undergoes a series of transfiguration: from an ambitious young lawyer (but for his fatal comment he makes over a dog's barking), a naïve simpleton, an oddball, he undergoes a metamorphosis to being a feared and respected first citizen of Dawson's Landing. Roxy knows she can never be greater than Wilson yet she can always promise more than he is capable of comprehending. Through comparison and contrast in the nature of Wilson, Roxy and Tom, Twain juxtaposes them for dramatic impact made by his archetypal imagination. Wilson exposes the secret of Tom's identity and Roxy's power. She is the creator, and there is an ultimate realization that it is Roxy who guides Wilson into the ways of the world and initiates him into manhood.

Atonement with Father

Atonement is the moment of being one with the biological father or a father figure, a strong male presence or someone or something with incredible power. In the beginning the "father" represents someone the hero despises or disagrees with and in the quest archetype the hero is either killed literally or symbolically during an encounter, so that a new self comes into being. The ogre aspect of the father is a reflex of the victim's own ego. Campbell explains:

> Atonement (at-one-ment) consists in no more than the abandonment of that self-generated double monster – the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id). But this requires an abandonment of the attachment to the ego itself, and that is what is difficult. One must have a faith that the father is merciful, and then a reliance on that mercy. (*The Hero* 130)

Unlike the meeting with the Goddess, the battle with the father is more complex in that the successful hero eventually must supplant the father. The vanquished father reveals himself as the initiating priest, the mystagogue, who will "entrust the symbol of office only to a son who has been effectively purged of all inappropriate infantile cathexes" (Campbell, *The Hero* 136). In the end, this means that the hero comes to terms with the essential paradox of creation; that one dies so that another may live. As Campbell says, "The hero transcends life with its peculiar blind spot and for a moment rises to a glimpse of the source. He beholds the face of the father, understands – and the two are atoned" (*The Hero* 147).

In *A Connecticut Yankee*, King Arthur is the obvious father, as someone with incredible power, but he is not the biological father to Hank. He is responsible for Hank's initial delivery from the "womb" countermanding Merlin's instruction to "Apply the torch!" with the order "I forbid it!" (512). This is the first incident in the novel which

shows Hank's relation to King Arthur by making a reference to the Greek myth of God Zeus giving birth to Dionysos in Greek mythology. Then the image shifts to father image as someone in power and Hank is transformed into a kind of a contract killer, he receives half his complete payment from King Arthur who controls the other half until Hank completes the deed. Hank is the only man in the kingdom who appears to be King Arthur's equal. The "father" is someone the hero despises or disagrees with, but in the process of attaining a "heroic" stature, he has to atone with the father, and there develops, according to Campbell's hero cycle "an element of rivalry between the father and the son for the mastery of the universe" (*The Hero* 136). In the novel Hank faces many challenges, yet he never challenges the King. The battles are between Hank and Merlin, or Hank and the knights. Hank's main concern is to defeat, displace and humiliate Merlin and the knights, but he wants the King to rule until his death. He knows that without the King, people will raise against him. He objects to kings as an institution but not to King Arthur, the person. Though he is a psychological type character, his humanism comes through in his attitude to King Arthur.

There is no direct interaction between the Hank and the King from the time of his delivery from the stake and the King's arrival in the Valley of Holiness, and in the first four co-rule with King Arthur he does not refer to the King at all, except to say that "the King thought I ought now to set forth in quest of adventures, so that I might gain renown and be more worthy to meet Sir Sagramour" (608). He is an egoist and this is seen in his reference to King Arthur in his discussion of the danger of earthly despotism (609 -10), and his statement that he himself shares more qualities with the divinity than with his companions in humanity. These egoistical statements reveal two things: if he is not divine, yet he is intent on becoming a despot, and he must defeat King Arthur but in the end establish the same flawed government. Another is if he is divine, his divinity

confirms that his story is myth, which means the interaction of the gods with humans, and subject to the rules of myth. This will inevitably lead to a battle with the father, King Arthur. In either case there is a war with King Arthur, however submerged because the atonement with the Father is an important stage in the hero's quest in myth. Hank accepts this inevitability in his atonement with the father but he must also resolve his relationship with the female aspect of his character through Sandy and his own anima, Morgan le Fay. Only then will he be ready to resolve his relationship with Arthur, the father.

Hank and King Arthur's opposition with one another comes clear in their first direct interaction after the eclipse. In Chapter 25, "A Competitive Examination," for the posts in Hank's new standing army, there is an interesting form of opposition. King Arthur believes in the natural merit of setting a condition of four generations of noble birth for an officer's post; and so the King is "staggered" by the revelation that the Boss' candidate is the son of a weaver. Hank is conferred an esteemed title THE BOSS by the King to rank him equal to himself in the kingdom. He tells Hank when the Yankee objects to the law's exclusion of his candidate, "You can permit it and you are minded so to do, for you have the delegated authority, but that the King should do it were a most strange madness and not comprehensible to any" (598).

King Arthur both executes the laws of his realm and instructs Hank in it, much as Sandy, not seeing how staying with Hank might compromise her, stays with him and explains why: it is the rule in her world. In both cases, Hank feels himself forced to "yield; he is "down in the bottomless pit of humiliation" (599) and this is one of the important features in initiation phase of the hero pattern. He responds to Arthur as a child must respond to a parent, finding a way to get his own goal within the confines of parental authority. Thus the "father" represents what the hero despises or disagrees with.

The lines of opposition between Hank and King Arthur is established by Chapter 25, they are set on the road to solution in the first paragraph of Chapter 26. On the road, King Arthur and Hank undergo a parallel decay in status. In the Valley of Holiness both are among the few THE BOSSes in the kingdom. Here their decline can be clearly seen in the company they keep. Their initial encounters on the road are with nobles, then with freemen, and at last with slaves. They end as convicts and only by an exceptional rescue do they avoid becoming corpses. Each step down they take comes at the hands of the kind to which they nominally and temporarily belong. The King and THE BOSS voluntarily exit themselves from their own rank. The freemen hound them into slavery. The slaves turn them into convicts. These series of exclusions isolate Hank and King Arthur and focus the readers' attention less on the decay of their social status and more on the resolution of their own opposition. Therefore, the relationship between the King and THE BOSS, between the father and his emerging son, remains central to the narrative in *A Connecticut Yankee*.

The journey of King Arthur and Hank begins with Hank cutting Arthur's hair, an act against the father of symbolic import. "He was not the comeliest man in his kingdom but one of the unhandsomest and most common place and unattractive" (608). He says "it would not be good politics for me to be playing equality with him when there was no necessity for it" (609)**.** Hank continues to degrade the King. When the nobles approach the King, Hank rushes towards him with supernatural speed – "desperation gives you wings" (609) – with a hope of convincing the King to act as a peasant. Then he unthinkingly obtains a knife, "I persuaded him to throw the dirk away; and it was easy as persuading a child to give up some bright fresh new way of killing itself" (610). In this context, Twain implies a death wish by Hank. Hank means to say that the king is the child chasing death, but psychologically he himself wishes the king's end. Here Hank's own

egotism is clear because he sees himself as godlike and believes he has entered a natural world from a supernatural one, rather than the other way around. There are narratives that describe Hank's attempt to get the King to humble himself for his own safety and according to Campbell this is a very complex image of Hank's effort to fight against the father image.

Campbell writes in *The Hero with a Thousand Faces* that the ogre aspect of the father is a reflex of the victim's own ego. This ego scene reflects the childhood memory of the father as an ogre in the mother-son relationship. The father figure is the enemy and the son has a deep sense of sin and fear and this prevents the man to grow into a balanced personality and develop a more realistic view of the father, and therewith of the world (*The Hero* 129). Since the hero imagines the father image to be an evil force intending death for the child, the hero tries to defeat the father-ogre. It means that he is trying to strip away this false image of the father that is imprinted in his conscience, so once this is cleared away, he attains the full potentiality of his manhood.

This opposition continues throughout Hank's journey with King Arthur. In the second encounter with nobility, the king's kingliness endangers both the King and Hank. The peasants recognize them as hoaxes. By the third crisis, King Arthur is stripped of his royal trappings. At the gallows, the people jeer at Arthur's proclamation of himself as the King. They cannot see the kingliness of King Arthur but Hank does and he remarks about King Arthur's dignity under this contempt, "He certainly was great, in his way" in chapter 29. Hank comments the King's true greatness is covered by the sham of royalty, and the ogre aspect of his nature. As the world strips King Arthur's royalty from him, it reveals a sort of kingliness that Hank cannot help but respect. This is Hank's true atonement with the father figure. This is his final perception that connects his understanding of the King,

and atonement with the father. According to Campbell, the transformation of the hero takes place:

> When the child outgrows the popular idyll of the mother breast and turns to face the world of specialized adult action, [and so] passes, spiritually, into the sphere of the father – who becomes, for his son, the sign of the future task…..The traditional idea of initiation combines an introduction of the candidate into the techniques, duties, and prerogatives of his vocation with a radical readjustment of his emotional relationship to the parental image. ***(****The Hero*136)

There is one particular scene in the chapter, "The Small-Pox Hut" in which King Arthur shows the difference between kingship and kingliness and it is one of the most beautiful and stirring passages, as breathtaking and powerful as Huck's commitment to save Jim in Chapter 31 of the *Huck Finn*: "All right, then, I'll go to hell" (169). Twain writes these evocative lines which imply Arthur's transcendent nobility in *A Connecticut Yankee*:

> There was a slight noise from the direction of the dim corner where the ladder was. It was the king, descending. I could see that he was bearing something in one arm, and assisting himself with the other. He came forward into the light; upon his breast lay a slender girl of fifteen. She was but half conscious; she was dying of small pox. Here was heroism at its last and loftiest possibility, its utmost summit; this was challenging death in the open field unarmed, with all the odds against the challenger, no reward set upon the contest and no admiring world in silks and cloth of gold to gaze and applaud; and yet the king's bearing was as serenely brave as it had always been in those cheaper contests where knight meets knight

> in equal fight and clothed in protecting steel. He was great, now; sublimely great**.** (617)

What this passage shows is the king's emergence from darkness and descent, like a hero going through darkness into the underworld to exaltation and deification to a divine rank. The king is a hero who faces an invisible and tremendously dangerous enemy as he carries death in his arms. Unlike the traditional heroes, who kill giants and dragons in a quest for glory, King Arthur kills nothing, he defeats nothing, receives nothing; he is simply a conduit for love, yet another invisible force. Hank Morgan admires the king and it is very appropriate.

King Arthur achieves with serene bravery the very task that the Yankee finds himself in the midst of, not in the succoring mother, but in his heroic quest. This is the king's kingliness – an absolutely spiritualizing of Hank's task. This aspect of the father image of King Arthur is a revelation of the "abandonment of that self generated double monster – the dragon thought to be God (superego) and the dragon thought to be Sin (repressed id)" (Campbell, *The Hero* 130) and Hank finds out that both the father and the mother image reflect each other, and are essentially the same. Therefore, atonement with the father means that Hank must overcome his ego and have faith on his father's mercy because it is he who will initiate him into the ways of the world. But Hank being a psychological type character, he sees the greatness of the King, yet he cannot equal it because of his ego: "I never care to do a thing in a quiet way; it's got be theatrical, or I don't take any interest in it" (639). He wants "to surprise the guests and show off a little" (642).

Twain writes when "the first statesman of the age, the capablest man, the best informed man in the entire world, the loftiest uncrowned head that had moved through the clouds of any political firmament for centuries [is] . . . apparently defeated in argument by

an ignorant country blacksmith!" (636), this massive ego reacts, and for no good but to salve itself. When he defeats his opponents, he holds death in his hands, as Arthur did, but the death he holds does not risk his own life but the lives of others, and that changes the matter entirely. Arthur's royal ignorance pushes him and Hank Morgan into slavery, but Hank's imitation of the King's greatness takes them to the precipice. So King Arthur's action is a sign of Hank's future task, but signs like words, are pale imitations of the thing itself; and what passes for a heavy weight intellect cannot compare itself to the brilliant spirituality that illumines Arthur's actions.

Hank is introduced to the techniques and the world of heroism but he has not mastered them and he cannot do so until he comes to his atonement with the King. They journey together in slavery and Twains call the slaves "worn and wasted wrecks of humanity" (644).
Even the slave driver's attempts to break Arthur's style and spirit fail, "so he gave up, at last, and left the king in possession of his style unimpaired. The fact is, the king was a good deal more than a king, he was a man; and when a man is a man, you can't knock it out of him" (647). This is Hank's passionate acceptance of King Arthur, a man basically, and a king, a father figure, because Hank's rebirth at Camelot resembles the birth of Dionysos by his father Zeus in Greek mythology and so Hank's relation to King Arthur comes close to his atonement with the father figure and the resolution of his crisis with the father figure in the attainment of the heroic quest.

According to Campbell, the final struggle between the hero and the father begins where the hero not only recognizes the father's perfect knowledge, but also he sees where the possibility of his own perfect knowledge has been impaired. "The problem of the hero is to pierce himself (and therewith his world) precisely through that point; to shatter and annihilate the key knot of his limited existence" (*The Hero* 147). Hank is able to observe and appreciate the King's perfect knowledge, but he cannot emulate it, because to emulate

another person, one needs to negate oneself and he cannot do so. This is because he is a psychological type character and he personifies the ego in man's nature. His ego does not allow him to negate himself, to see past the product of his mind, the ideas he has about his own experience – to the experience itself. Therefore, like in the initial departure phase, he is assisted across the threshold by Hercules, and in the return phase by Merlin who uses his magic to make Hank sleep over for almost thirteen centuries and help him cross from the dark underworld to the enlightened nineteenth century England. Hank then ascends from the darkness to light, to knowledge and truth, and this is important in the process of attaining Hank's hero status.

Similarly, David Wilson's coming into terms with the father figure implies that the father figure is not a biological father but someone with incredible power and wealth. In *Pudd'nhead Wilson*, Tom Driscoll represent's the prominent First Family of the Virginian aristocrats at Dawson's Landing. He is not the biological father but someone with incredible power and wealth. Stanley Brodwin writes in his in essay on "Blackness and the Adamic Myth" that "Percy Driscoll behaves like a god in sparing the thieving slaves from a trip down the river," which the narrator tells us "was the equivalent of damning them to hell! No Missouri Negro doubted this" (12). Brodwin sees the fact that "Tom, was a bad baby from the very beginning of his usurption" (17) and this is a punishment to Roxy for her sin in changing her baby with the son of the Driscoll family. Besides, Wilson's comment is to be noted that Tom's spot of black blood made him evil. He further writes: "It is Roxana's fate to be both creator and victim of Tom" (174); "she has played God and she has been used by men playing God (176).

The men playing gods to her in Dawson's Landing are the chief citizens: Judge York Leicester Driscoll, Pembroke Howard, lawyer and bachelor, and Colonel Cecil Burleigh Essex belonging to the old Virginia ancestry, the direct descendants from the First families. Thus,

Brodwin's conclusion is that “man is tricked by God or Providence and his own sinful nature into thinking that through choice (Roxana) or through the saving grace of ironic humor (Wilson), they could change the destiny and reform the world and himself” (176).

Tom Driscoll inherits his father figures’ blindness to directing anger to wrong people and has the inability to distinguish individually. Twain describes Judge Driscoll as "a fairly humane man towards slaves and other animals; he was an exceedingly humane man towards the erring of his own race" (27). So in the hero cycle, Wilson's atonement with the father figure, represented by Tom Driscoll, the father is either literally or symbolically killed, so that there is a transformation in Wilson, of a new self, whose "every sentence that fell from his lips - for all his sentences were golden, now, all were marvelous. His long fight against hard luck and prejudice was ended; he was a made man for good" (132). This is Wilson's heroic quest. He regains his identity and Campbell says the atonement with the father signifies in myth "a new element of rivalry in the picture: the son against the father for the mastery of the universe” (*The Hero* 136).

Therefore, in *Pudd’nhead Wilson*, Wilson’s atonement with the father figure is his confrontation with Tom Driscoll, who represents the First Families of the Virginian stock. In reality, Tom is the son of Roxy, a slave who can easily pass off as white. She has switched her own child with her master’s at birth so that her child would not be sold off.

According to Campbell in *The Hero with a Thousand Faces*, the ogre aspect of the father in myths is a reflex of the victim’s own ego. It means that the clash between the son and the father is in reality the abandonment of the “self generated double monsters” in the hero's self: the dragon thought to be God (Super ego) and the dragon thought to be Sin (Id). To achieve the release from these dragons (super ego and Id) of the underworld, the hero needs to abandon his attachment to his ego and this is the most difficult task to accomplish in a heroic quest. In this ordeal, the hero derives hope and assurance from the

female figure. (130)

Unlike Huck and Hank, Wilson does not fit into the model of a traditional hero nor is he a symbolic heroic figure. He is a representative of a common man who struggles through life. Robert Regan calls him an unpromising hero, who wins the battle of life by "cunning, luck and fortitude" (149). Regan in *Unpromising Heroes: Mark Twain and His Characters* calls Wilson "a man so superior to the citizens of the little Missouri town in Dawson's Landing that, incapable of understanding him, they conclude him to be an idiot" (208). His heroism is of the "radical, archetypal antagonism" (215) he shares with Tom and Tom becomes the final product of the father-figure lines. Wilson is an unpromising hero because he is just an ordinary character, without the grandeur of classical heroes, or symbolic heroes, and he wins his final victory over Tom Driscoll, his evil father or father representative. In the trial scene, he defeats both Tom Driscoll and the prosecuting Pembroke Howard, the last of the old- line FFV aristocrats, and it is Wilson who brings out a clear picture of Dawson's landing. Regan says that the quest of the hero moves around the novel's theme which is about the problem of identity – "the identity of the slave and the master, of the Negro and the white man, of the guilty and the innocent, of the hunter and hunted, and of the true and false leaders" (217). These are ultimately unraveled by Wilson and he emerges as a victor, an icon of hope and promise of a new order at Dawson's Landing.

Wilson after becoming the Mayor of Dawson's Landing is empowered to sort out the issues of identity which has created an imbalance in the town. He does not seek popularity and recognition, but representing the struggling men of the world, he does take social advantage which comes his way, and he makes a few changes in himself in order to suit his community. He does not give up his practice of finger printing and palmistry, which are likened to "magical weapons" in myths to unravel the mystery of Judge Driscoll's murder. But in the real world of Wilson there is nothing magical in his life. Twain does make use of disguises or deception

to heighten the sense of drama in the novel. The fact that Wilson is the hero is evident, because he appears in almost every chapter in *The Pudd'nhead Wilson* which goes by his name.

There are differences between Wilson and Tom Driscoll, but they also can be paired: "Tom represents that disruption of community life that comes with persistent crime and outright lawlessness, exactly balancing the isolated power of law represented by Wilson" (Wood 375) as he has to maintain his heroic stand. Spangler in *Pudd'nhead Wilson: A Parable of Property* sees a paired opposition on the issue of materialism: "If Tom typifies obsession with property, Wilson is largely disassociated from property, particularly from material success" (31). And Michael Ross in *Pudd'nhead Wilson: Dawson's Landing and the Ladder of Nobility* shows Tom Driscoll's biographical likeness to the hero. Tom Driscoll "with his ironical and more sophisticated idiom, is sharply distinguished both from his real mother, Roxy, and from his supposed FFV kinsmen. Throughout the novel, he is most closely associated with the other Eastern-educated character, Pudd'nhead Wilson" (251).

These likenesses and differences are fundamental to their "radical, archetypal opposition" (Regan 211), as between the hero and his father figure, which in myth presents the two aspects of the same individual. The two are so much alike as Tom is called "fickle-tempered, dissipated young goose" (62) and the calendar entry begins the introduction in the first chapter: "Tell the truth or trump -- but get the trick" (3). Therefore, truthfulness is not in and of itself virtuous in this tale: both Tom and Wilson lie. So, just as in *A Connecticut Yankee,* the common meeting ground between Hank and the King is their arrogance and humanity, so likewise there is sameness and contrast between Wilson and Tom Driscoll. It is required in the hero cycle that the hero despises what the "father" represents and he is killed either symbolically or literally so that a new self comes into being. The "ogre" aspect of Tom Driscoll is Wilson's own ego to expose Tom of his villainy, and reassert his authentic identity. Therefore, the atonement with the father figure implies Wilson's abandoning of his own

super ego and Id, and ultimately this will release him from his own ego.

The novel *Pudd'nhead Wilson* opens with Wilson as pudd'nhead and Tom as a descendent of the First Family of the Virginian stock. This is why when Roxy reveals Tom's identity, he bursts out like the "gigantic irruption . . . Krakatoa" (61), but this difference is not detected by weak and careless Tom of other days" (62). Tom uses disguises to deceive others, he disguises as an old woman when he murders Judge Driscoll and so he lives in deception. Therefore, the opposition between Wilson and Tom Driscoll is moral whereas between Wilson and Roxy is spiritual. Thus, in the hero cycle, Wilson in his triangular relationship, contains the four different stages of the hero cycle: meeting with the Goddess, atonement with the father, apotheosis and attainment of the Savior status.

In *Pudd'nhead Wilson* there is an opposition between Wilson and Tom Driscoll because the "father" represents what the hero despises or disagrees with and during the encounter. He kills the father literally or symbolically, so that a new self can come into being. Therefore, in the hero cycle, "There is a new element of rivalry in the picture: the son against the father for the mastery of the universe" (136). The rivalry between Wilson and Tom Driscoll is because Tom's perception of himself is from outside, whereas Wilson does not think of himself in terms of other people's perception and neither does he manipulate his understanding of himself from outside. He is true to himself. His unerring goodness is evident because his entry into the foul morality of Dawson's Landing gives him a name that declares his "stupidity" for almost twenty-three years yet it does not cost him any psychological, financial, social or even ethical problems. In fact, he gains significantly by it.

Twain's mythopoeic imagination in *Pudd'nhead Wilson* is seen in his creation of the sense of unified whole out of different scenes and topics by bringing in references from the Bible and the Classics. In *Pudd'nhead Wilson*, all the characters in the novel represent in one way or another, the notion of likeness or difference. They are either alike or different.

For example, Robert Regan in *Unpromising Heroes: Mark Twain and His Characters* refers to the idea of the inseparability of FFV patriarchs. Regan says that these men, whose sins inhabit their son's world, is also the collective father figure for Wilson, and these aristocratic men are able to conceal their hateful features by pretence of being kind and considerate and by their lavish lifestyle (*Pudd'nhead Wilson* 29). The identity between Thomas a Beckett Driscoll and Valet de Chambre is different only by "a fiction of law and custom," the father of one and by extension the father of both cannot distinguish them (Regan 214). Wilson, an expert in individuation by means of finger printing, yet cannot distinguish the babies, but he only notes their similarity. Through finger prints they are identified when they become young adults. Tom Driscoll apparently inherits his father-figure's blindness, repeatedly directing his anger against the wrong people. When he hears of his mother's mistreatment at the Arkansas plantation, "Tom's heart was fired with fury against the planter's wife" (104), Tom also misdirects his feelings about the twins: he "hated the one twin for kicking him, and the other one for being the kicker's brother" (92).

On the other hand, Wilson from the very beginning is marked as a man able to distinguish separate identities. He never categorizes the people of the town, even though they seek uniformity to give him a new identity. This issue is of central importance in the book. "Roxy is the dupe of her own deception" (35), loses perspective on herself as she raises Tom Driscoll. The Judge knows himself only as a gentleman, not as a human being. Tom Driscoll is evil, he is immoral and he is not authentic Driscoll. He is contrasted with David Wilson's goodness and authenticity. But, despite, their symbolic opposition of good and evil, they are alike in many ways -- structurally, thematically and narratively. Thus, Wilson's atonement with the father is, he pulls away the mistaken assumption of the FFV aristocracy by exposing Tom Driscoll as the murderer of Judge Driscoll and also reveals his own authentic self :

> And this is the man the like of us have called a pudd'nhead for more than twenty years. he has resigned from that position, friends."
>
> "Yes, but it isn't vacant -- we're elected." (132)

Therefore, in the atonement with the father, it is Tom who represents the father figure to Wilson, and initiates the hero to attain his quest and pass into the larger world "of rivalry in the picture: the son against the father for the mastery of the universe" (*The Hero*136). It is through him and with him, Wilson is able to come into terms with the male aspect of his self and lead to Tom's final exposure:

> "The murderer of your friend and mine – York Driscoll of the generous hand and the kindly spirit – sits in among you. Valet de Chambre, a negro and slave, - falsely called Thomas a Becket Driscoll, - make upon the window the finger prints that will hang you!"
>
> Tom turned his ashen face imploringly toward the speaker, made some impotent movements with his white lips, then slid limp and lifeless to the floor. (131)

The symbolical death of the father figure, leads to the emergence of Wilson's new self and Campbell says this is equivalent to "the son against the father for the mastery of the universe" (*The Hero* 136). At first Wilson hated and despised, the "father" represented in Tom Driscoll, yet Tom is the initiating priest through whom Wilson enters into the larger world. He becomes a Savior in Dawson's Landing, of Roxy, Tom and Chambers, he is divested of his mere humanity and is representative of the impersonal cosmic force. Therefore, Andrew Hoffman says that Wilson is the twice born: he has become the father and he is competent now to enact himself the role of the initiator, the guide, get rid of fear but also bring about understanding of the revelation of true being.

Apotheosis

Having crossed the trials and tribulations of life in the initiation phase, the hero passes through the belly of the whale, and after coming into terms with the female and male aspects of the self, he achieves apotheosis or an insight into the nature of truth. In this stage, the hero attains two things: a transcendence of the values of the old world and the ultimate boon (172 -92). Campbell defines the metaphorical meaning of the ultimate boon as the food for the Soul/Self. In myths, the heroes who attain transcendence are the immortals and according to Campbell, the hero passing through phases of departure and initiation in a hero cycle, ascends to a godhead status which implies as Campbell says "their grace, i.e., the power of their sustaining substance" (181). The ultimate boon is power for Hank in *A Connecticut Yankee.* The personal limitations of the hero is the dragons he must defeat and kill to pass through the threshold and be initiated into the real world. Then only will the hero succeed "finally, the mind breaks the bounding sphere of the cosmos to a realization transcending all experiences of forms – all symbolizations, all divinities: a realization of the ineluctable void" (190). Thus, according to Campbell, apotheosis means to accept the male and female aspects of the self, and to accept the death of one's ego by yielding his pride and hence the death of the old form and rebirth of a truly heroic personality. The hero then attains balanced perspective of the world around him.

In *A Connecticut Yankee* certain transcendent parallels are found in the novel's final chapters. It begins with the tournament, the end of the challenge issued by Sir Sagramour before Hank achieves his heroic status. Hank achieves his goals with comic ease. Even the challenge issued against the five hundred knights ("squally") at first produces a battle of just over a hundred words. Therefore, Twain writes this novel from mythopoeic perspective, by shortening the departure and the return phases and elaborating on the initiation phase, which focus on the process of the hero cycle for the

heroic attainment by the protagonists. His defeat of the knights in chapter 39, is the echo of the scene in Sherbourn's turning back of the Bricksville mob in *Huck Finn*. In *A Connecticut Yankee* also because in *A Connecticut Yankee* nobody dares to counter Hank and his machine. "When I broke the back of the knight errantry that time, I no longer felt obliged to work in secret. So the very next day, I exposed my hidden schools, my mines, and my vast system of clandestine factories and work-shops to an astonished world" (665).

The apotheosis of Hank is his emergence from the sixth century underworld of King Arthur, to the nineteenth century world of technological advancement, referred as the world of the gods. Hank attains the boon of great power from King Arthur and he called THE BOSS, the right hand man in King Arthur's England. The magic of the heroes and the near heroes in mythologies is the modern science which Hank uses in the sixth century England. According to Campbell in *The Hero with a Thousand Faces*, the boon is

> . . . simply a symbol of life energy stepped down to the requirements of a certain specific case. The irony, of course, lies in the fact that, whereas the hero, who has won the favor of the gods may beg for the boon of perfect illumination, what he generally seeks are longer years to live, weapons with which to slay his neighbor, or the health of his child. (189)

Hank as a psychological hero wishes each of these things, but perhaps most of all he wants power, the ultimate boon to destroy the enemy and establish his supremacy. He expects to outlive Arthur, whose practical power he seems to have usurped after his victory over the knights, and allows royalty to pass away with the King. In its place he claims to want a Republic, but readers have reasons to think otherwise, "I may as well confess, though I do feel ashamed when I think of it: I was beginning to have a base hankering to be its first President myself. Yes, there was more or less human nature in

me; I found that out" (665). Throughout the novel, Hank's politics seems a mixture of courage and ego, his social actions as much despotic as enlightened. Returning from France to find the interdict in place, Hank issues his proclamation establishing the Republic. He does this from "the executive authority vested on me" (668) and makes himself THE BOSS. But this gesture of ego has no effect. The Yankee's power has become at this point only the power to destroy, not to build. The true power belongs to the Church.

The Church is a powerful body in *A Connecticut Yankee*. Hank remarks after his first mention of the Church, calling it "a trifle stronger" than Arthur and THE BOSS put together (520). He grudgingly records the good works of the Church. The Church and its representatives seem very grateful for all of the Yankee's improvements. When the Church shuts him down in the end, the action arrives in the text *deux ex* machina, unbelievable except that in this world, the Church represents both God and possesses the true power. It seems clear, then, that the Church bestows on Hank "the ultimate boon" or the power. Power is important for Hank because he is a type character and as such he is a personification of ego.

Ultimately, his release from the underworld is effected by Merlin, who makes the Yankee sleep for thirteen centuries and he does this act in the guise of a woman. But Merlin dies too and Clarence writes that he dies a woman, laughing: "the face will retain that petrified laugh until the corpse turns to dust" (688). Hank's release from the underworld by a male/female figure of Merlin is itself an image of his meeting and reconciliation with the Goddess and atonement with father, for his final integration and attainment of a heroic stature. In myth, the hero's adventure begins with spiritual aids to help him cross the threshold to an unknown zone of experiences on the road of trials. Thus, in *A Connecticut Yankee* Hank's entry to Camelot is through Hercules' beating on

Hank's head with a crowbar which makes him unconscious. At the end of the novel, he re-enters the higher world of knowledge and truth of the nineteenth century from the underworld of Arthur's England, through Merlin, the magician, who is disguised as an old woman and the woman in myth is a metaphor for "life" and the hero is both "the knower and master" (*The Hero* 126).

However, Wilson's apotheosis is different from Hank. According to Campbell, apotheosis is that stage of attainment when "the envelopment of consciousness has been annihilated, then the hero becomes free of all fears, beyond the reach of change" (148). The conflict between Wilson and Roxy achieves a spiritual height. It is evident in their dresses: "She wears a black witches' cloak, Wilson wears the habit of a prophet" (Andrew Hoffman 161). Moreover, Wilson's calendar entries indicate that he has an extraordinary wisdom. When Tom tries to embarrass him in front of the Italian twins but Wilson through his palm reading predicts true about Luigi's murderous past. This completely changes Tom's perspective of Wilson. He is "reborn" in the eyes of Tom Driscoll, he is no longer an oddball but revered and "feared" by both Roxy and Tom Driscoll.

He is passive, he does not do much in the story, but his genuineness and goodness of nature compel the people of Dawson's Landing to request him to run for Mayor and he wins in the election honestly. He is a personification of righteousness. He keeps Luigi's confidence though he is pressurized not to do so. He warns the twins about the threat behind the judge's refusal to duel Luigi for the second time. Wilson's prophet like ability to see into the invisible finally comes clear during the trial. Tom Driscoll thinks to himself, "The man that can track a bird through the air in the dark at night and find that bird is the man to track me out and find the judge's assassin – no other need apply. And that is the job that has been laid out for poor Pudd'nhead Wilson, of all the people in the world!" (120). Wilson tracks him down, through the heavenly revelation of a dream. His

saintly qualities are his dignity, quiet patience surviving twenty three weary long years of humiliations, and his kindness even to his persecutors.

Therefore, Wilson's apotheosis suggests a moral ecology at Dawson's Landing, highlighted by Twain's archetypal imagination. Everything is part of one thing and one is of all things. The FFV patriarchs have identity through their likeness; whereas pairs such as Tom and Wilson or Wilson and Roxy have identity through their opposition. The moral ecology implies a sense of opposition between good and evil. Wilson is unique, he continues to live in Dawson's Landing but it is his free will and he decides to stay here. He represents a common man, who has to survive against all odds in the world for justice and dignity. He is both a teacher and a preacher. Power for him is not as an aid to determining his identity but the result of the identity, which brings about his "rebirth" into a new self. He represents his being for others, a common man, who struggles for survival and dignity in life. His actions speak a voice of morality, of love and humanity. This is the ultimate boon that Wilson as a hero brings to his world. He symbolizes a common man, the authentic self, both in his ability to distinguish himself from others and in his ability to distinguish between others. Therefore, he is truly a heroic personality and is destined to serve others.

3. The Return

The Return is the last major phase of the hero cycle. This phase is short. According to the mythic formula, in the return hero cycle, the hero returns to his original world. But Campbell in *The Hero with a Thousand Faces* says that the return journey has many permutations. Sometimes the hero chooses not to return, or sometimes he cannot, or sometimes the gods of the underworld send him back with a task, or sometimes they fight his return. Sometimes the natural world rescues the hero, and sometimes he discovers he never left the natural world. These are various alternatives that the hero may have to

undertake in the return phase. Hank in *A Connecticut Yankee* returns to his original world but the nature of his return is passive. It is Merlin in the final episode disguised as an old woman taking care of his wounds who is instrumental in sending Hank back to his original world to the nineteenth century. As Hank is a psychological type character, he cannot return by himself and he needs assistants or "spiritual aids" to help him.

A Connecticut Yankee is a novel of fantasy set in the sixth century England, so supernatural and magic are acceptable. Twain as a mythmaker through his mythopoeic imagination presents Hank as a psychological voyager who blends the 19th century America with the allegorical Arthurian England and the human horror of slavery and violence are the reality and the consequences of American expansionism in the nineteenth century. This is how the horrors of the present is imagined in the nightmare of the sixth century England. Merlin is Hank's heroic psyche and he represents both the female and male aspects of Hank. It is Merlin's magic in the end in the end in the guise of an old woman who makes Hank sleep for thirteen centuries and thus he exorcises the ghosts of the past and recreate the future that holds hope for humankind. This is Hank's gift to humanity, and he represents hope to humankind in the midst of darkness and despair. Hank's story is the story of the society's ego and the release of his ego is his initiative to come into terms with the world and give hope for a better future for humankind. This is Hank's heroic quest and he is successful in bringing the ultimate boon for humankind, of hope for a better future.

Thus Hank travels back to his own world. According to Campbell, the return from the underworld brings to the hero a consciousness of the link between the two worlds: "The two worlds, the divine and the human, can be pictured only as distinct from each other – different as life and death, as night and day . . . and here is a great key to the understanding of myth and symbol – the two kingdoms are actually one" (*The Hero* 217).

The mythical world of the gods is the world man has forgotten and the quest of the hero is the exploration of that forgotten dimension, the collective unconscious. The attainment of the heroic quest for the hero means the disappearance of what was important for him in the present physical world and his realization of the spiritual needs. This brings into the hero's consciousness the assimilation of the self into what was previously understood as the otherness. At this stage, the self and the other merge "creating a slow, imperceptible process of psychic growth - the process of individuation . . . and more mature personality develops" (Jung, *Man and His Symbols* 161). In *Huck Finn, A Connecticut Yankee* and *Pudd'nhead Wilson*, the main problem of Twain's heroes is their inability to accept the reality. These heroic characters readily pass their journey through the underworld or the road of trials, but the major issue is their confrontation with the real world. Campbell says that very often the time spent in the underworld is to the hero like a year, while the real world has passed a century. For example, when the Connecticut Yankee returns old to his own youth, Campbell gives the following explanation:

> From the standpoint of the Olympians, eons after eons of earthly history roll by, revealing ever the harmonious form of the total round, so that where men see only change and death, the blessed behold immutable form, world without end . . . now the problem is to maintain this cosmic standpoint in the face of an immediate earthly pain or joy. (*The Hero* 223)

Therefore, in heroic quest, the hero must survive all the traumas of the underworld referred in the hero cycle as the road of trials and face the final phase for the ultimate realization of the truth "to knit together his two worlds" (*The Hero* 228).

In *A Connecticut Yankee,* after Hank's long sleep, he seems painfully aware of the ties between his two worlds and Twain writes that the narrator of the story admires Hank's "candid simplicity" (1), but only a few would grant Hank Morgan that simplified

admiration before his return across the threshold. He seems “to drift away imperceptibly out of this world and time, and into some remote era and old forgotten country” (490). This signifies the unification of two worlds, and Twain further illustrates the importance of the merging of the two worlds by unifying the idiomatic speech of the past and present– “‘Wit ye well, I saw it ‘done.’ Then after a pause, added: I did it myself’” (491). When Hank broaches the subject of having lived thirteen centuries before, “he was so little interested . . . that he did not notice whether I made him any answer or not” (491). Thus for Hank, the reward of the returning hero is the mastery of both the worlds and the freedom to live.

Similarly, the return phase in *Pudd’nhead Wilson* is after the final murder trial scene in which Tom Driscoll is exposed of his criminal past and his concealed identity. Wilson represents Sartre’s dictum: “To be is to do” and he champions the individual notion of identity, justice and dignity. In this context, his heroic stature is understood. Wilson is a representative of the common man in the modern world. No doubt, he is passive but his passive presence alone is enough to threaten Roxy and Tom Driscoll. From archetypal perspectives, Roxy and Tom Driscoll represent the male and female aspects of Wilson's nature as well as Mother and Father archetypes in the collective unconscious. Wilson is compelled to bring the guilty to light because of the threat Tom Driscoll poses to the twins. Armed with the dreamed revelation of Tom Driscoll’s true identity : "It's so! Heavens, what a revelation! And for twenty-three years no man has ever suspected it!" (122), Wilson instructs the gathered town in the use of the tools of individuation. The tool of individuation is to examine the finger prints. Tom does not need to make the actual use of these tools because "Tom turned his ashen face imploringly toward the speaker, made some impotent movements with his white lips, then slid limp and lifeless to the floor" (131). Before his identity is declared, he faints and this

fainting is a confession of his crime. Tom in now simply "Tom," non existence of his identity to any object to which his name refers. Roxy is the demon figure, who now defeated, receives appropriate punishment: "In her church and its affairs she found her only solace" (132).

Thus, according to Campbell, after the completion of the hero cycle, Wilson, the hero becomes powerful in his insight, calm and free in his action, and happy that through him should flow the grace of God. He is now a conscious vehicle of the terrible and wonderful laws and he will redeem the world. The third chapter in this dissertation provides a mythic model which explains how Twain's mythopoeic imagination brings about the transformation of the myths into modern context. Twain is a realistic novelist and he presents his heroes as real persons in the modern world. He brings a shift in the ways of modern thinking, in social norms and values, and in this way the heroic deeds are transformed into the everyday works of common men, their struggles and their survival against all odds in life. Wilson's heroic nature is also indicated by the calendar entry before every chapter in *Pudd'nhead Wilson*, especially in the final one, where Wilson expresses his awareness of his own predicament. At the very opening of the novel he lost his identity by his fatal remark and his quest is revolved around regaining his lost identity. He is elected as the Mayor of Dawson's Landing and he becomes the First Citizen but he is still a pudd'nhead, and in the final chapter, there is an ironical twist in the story, in the sense that now he leads a town full of pudd'nheads, "*October 12, the Discovery.* It was wonderful to find America, but it would have been more wonderful to miss it" (131). This is the tragedy of modern man.

Therefore, both Hank and Wilson are heroes and the attainment of their heroic stature is based on Campbell's process of the hero cycle and Jung's theory of the

archetypes. Their stories light the way toward a future conception of heroism, because they are not classical heroes. Unlike Hank, Wilson demonstrates an individual and personally practicable form of heroism, but such kinds of heroism was not perceived in Twain's nineteenth century America and it is becoming more relevant now in the twenty first century and this is tragic.

CHAPTER 6

TRAGEDY AND TRIUMPH OF THE COMMON MAN

In this dissertation, Twain's three protagonists closely follow the process of the hero cycle based on Joseph Campbell's *The Hero with a Thousand Faces* and the psychoanalytical study of Carl Jung in *The Archetypes and the Collective Unconscious*. The focus of the archetypal imagination in Twain's works is on the process of the attainment of the hero's heroic quest. The first chapter deals with Twain as a novelist in relation to mythic perspective and myth making process in his novels, the statement of the problem, hypothesis, delimitations, research methodology and literature review on Twain's works.

The second chapter is on developing an archetypal framework what myths mean and how myth theories have come from past to the present and elaborates on what archetypes are, their relevance in myths and their significance in the study of archetypal imagination in Twain's works. Jung has defined the archetypes as universal and recurring images, patterns or motifs representing typical human experiences and these archetypes are contained in the collective unconscious. Therefore, the archetypes are countless experiences or the psychic residue of numberless experiences of the ancestors since primordial times and express the psychological aspects of human existence. They can also be seen as metaphors for man's search of self-knowledge. Jung has called this process of forming consciousness "individuation" which means the process by which we reconcile conscious and unconscious aspects of the psyche. In the hero cycle, departure, initiation, and the return containing the meeting with the Goddess, the atonement with the Father, apotheosis, and the ultimate boon are significant stages in which the conscious and the unconscious aspects of the psyche are reconciled and the hero attains his quest.

Thus, in the novels when the hero slays a monster, he is not killing it literally in the real world, but he is face to face with aspects of the unconscious, such as lust, rage, greed etc. The process of overcoming such negative forces in the psyche in order to control them is what Jung calls individuation, and this leads to the awakening of the self into a better human being. So the hero stories of attaining the ultimate quest is like the road maps for the successful assimilation of the conscious rational mind with the unconscious animal mind. Therefore, such kinds of hero stories are both a record of primitive encounters with the unconscious and a prompt for individuals to enter into the struggle for higher consciousness.

The third chapter is Twain's mythic model and it details prominent archetypal themes which are explored by literary devices such as echoic imagination, use of repetitions, doublings, recurrences and the process of the hero cycle to bring about thematic and structural unity in the text. This chapter also deals with the significance of the journey narrative in the quest archetype.

The fourth and fifth chapters present textual analyses of the three novels, *Huck Finn, A Connecticut Yankee* and *Pudd'nhead Wilson.* Each of the novels is closely studied according to the hero cycle -- departure, initiation and the return in Campbell's *The Hero with a Thousand Faces.* The quest theme in archetypal imagination implies the hero's search for freedom to attain higher consciousness and enlightenment. The term quest means a journey of search, or a pursuit of the unknown. The goal is both uncertain or radically significant, beyond definition or rational explanation because according to Campbell in *The Hero with a Thousand Faces,* the journey may imply either an acquisition of ultimate truth or ultimate mystery. As such the hero's path is perilous, full of great dangers, "a road of trials" where either he dies or gains supreme knowledge.

The quest may be physically attainable or it may be an abstract idea, like the

attainment of Truth. In *Middle English Romances* Gibbs writes that the quest is concerned with the self realization of the questing hero, who finds and proves himself in the course of his journey (8). The hero of the quest narrative has to follow three distinct stages: departure, initiation and the return. He may be accompanied by an assistant but he is essentially alone in his quest and he dares to set out with a sense of solitary excitement and passionate commitment. It is this consuming intensity or even compulsive aspiration that makes his heroic undertaking a journey of self realization and self discovery.

In Twain's archetypal imagination, the quest archetype is a solitary undertaking by respective heroes and it is distinct from other journey motifs. In general, the quest is primarily a journey towards, or a journey of aspiration and hence there is a sense of great celebration. Huck celebrates his release from the powerful hold of father representative figures like Tom, Jim, Pap or mother figures like Widow Douglas or Miss Watson. Wilson makes an ironic comment which is also tragic, "It was wonderful to find America, but it would have been more wonderful to miss it" (*Pudd'nhead Wilson*131). Both Huck and Wilson exude a sense of solitary and passionate commitment in the novels. Accordingly, Jim P. Stout writes that “the geography of the quest, even in the outward quest for a ‘real’ object, is not the world of reality so much as a patterned, emblematic landscape prepared in terms that point to its essential or affective quality rather than its perceived components” (89). The figures of mother or father images in Twain's novels are significant because they are like initiators, and through them, the initiates pass into the larger world.

In Twain's novels the journey is spatial, but when these novels are read in terms of archetypal imagination, Huck, Hank, and Wilson's journey becomes a mental journey; its “real” spatial dimension loses substance and the symbolic meaning becomes important. Then the quest becomes a metaphor for the inward search of self discovery. In this kind of journey of self discovery, the spatial dimension, the landscape, and the search for a boon, all collapse

into mental dimensions, towards absolute and eternal meanings. For this reason, the journeys of Huck, Hank, and Wilson do not end with the ending of the novels. Moreover, the American quest tends to appear as a symbolic journey of the creative artists toward full understanding of himself and his art. In Twain especially, there is not much distinction between art and life. In his journey narratives, he is a creative artist, as well as a reporter, a social commentator, and also a psychologist. He also uses parody or burlesque of the past styles in his novels to create the sense of timeliness as well as timelessness.

Despite separate story lines, historical time periods and characters in the three novels, Twain's archetypal imagination in the hero cycle develops a tendency toward abstract goals, and symbolic action that proceed to enlightenment. This is the inner journey of the soul. This kind of quest is familiar in mythology and also important in American fiction. In the initial phase, in the call to adventure, the loneness of the hero and the dangers of the journey are magnified and they are equated with the hero's descent into hell or underworld where the hero encounters his secret guilt. In myths, the heroes or gods encounter perils and return in apotheosis. Joseph Campbell writes about such journey in *Myths to Live By*:

> The usual pattern is, first, of a break away or departure from the local social order and context: next, a long, deep retreat inward and backward, backward as it were, in time, and inward, deep into the psyche; a chaotic series of encounters there, darkly terrifying experiences, and presently (if the victim is fortunate) encounters of a centering, kind, fulfilling, harmonizing, giving new courage and then finally, in such fortunate cases, a return journey of rebirth to life. (27)

Campbell's definition of the quest marks a difference between the outward quest, and the symbolic, intensive soul journey. The hero of the inward journey may persevere through trials just as the questing hero does, but his journey is not so controlled by his conscious

self. He feels himself carried along by great undirected forces and he endures his journey of trial rather than he himself undertaking and pursuing it. This is the trend of the heroic quest in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson.*

In *Huck Finn* two journey narratives in two different forms are combined, Jim's journey is escape and Huck's is a quest and they both share a common raft. Huck's journey is seen as an escape from Pap and the Widow Douglas (he wants to "get so far away that the old man nor the widow couldn't ever find me anymore" (Chapter 6) or Huck as an independent thinker, his search is for a just society. Jim's journey, on the other hand, is a quest for freedom, and an escape from slavery. The significant issue here is that this quest has two spatial patterns, the one linear (embodied in the flow of the river) and the other a back and forth, shore to raft pattern, and the two journeys of escape and quest, again overlap. The linear, down river movement provides Huck and Jim an escape and the path toward the goal of freedom. The second pattern, the alternation between raft and shore, establishes the novel's social criticism. The life on the shore is full of violence, injustices and corruption, and they are absent when Huck and Jim withdraw to their floating sanctuary. Therefore, the novel is about an escape from corrupt society to solitary beatitude, or a search for a righteous society. *Huckeleberry Finn, Moby Dick* and Walt Whitman's "The Song of Myself" are three central and defining works of American literature concerned with quests in the nineteenth century.

Heroes in Search of Freedom

Therefore, Twain's archetypal imagination is characterized by a search for freedom by his heroes in the novels, as the heroes represent universal men in quest of freedom, identity and a life of dignity in the world. For this reason, Twain has deliberately transformed mythical elements into modern context in terms of language, structure and style.

He makes use of a literary device of modern writing, the short and fragmented narratives because the idea that man can achieve absolute enlightenment is problematic. Therefore, such quest narratives are different from the narratives of religious and traditional myth of the past when the hero returns from his journey enlightened, and brings the boon of redemptive knowledge to redeem the society. This kind of traditional quest suggests that after the hero has proceeded on a dangerous journey, he experiences an inner dimension which is the discovery of the secret depths of the hero's self, complemented by and related to social dimensions. In the circular structure of the journey, the hero may survive his ordeal, enter into the perilous depths, inner as well as outer, and complete the redemptive cycle. Thus, the recurrence of fragmentary quest motifs indicates post-Freudian, and post-Jungian awareness of the buried mysteries of the psyche in humankind and the modern writers familiar with mythic and psychological iconography in literature, manipulate the use of fragments as a kind of shorthand which does not require full narrative descriptions. They suggest, not state.

Attainment of Higher Consciousness and Enlightenment

Huck's heroism is his search for personal liberation, for the freedom which can come only with his growth into maturity and this will enable him to declare that he is his own master; that he is able to rise above the corrupt society and withstand the temptations of the inhuman society by refusing to be entrapped by it because it will not permit his conscience to grow to its full potential. Huck is a youthful liberator of a grown man, and whether he knows it or not, his effort is all the time directed towards making his maturity possible. Therefore, the quest of Huck is not simply Huck- Jim flight from physical slavery, neither is it his attempt to escape from society per se, nor even his victory of heart over conscience – which forms the backbone of the novel. Leon Marx writes, "The truly profound meaning of the novels is generated by the impingement of the

actual world of slavery, feuds, lynching, murder and a spurious Christian morality upon the ideal of the raft" (431). Huck is heroic, because the maturation process, and moral and ethical growth enable him to break away from Tom, Jim and Pap and the King and the Duke, who at certain points in the story are projected as father figures to Huck in the novel. He becomes his own master only after he is released from them.

Therefore, Huck comes into conflict with St. Petersburg society, because he wants to loosen its hold upon him, and he is also driven by his self will and self determination to do what his inner conscience thinks is correct. According to Arthur Berger in "Huck Finn as an Existential Hero," he is his own authority and he is expected not to act but to represent (14). Thus Huck represents the universal common man. Berger further adds that "Huck symbolizes man's possibilities for goodness and Huck's moral development is a demonstration of man's potentialities being realized" (15). The question of Huck's goodness and morality as well as his passivity aligns him with another hero, Wilson in *Pudd'nhead Wilson*. Berger argues that it is necessary for Huck to use disguises to face unfavorable circumstances of life, and hence he undergoes the process of allegorical "deaths and rebirths." These are some of the survival techniques Twain makes use in the initiation phase in Huck's quest for freedom. From the initial stage of the story, it is seen that Huck's heroism is of moral nature. It is less important that he is passive, but his ridicule of the society and his moral awareness are significant. Being who he is, knowing what he knows, is Huck's heroic action. The whole book serves as a prelude to Huck's final decision, "to light out for the Territory" (229), a New Land which Berger equates with Mircea Eliades's "Center of the World" or Campbell's "World Navel" (qtd. in Campbell, *The Hero* 40).

Daniel Hoffman in *Form and Fable in American Fiction* sees Huck's moral greatness in stark contrast to Tom Sawyer's romantic vision. Huck resists Tom's bookish

sentiments as well as the two frauds -- the King and the Duke. He aligns himself with the moral side of Jim, from whom he learns the hidden powers of Nature. In *Twain's Heroes – Twain's Worlds*, Hoffman writes: "If the river is God, Jim is its priest . . . .Only when Jim is alone with Huck on the river island or drifting on the currents is he so free from the corruption of civilization that he can partake of the river god's dark power" (10). In *Huck Finn,* the classical patterns of death and rebirth of the hero place Huck outside of the real world realm, because his powers do not work in the world at its most corrupt. His problem is his ability to work heroically when alone and on the raft on the River Mississippi, which is the archetype of death, rebirth, flowing of time and consciousness, redemption and birth-death-resurrection.

Huck attains higher consciousness and enlightenment because though he is in an impossible situation between individual freedom and political equality on one hand and slavery and injustice on the other, he is "the emblem of Jacksonian cultural goals of Nature, Providence and individualism" (A. Hoffman 5). His victory is his ethical and moral stand against racist society and for this reason *Huck Finn* is a devastating criticism of American society. It is the voice of morality and it is also an expression of love and humanity. Huck affirms goodness, honesty, and loyalty.

Hank's enlightenment and higher consciousness in *A Connecticut Yankee* is in his recognition that he is a modern Merlin who will exorcise the ghosts of the past. He is a psychological hero, and in this novel Twain's mythopoeic imagination brings humankind face to face with the sordid facts of the enduring spectacle of human nature so that the panoramic sweep of human civilization and human experiences are brought together as a flow of recurring experiences in the novel. Hank represents the American psyche of the 1880s when America was at the height of military power and prosperity made possible by the slavery system. America then manufactured the best armaments and heavy machinery

in the world. So in *A Connecticut Yankee,* Twain creates Hank, an egotistical American and sets him in 529 A.D. in King Arthur's England. Hank represents the imperialistic nineteenth century America, with references to America's own actual experiences of experimenting with its machinery and armaments, and its attack upon the helpless nations and peoples around the globe. In this novel Twain's archetypal imagination deals with issues more immediate to him in contemporary America. He aligns together the nineteenth century America with the sixth century Arthurian England and slavery past and present. In doing so, he is presenting human experiences as a flow of recurring experiences from the primordial past to the present. Hank is America personified, powerful and egotistical, and throwing its weight around to prove its superior military power. So Twain establishes the idea that the Industrial America in the 19th century is also an Imperialist America. This is how Twain manipulates thematic arrangement of mythic ideas by making Hank re-order the sixth century world according to his own egotistical image. Through *A Connecticut Yankee* Twain is compelling the Americans to face this serious reality of national truth. He juxtaposes illusion and reality to give the real picture of America. So Hank is a hero of universal significance, representing the psyche of the whole humankind. He is a psychological type and so he cannot identify himself with this truth, but Twain makes readers see the world through Hank's eyes what devastating catastrophe can fall upon humankind by man's impulsive "blunders" in the future.

*Pudd'nhead Wilson*s presents the futuristic world, and the idea of Wilson's heroism seems possible now in the twentieth century. The story is set in the pre- Civil War South. Wilson's heroism is his survival in the face of crisis. He is passive because nothing magical or fantastic happens in his life. He wears no disguises, creates no unusual occurrences and never leaves Dawson's Landing. His significant work is solving the

murder of Judge Driscoll, and revealing the true identity of the murderer. Therefore, he restores social order but does not change it.

Therefore, Twain's hero patterns are very different in the three novels. Huck is not a traditional hero in an historically real world. He is heroic away from the "sivilized" world; and the isolation of the river inspires him, but transferred to the real world it disgusts him. He is a naive adolescent and he cannot compete with the system of oppression in the society. He heads off to the Territory at the end and this is not an escape but a willful choice to live the sort of life he wants to live. Hank is less traditionally heroic but still a fine example of at least one model of the hero. He is capable of conquering the world. In fact he does, but he has only technology to help him and technology to fall back on, and only revenge as the motive. Bur Wilson is truly a hero of the new world, who promises nothing, and whatever he does and achieves are admirable. His great message to the world is survival and to survive one needs truth, integrity, ethics and morality and an authentic self ((A. Hoffman 80).

Hank, a technological hero, can only survive in a scientific world; he is destroyed by his ego, yet he strongly proves that physically one may die but the idea will survive to inspire humankind for eternity. Although a type character, his humanism comes out prominent, because he knows that when power gets into selfish hands, it means "death to human liberty and paralysis to human thought" (527). He is inspirational. But Wilson does not need any prop to survive, he defines his own reality, and he exists in his own reality. Thus, Twain's mythopoeic imagination explores Huck, Hank, and Wilson as heroes on their quest to attain their goal by applying the process of the archetypal hero cycle. Twain's mythopoeic imagination in these novels proves that the epic struggle of the three protagonists is inspirational, and not to be doubted by humankind, because though attempts to win freedom may seem unsuccessful, yet the struggle must continue

"cyclically, heroically, comically" because "freedom is not a condition but an activity, an action" (Doyno 249) and the struggle for freedom must go on.

The attainment of the higher consciousness and enlightenment of the heroes in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson* is also related to the outline of the historical movement in America. Just as *Huck Finn* is a throwback to the post-Civil War antebellum South in the past, *A Connecticut Yankee* depicts the sixth century of King Arthur's England, and relates to the present of American imperialism, and in *Pudd'nhead Wilson* Twain looks to the future. To make his novels realistic, Twain has also integrated tall tale heroics of the oral story tradition into the narratives of nineteenth century realism.

It is observed that within the textual confines of the novels, the heroes do not change, but as a group, the nature of their heroism develops from book to book and Twain brings out the theme of Edenic World and the Adamic Man. This is close to the quest theme, of America seen as Eden, a new place that holds new opportunities, and Adamic Man, which means that any individual can evolve into a successful man, without family connection and family inheritance. This is why the three protagonists represent the common man of today. Twain wants Huck, Hank, and Wilson as heroes to survive in the world, and he empowers them supernaturally, in both literal and modern contexts, therefore, he transforms the supernatural elements of the classical times into the modern context, by making his characters pragmatic and well defined, who can make complex ethical choices, control their own destiny, and act in their own environment.

Twain integrates Huck, Hank, and Wilson as modern men in such a way that without making them allegorical or realistic, (because allegory delimits them and realistic characters represent a single human being), they become emblematic of the whole humanity. They not only symbolize America and the American ethos but "they are representative of the ordinary men in extraordinary circumstances and they are made

extraordinary by their presence there" (Hoffman ix). Their heroic presence in America's turbulent history is for the world, an illustration and acknowledgement of what ordinary men and women can achieve in life and to live a life of dignity, hope and promise of freedom.

Critics have said that from the historic context, the heroes of *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead* have failed. This may be so, because history is irreversible flow of time. But Twain's archetypal imagination gives them universal dimension. Huck lived in an extraordinary time of Jacksonian Democracy which proclaimed the Jeffersonian idyll of "a nation of free and equal men" (ix) but this was an impossible ideal, because the issue of slavery was the cause for the failure of Jacksonian democracy. But Huck till the very end strives to survive and live in the world of independent men and this is his victory. He makes no compromise with his moral and ethical conviction. He perseveres and endures all horrors that he comes face to face in life and these are represented in the initiation phase of the hero cycle in terms of symbolic deaths, escapades, disguises and death and rebirth imageries. Huck Finn is not lost to the world. He lives in the human psyche of each individual and will continue to live forever. Huck will survive to eternity.

Heroic Quest as the Tragedy and Triumph of the Common Man

The heroic quest of Huck, Hank, and Wilson is the triumph of the common man. They do not function as classical heroes, but they represent the heroic struggles of individual men and women to attain victory over their endless sufferings of everyday life. In modern literature the paradigm of heroism has changed. In classical tragedies, heroism concerned the lives of kings and nobles, but now the era of kings and nobilities is gone but heroism is found in the lives of common men, who struggle and stand in society to secure their sense of personal dignity. Now the elite of birth and class are replaced by the

elite of brain and men have to compete for survival. In the context of the modern democratic world, each individual is accounted for and he cannot exist in isolation. Therefore, when a common man is despised, hated and deprived of his fundamental rights and rightful place in the society, his self dignity is questioned, and this compels him to evaluate himself justly. He will not tolerate indignities heaped upon him and suffer in silence. Huck “lit out," Hank almost destroyed himself while killing off 25,000 knights in cold blood because they opposed him, and Wilson bid for a suitable time to reclaim his authentic identity.

Aristotle says in the Greek tragedy, the fall of a great hero is due to a tragic flaw in his character and that every hero has a weakness or a flaw. Huck is passive for most of the book: his isolation, loneliness and laconic self effacing manner of humorous speech all seem to reflect his passivity. Similarly, Wilson shares Huck’s passivity. Yet Huck is constantly reacting on Jim’s behalf on several occasions in important ways and despite his yielding to Tom Sawyer in the evasion episode, the events of chapter eight are crucial in establishing Huck’s ability to act with determination. This is why, Huck may not fit into the role of a traditional hero in the historical period of Jacksonian America, but he stands as a symbol for the universal image of heroism for all times and all places. His courage and innovation at such a tender age in rigging his own “murder” is inspired by his own need for preservation and he carries out complex life saving devices throughout the book.

Therefore, Huck, Hank, and Wilson represent the universal humankind, and they are a beacon of hope and inspiration for the oppressed people of the world. These protagonists mirror the tragedy of the common man, yet the tragedy also strengthens them and teaches them to rebel against the “dragons” of the society. Huck rebels against the values of St. Petersburg and the “sivilized” folks, and when his moral and ethical

conviction are questioned, he says he would rather go to hell. Wilson has the whole community of Dawson's Landing against him and he is condemned to live a life of ignominy and shame, yet he dares to oppose the most respectable aristocrats of the First Family of the Virginian aristocrats. He exposes the murderer of Judge Driscoll and the true identity of Tom Driscoll, who is in reality a slave born of Roxy. Hank, a psychological hero, proves till the very end his power of knowledge and intelligence against superstitions prevalent in the contemporary society. The tragedy of the common man is similar to the tragedy of Prometheus in Greek mythology, who dared to go against the gods and stole fire from them to help mankind or the Biblical Job who questioned God and readily faced God's anger, demanding his rights, though it ended in submission to the Divine rule. Likewise, when a common man dares to question the authority, he gains a tragic stature, and may have to sacrifice everything he has into the contest in order to secure his rightful place in the world. Likewise, Twain also projects the heroic quests of Huck, Hank, and Wilson in the attainment of their higher consciousness and enlightenment.

The tragedy of the common man implies the common man's optimism and his indestructible will to achieve his humanity, no matter at what cost. This quest sets a balance between what is possible and what is impossible. This is what Twain endeavors to achieve in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson* by following their heroic quests through the hero cycle pattern and makes them stand out as truly modern heroes with universal significance.

Again and again, Twain reiterates on the power of humankind and how man can attain his freedom. Twain's novels *Adventures of Huckleberry Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson* explore this issue through his archetypal imagination. Twain says in *A Connecticut Yankee,* that when power gets into man's selfish hands "it

means death to human liberty and paralysis to human thought" (527). Therefore, through archetypal imagination, Twain synthesizes Campbell's study of hero cycle in *The Hero with a Thousand Faces* and Jung's archetypes in *The Archetypes and the Collective Unconscious,* and he focuses on the hero's struggle to inspire people to attain justice and freedom at whatever the cost. So, what ultimately counts in the heroic quest is not the muscle power, but the power of thought and idea that will withstand history.

Creation of the American Psyche

Twain's archetypal imagination is used to analyze the attainment of heroic quest by Huck, Hank, and Wilson and in the process he creates a typical American psyche and marks a distinct break from the European tradition. In the nineteenth century European culture and literature greatly influenced the American literary scene. W.H. Auden, a British born poet who became an American citizen, wrote “Huck and Oliver” in which he compares the two great classics, the American *Huckleberry Finn* and the British *Oliver Twist* and Auden says these two classics are some of the few books for understanding the United States, in terms of the attitude of the Americans and British to Nature, time, and money. The first is their attitude to Nature. The Americans believe that the River Mississippi is very big, very formidable and very inhuman whereas to the British, nature is very human and very comforting and the Americans prove their manhood by either defeating the dragon of nature. This explains that Huck and Wilson’s passivity or their stoicism is an American virtue rather than vice.

The American attitude to time is they accept the immediate present as the immediate present; and the future will not be the same, and therefore, it does not, have to affect the future in the way it does in Europe. Auden considers the nature of the moral decision taken by Huck is typical of the American psyche. Huck’s act of improvisation in the face of dangers and difficulties is another profound difference between the American

and European culture. Above all, the Americans are liberal optimists, they believe that the world is getting better and better. In terms of time, the Europeans fail to see the element of novelty, and the Americans fail to see the element of repetition. Similarly, to the American money is the proof of one's manhood, it is not important to have money but to have made it. Thus, unlike the avaricious Europeans, the Americans are materialists.

Therefore, Auden's work helps to define what constitutes American ideal hero, and the attainment of heroic stature. Twain explains it in his novels through the play of opposing themes like freedom and slavery, allegory and realism, and symbolism and representation. The image of Jacksonian America as a centerpiece in the heroic struggle of the three protagonists is significant, because it stands for the dream of independent men and women creating a great nation, not by working together, but by their very independence, that is so powerfully evoked in the characters of Huck, Hank, and Wilson.

It is the independent spirit of Huck, Hank, and Wilson, their passion and commitment to undertake what they believe is true are very important for their heroic quests. This belief in independence, equality and fraternity is very precious for every democratic nation, big and small. The democratic values are the fundamental beliefs of the Americans on life, liberty, personal freedom, political freedom, common good, justice, equality, diversity, truth and freedom. These values are strongly promoted and upheld by Twain's heroes in *Huck Finn, A Connecticut Yankee,* and *Pudd'nhead Wilson*. Therefore, the critics who have called Huck, Hank, and Wilson as failures in the historic context need to re-evaluate their views in the modern context, and read the novels for their universal significance for humankind for all times.

Unlike *Huck Finn* and *Pudd'nhead Wilson*, *A Connecticut Yankee* is a dramatic reconstruction of American industrialization and political consciousness in the 19th century. Hank is not a human character but a psychological voyager. He blends the 19th

century America with the allegorical Arthurian England and later the consequent victimization of expansionism is depicted in *A Connecticut Yankee*. Therefore, history works like a state of mind, a kind of narrative, where the events of the past exist independent of the connection by the force of imagination. It produces a dreamlike past as a stand-in for a nightmare present and man comes face to face with the enduring spectacle of human nature.

Hank's adventure from enlightened world to the underworld of the sixth century and Merlin's magic that makes him sleep for thirteen centuries is in essence the hero's experience of the cycle of death, birth and rebirth imageries and his reconciliation with the male and female aspects in myth. The symbolic presentation of human history is created out of apparently simple and limited actions. At the end, this imagined past, which is the present in *A Connecticut Yankee*, overwhelms Hank's heroic psyche but as he is a modern Merlin, he will exorcise the ghosts of the past and recreate a future that holds hope for the better. This is the elixir that Hank brings with him to redeem the world. The history is simply a story telling itself about itself. This is the society's ego and the telling of the history is the releases of the ego. This makes the hero come into terms with the world, and the heroic quest is attained, and Hank attains a heroic stature.

Wilson succeeds not by supernatural powers or psychological rectitude but by simple knowledge and simpler faith in being true to himself. Science teaches him his situation and by acting through his true self, he retains his true identity. He does not bring on his own any changes in the immoral situation of his society in which he lives. It is not his individual action alone, but also the confluence of actions of Roxy who represents the marginalized blacks and Tom Driscoll, of the First Family of Virginian aristocrats, who bring about some changes in the story. So at the end, some significant changes happen in Dawson's Landing for the first time. This is a mark of Wilson's success.

Moreover, Twain's novels help to create and determine our own limits. History is or becomes a product of the mind, a space which is an inescapable force in nature. In *A Connecticut Yankee,* Twain is writing his own history under the allegorical guise of the sixth century England and thereby he connects American Industrialism and American Imperialism in a painfully poignant way. Industrialism and imperialism are two aspects of the same coin, and through Twain's mythopoeic imagination, he implies ironically that Americans are themselves victims of their own industrialization. They are beneficiaries, they are super power but they also inflict pains, sufferings and destructions upon themselves as well as upon others. Therefore, through Huck, Hank, and Wilson, Twain speaks for the upliftment and survival of the common men of the world.

This work has limited itself to the study and analysis of Twain's archetypal imagination in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson*. From archetypal perspective these novels may seem shrewd and grim but they are unique in American literature for their affirmative force and they remain a true representation of the things that were, things that are, and might be in the future as well.

Twain is a recognized, loved face and name throughout the world**.** In his lifetime, he was already acknowledged as one of the greatest American writers. His works give pleasure and wisdom, they bring up original ideas, they lead to new and fresh interpretations and bring in extra literary social dialogue. Wayne Booth says in *Critical Understanding: The Powers and Limits of Pluralism*:

> The trend of the future study must be aggressively open to the attitudes that we can reason together about our critical language [judgments], not in the sense of probing whether they are right or true, but in the sense of probing whether they are more or less adequate to our shared experiences

> and more or less supportive or destructive of project in the world literature that we all prize. (26)

Similarly, translation of Mark Twain's works is another field of study for the future, because Twain is not only a precious American gem, but he is also an inheritance of all humankind. We must all share him and enjoy his works, and they open up new directions of research in areas like cultural studies, ethnic studies, post colonial approaches to American fiction and Twain's language of fiction and his critical insights.

Assessment of Mark Twain

Mark Twain is a part of American conscience, national culture and character. He wrote in all genres of literature and was dubbed as "humorist," a derogatory term in literary circle, but ironically, this very word immortalizes him. Even after his death, he continues to be honored and acknowledged for his contribution to humanity. In 1956 he was honored among Poe, Emerson, Hawthorne, Thoreau, Melville, Whitman and James and these eight authors' landmark bibliographical essays were sponsored by the American Group of Modern Language Associations. In *Eight American Authors: A Review of Research and Criticism*, Floyd Stovall says: "Doubtless most readers will agree that at this time and for the purpose of this volume they are the most important American writers" (vi).

But Twain has always remained a controversial literary figure. Although in 1899 he was classed with Cervantes and Moliere by Brander Mathews, his contemporaries Mathew Arnold, John Nichol, Henry James and Van Wyck Brooks remained skeptical of Twain's reputation. In this context, Jay Hubbell writes in *Who are the Major Writers? A Study of Changing Literary Canon,* that Twain was rejected by critics for two reasons: his humor and his enormous popularity. Hubbell justifies this rejection because "Modern writings have made so much of pessimism" (144) that they only value those writers

whom they regard as alienated from society. But it is Twain's humor and popularity that have created resurgence in Twain's interest. His style is timeless and his prose has a sense of balance, flexibility and fluidity of colloquial speech. During his lifetime, he understood the popularity of his public image, the mood of contemporary America and the need of the mythic figure to immortalize American experiences.

Twain's mythopoeic imagination gives universal significance to his creative works. The continuing study on Twain and his works also reveals his influence on contemporary writers like Ernst Hemingway, Sherwood Anderson, Thomas Wolfe, Scott Fitzgerald and William Faulkner. He is a bridge between present Americans with the 19th century, and a means of carrying out the crucial continuity between the past cultural heritage and the present attitude of the American people. In *A Connecticut Yankee* Twain is writing his own history under the allegorical guise of sixth-century England and thus connecting American Industrialism and American Imperialism in a poignant way. Whether it is his literary stature, or his archetypal imagination, or as a performing humorist, he comes before the public as a common ordinary man. He is neither an Easterner nor a Westerner, but the embodiment of the entire sum of national and regional figures. In short, he is all parts equal, and he represents the humankind. Through his archetypal imagination in *Huck Finn, A Connecticut Yankee,* and *Pudd'nhead Wilson,* Twain emphasizes on American optimism, making use of the renewal and accessible past that guarantees a sane and attainable future. This is a typical American spirit, of optimism, of newness and hope of the future as the three protagonists Huck, Hank, and Wilson reveal in each novel. Twain's works echo Arthur Miller's sentiments that modern heroism is the struggle of Everyman, never to compromise one's inherent dignity and to strive for a just society.

This study on Twain's archetypal imagination is a synthesis of Jung's archetypes in the collective unconscious and Campbell's monomyth. In reality, *Huck Finn* is the sum total for studying Twain's archetypal imagination as it includes all relevant issues necessary in the study of his mythopoeic imagination. Leslie Fiedler in "Come Back to the Raft Ag'in, Huck Honey!" sees *Huck Finn* as the story of men in the wilderness an archetype of American experience and he says "the mythic America is boyhood" as illustrated by *Adventures of Huckleberry Finn* and *Adventures of Tom Sawyer*. James Dickey published *Deliverance* in 1970 which presents middle-aged white men trying unsuccessfully to reclaim this lost authentic self. Like *Huck Finn, Deliverance* also centers on men floating down a river but in the twentieth century, and the environment refuses to restore an uncorrupt identity. So, Twain's river is a mythic conception of American identity as well as a metaphor for the self.

The archetypal imagination in Twain is seen in the study of the process of the hero's quest, and the attainment of his goal. The hero's quest is a struggle of every common man. In the final episode in *Huck Finn*, Huck heads to a new Territory in order to free himself from social restrictions. Twain's archetypal imagination is evident because he makes his heroes to successfully embrace the alienated Other or unaccepted Self, as Huck, Hank, and Wilson does in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson.* The quest is within the heroes themselves, through their own transformation so they bring about changes into the society. In "Come Back to the Raft Ag'in, Huck Honey!" Fiedler writes that *Huck Finn* is about homoeroticism. But in the nineteenth century, canonical pairs like Huck and Jim, Ishmael and Queequeg, and Natty Bumpo and Chingachgook were essential aspects of American sentimental life:

> "a kind of passionless passion, at once gross and delicate, homoerotic in the boy's sense, possessing an innocence above suspicion" . . . a

> relationship simple, utterly satisfying, yet immune to lust; physical as the handshake is physical . . . of love without passion" (4-5).

Fiedler calls this relationship as "Sacred Marriage of males," and for the nineteenth century novels nature was undefiled. Huck and Jim's swimming beside their raft in the peaceful River Mississippi, is equivalent to the American dream of isolation afloat (9). Therefore, the river journey requires psychological interpretation in *Huck Finn*, as the journey of life is a metaphor for the road of trials in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson.* Wyman H. Harendeen in *From Landscape to Literature: The River and the Myth of Geography* notes that the archetypal significance of rivers is as "the thread joining the body and the mind," in that they are the geographic site of earliest civilization and, as such, the place in which myth and history began. Rivers, thus, provide a figurative link to our earliest selves (8-9). The journey down the river is symbolically a psychological one. To the hero, the isolation from society and separation from daily concerns provides the opportunity for introspection, and the depths of the water represent the depth of the mind. Therefore, nature is a part of the self, the unacknowledged self that threatens the public self.

But nature is defiled in Twain. In *Huck Finn* the threatening steam boats and the King and the Duke intrude upon the raft. The same river that seems at first glance so unconventional and uncorrupt for Huck and Jim is also a major passage for the American slave trade, which facilitated the country's economic growth and perpetuated white supremacy. Critics view these intrusions that happen at all times in the lives of Huck, Hank, and Wilson are evidences of the difficulty of separating the individual from his society. In *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson,* the identities of race, class, and gender are social constructions. Myra Jehlen notes in "Reading Gender in *The Adventures of Huckleberry Finn*" that Huck learns about the social construction of

gender through his encounter with Judith Loftus shortly after he and Jim have begun their journey together. The insights he gains from Mrs. Loftus "sets the stage for the revolution to come in his sense of himself in the equally basic area of race" (513). When Huck sees gender as a social construction, he is able to re-evaluate his conception of race and defy society's expectations regarding his attitudes and conduct towards Jim. Although he had been taught to think of Jim as sub-human property, now he learns to think of him as a friend. "Git up and hump yourself, Jim! There ain't a minute to lose. They are after us!" (54). The word "us" reveals Huck's humanity and his identification with Jim. So the person for whom and through whom, Huck transcends social constructions is the African-American slave Jim. His society labels Jim as stolen property and says that thieves go to hell but Huck has learned to see Jim as a human being very much like himself. Rather than forcing his beliefs to conform to society or acting against his own beliefs, Huck decides to come out of the system, to "go to hell" in order to save Jim (169). Hank also transcends his nineteenth century social and cultural construction through his relationship with Sandy, just as much as Wilson sees into the polluted world of Dawson's Landing. In this way according to Fiedler, Huck reclaims a true whole self that had been previously inhibited by his society. This interpretation reflects a Freudian view of identity, one in which an authenticate self precedes learnt social performances.

Fiedler's study of Huck is applicable to Hank and Wilson, because he bases his idea of the dark Other according to Jung's *The Archetypes and the Collective Unconscious* and Fiedler says that the dark Other is our shadow self and love of this Other is figuratively, love and acceptance of that darker part of our natures: "Our dark-skinned beloved will take us in, we assure ourselves, when we have been cut off, or have cut ourselves off, from all others, without rancor or the insult of forgiveness. He will fold us in his arms saying, "Honey . . . , He will comfort us, as if our offense against him were

long ago remitted, were never truly real" (11). Ultimately, through the love of the Other, this bond that is outside the normal conventions of society, Twain the novelist also reveals his desire to love and accept the wayward part of the self, that part of the self which has sinned. As Arthur Petit writes in *Mark Twain and the South* that Huck's recognition of Jim's humanity is tantamount to a recognition of his own identity: "In a society of mixed blood in which the central preoccupation is with purity of blood, denial of the dignity and growth of blacks and mulattoes becomes, inevitably, a denial of the self" (154). Therefore, when we rise above the societal definitions of such concepts as race, class, and gender and of the Other, we free ourselves from the definition that confine and limit us.

Twain's mythic model in the third chapter demonstrates that the adventure of the hero is initiated by a call in a person's life and that call signifies that everything is going to change for him. The hero may answer the call of duty and he separates himself from his everyday life. Sometimes he may refuse the call, and it may be due to fear, insecurity or a sense of inadequacy. Similarly, in *Huck Finn,* Huck also confronts that which is initially unacceptable to him: the humanity of Jim. Elaine Mensh and Harry Mensh point out a significant paradox in *Huck Finn* which identifies "legendary black-white amity and unbounded dreamlike freedom with a voyage that takes a fugitive slave even further South" (46). Mensh and Mensh explain this paradox in the following way. They point out that in *Huck Finn,* Jim represents not only an enslaved African American, but also a part of Huck that has been socially unacceptable and repressed. Therefore, it is not only an issue of racial tolerance, but also one of self-acceptance. The river is not only a physical artery that runs through the nation, but also represents those components of identity that are accepted and those that are rejected. By taking Jim further down river, Huck also travels deeper into the unconscious self where mechanisms of restraint and repression are

stronger, yet he still finds a way to love Jim and all he represents. Unfortunately, towards the end, Jim is recaptured and both he and Huck become pawns in Tom Sawyer's fantasy of daring rescue. This suggests culture's power to compel acceptable identifications and attachments. Furthermore, Tom, the King and the Duke, and even the Phelpses can be read as part of Huck's psyche. Therefore, the ending of *Huck Finn* indicates the near impossibility of completely freeing oneself of social scripts that reject unacceptable identity choices.

Meaning of Mark Twain's Triumph

According to Twain's mythic model, the heroic quest is a journey towards, or a journey of aspiration rather than of rejection, so there is an atmosphere of great celebration. The geography of the quest that Huck, Hank, and Wilson undertakes is not outward for a “real” object, but into the world of reality or truth: "a patterned, emblematic landscape of psychological self realization" (Stout 89). The heroic achievement is for upholding the dignity of the common man in an essentially democratic world. From historical perspective, Huck, Hank, and Wilson are not able to counteract the historical flow of events but they continue their struggles because “freedom only exists in the pursuit of freedom" (Doyno 249). They withstand the horrors and overwhelming odds, and never ever compromise their moral and ethical beliefs.

On the surface, Twain's novels are pictorial and episodic. But the hero's quest is a mental journey; its “real” spatial dimension tends to recede or lose substance and its symbolic meaning becomes dominant. Then the questing journey becomes a metaphor for the inward search of self discovery, because the spatial dimension of the story as a whole, the idea of a journey, the elixir being sought, and the landscape of the psyche become collapsed into mental dimensions. From mythopoeic perspective, the journey of Huck, Hank, and Wilson does not end with the ending of the novels. There is a sense of reaching towards the absolute

which gives the quest its tendency to be prolonged or become endless. We come to the end of the novel but the story of humankind continues to play in our minds. So the emphasis is on creative imagination and the discovery of the self, as a symbolic journey of the creative artist towards full understanding of himself and his art or towards truth and enlightenment. Then the loneness of the hero becomes accentuated, the dangers of his journey are magnified by his descent into underworld of the collective unconscious where he encounters secret guilt. Campbell in *Myths to Live By* says this about the dimension of such journey narrative:

> The usual pattern is, first, of a breakaway or departure from the local social order and context: next, a long, deep retreat inward and backward, backward as it were, in time, and inward, deep into the psyche; a chaotic series of encounters there, darkly terrifying experiences, and presently (if the victim is fortunate) encounters of a centering, kind, fulfilling, harmonizing, giving new courage and then finally, in such fortunate cases, a return journey of rebirth to life. (27)

Thus, Campbell's definition of the heroic quest points to the distinction between the expansive outward quest, and the symbolic, intensive soul journey. The hero of the inward journey may persevere through trials but his journey is not so controlled by his conscious volition. He feels himself carried along by a great undirected force and may be said to endure his journey of trial rather than undertake and pursue it.

Huck Finn contains two journey narratives in two different forms, Jim's (escape) and Huck's (quest) sharing a common raft. Huck's journey can as well be seen as an escape from Pap and the Widow Douglas or as an independent thinker's search for a just society. Jim's journey can be interpreted as a quest for freedom, and as an escape from slavery. It has two spatial patterns, the one linear (embodied in the flow of the river) and the other a back and forth, shore to raft pattern, the two, escape and quest, again overlap. The linear, down river movement provides Huck and Jim's escape and the path toward

the goal of freedom. The second pattern, the alternation between raft and shore, establishes the novel's social criticism. Social life on the shore is full of violence, injustices and corruption, which are blessedly absent when Huck and Jim withdraw to their floating sanctuary. Therefore, the action is an escape from a corrupt society to a solitary beatitude, or a search for a righteous society.

In twentieth century literature, the narratives of the heroic quest is typically shortened or fragmented, because of modern skepticism regarding the possibility of achieving an absolute Enlightenment. Zweig says that modern literature has a tendency to fragmentation and the quest indicates a pessimistic temper of the times (247- 50). There is a sense of hopelessness, uncertainty, and skepticism in the questing hero today, and he finds it impossible to reach his goals. He may either not be able to formulate his goals or he may lose sight of those goals. In such cases then, the hero cycle pattern becomes absorbed into the pattern, or non pattern of the journey of wandering, as is seen in the journey of the lost hero in *A Connecticut Yankee*, because Merlin makes Hank "sleep (for) thirteen centuries" (688) and return him to the nineteenth century America. But in the quest narratives of the religious myths of the earlier times, the hero returns from his journey enlightened, bringing his redemptive knowledge to bear on society. So his dangerous adventure has an inner dimension and the discovery of the secret depths of the hero's self is complimented by and related to social dimensions. The completion of the quest in the return cycle indicates a confidence that there is in fact a redemptive elixir and that it can be found and shared.

The quest archetype in *Huck Finn, A Connecticut Yankee*, and *Pudd'nhead Wilson* outlines the historical movement of the nineteenth century America. Taken individually, the heroes in these novels do not change as such but as a group, the nature of their heroism develops from one novel to the next. Each hero's struggle in the novel is a study

of how Twain has handled the issue of heroism in each text. It is obvious that Twain is aiming to create a kind of heroism for the heroes and they would survive the world as Twain himself saw and experienced in his life time. He wanted his heroes to survive in the world, therefore, he empowered them supernaturally and he idealized them and made them more than simply realistic characters. Thus, Twain fictionalizes the historical facts and immortalizes the heroes and the age they lived in by manipulating the mythic themes through his archetypal imagination.

For this purpose, Twain presents Huck, Hank, and Wilson as symbolic heroes, facing human crisis and as human emblems of historical dimension. To create the sense of timelessness, he has written the novels in the tradition of South Western humor, mixing tall tale heroics of oral story tellers. They are heroes, not only in literature, but as real life men placed in extra-ordinary circumstances. Huck is the son of a town drunkard trying to free Jim from slavery or Wilson who wants to make a name and career in a small town at Dawson's Landing. Some critics have also called them extraordinary men of heroic stature in ordinary circumstances. Thus, they strike a balance between traditional and modern heroism. Hoffman writes in *Twain's Heroes – Twain's Worlds,* the failure of Huck and Hank is not on account of their weight but it is on account of the historical circumstances or "context" (ix). In *Huck Finn* and *A Connecticut Yankee* Twain presents the horrors and violence of slavery of the nineteenth century America and the sixth century Arthurian England. In these novels, despite the efforts made by the heroes, Hank fails to overhaul the sixth century England of the horrors of inhumanity and slavery and Huck fails to secure Jim's freedom. Huck and Hank are not able to deliver their promise of a just and democratic society, but they leave behind a very positive impact. They are able to incite human imagination and inspire the people to continue their struggles

because ultimately it is the idea that "freedom only exists in the pursuit of freedom" will survive and outlast humanity.

. Therefore, Twain's mythic model is directed towards studying the process of hero cycle and attaining the heroic quest. The quest is to generate ideas and hope in humankind. Huck, Hank, and Wilson in the respective novels are projected as heroes from the twenty first century perspective, representing common men who define their own space and meaning of life in this world. They are heroes as common men in modern world, who struggle against the vicissitudes of life. Hank is a psychological portrait whereas Huck is an outcast of the society and Wilson is despised and ridiculed for his stupidity. *Huck Finn* is something more special than the narratives of a juvenile delinquent's exploration of the world around him, *A Connecticut Yankee* is more than the study of the 19th century imperialistic America, and Hank is a character of mythic proportions and his anger, rage and egotism represent more of a generalized psyche than of a single human being. *Pudd'nhead Wilson* is more than the story of Wilson's stupidity. By means of Twain's mythic model, three dimensional effect is explored in these novels as documents of contemporary history and culture, the personal voyages of the heroes into their psyche and as discovery of their true selves within.

The characters in *Pudd'nhead Wilson* behave according to society's acceptable norms of behavior and so fail to carry the society onward. This is Twain's bitter criticism of the conservative American society. Likewise, the metaphors of clothing complement the racial issues and Twain exposes the absurdity and arbitrariness of the racial categories in slave owning America and the connections between slavery and industrial labor. The novel presents a bitter attack on the secular landscape of Dawson's Landing which fosters a culture that sustains and gives continuity to wicked discriminatory cultural traditions which are the result of human ignorance, arrogance, conformity, and corruption.

In *A Connecticut Yankee* ceremonial values dominate and they run counter to verifiable facts. As a result, the technologically superior person has an edge over those who merely follow the tradition. Here we have a hero, a modern man, who wants to create in Arthurian England, a condition of material comfort for himself through technological and political projects which may ultimately lead to dangerous totalitarian excesses. The novel explores man's capacity for both malice and mercy, tradition and progress, authoritarianism and democracy, and the Apollonian and Dionysian aspects of the American Dream.

Huck is a hero, and he is on his quest. He is not a classical type, but represents a common man of the world. By accepting the Dark Other, Huck challenges his and his community's construction of race, and he then finds that he can no longer live within that community's confines: "But I reckon I got to light out for the Territory ahead of the rest, because Aunt Sally she's going to adopt me and sivilize me and I can't stand it. I been there before" (229). Though he has not managed to change his community, Huck has changed himself. He abandons the community that does not share his acceptance of the Other as part of self. *Huck Finn* has a linear structure and this enhances this interpretation of the ending. Throughout his novel, Huck and Jim move forward down the river, and Huck continues this forward movement beyond the novel's ending. The river likewise continues to flow after they leave it, for both Huck and the river, this is a one way trip. And this is a one way trip for Hank and Wilson and each one of us who has the courage to challenge age-old traditions and light out new paths for the regeneration of humankind in an evolving democratic world. The archetypal quest is symbolic of man's quest for transcending the narrow limitations set by customs and traditions and move towards recognizing the essential unity of life and the dignity of being a common man as hero.

WORKS CITED

Adams, R. P. “The Unity and Coherence of *Huckleberry Finn*.” *The Norton Critical Edition of Adventures of Huckleberry Finn* . New York: W.W. Norton, 1961. 342-57. Print.

Aiken, Conrad. *Blue Voyage.* New York: C. Scribner’s Sons, 1927. Print.

Alger, Horatio Jr. *Abraham Lincoln, The Backwoods Boy; or, How a Young Railsplitter Became President*. NY: John R. Anderson & Henry S. Allen, 1883. Print.

Auden, W. H. “Huck and Oliver.” *The English We Use.* Compiled by R. A. Close. Hyderabad: Orient Longman, 1961. 192-94. Print.

Berdyaev, Nicolas. “Myth as Memory.” Ellmann and Feidelson 670-72. Print.

Berger, Arthur Asa. "Huck Finn as an Existential Hero." *Mark Twain Journal 18:2* (1976): 12-17. Print.

Bidney, David. “Myth, Symbolism, and Truth.” *Myth: A Symposium.* Ed. Thomas A. Sebeok. Bloomington: Indiana University Press, 1974. 3-23. Print.

Blake, William. “Visionary History.” Ellmann and Feidelson 668-69. Print.

Bloom, Harold. “The Internalization of Quest.” Scholes and Kellogg 65-77. Print.

Booth, Wayne. *Critical Understanding: The Powers and Limits of Pluralism.* Chicago: University of Chicago Press, 1979. Print.

Bradford, William. *Of Plymouth Plantation,* 1620-1647. Ed. Samuel Eliot Morison. New York: Knopf, 1952. Print.

Brooks, Van Wyck. The Ordeal of *Mark Twain*. New York: Dutton, 1920. Print.

Brashear, Minnie M. *Mark Twain, Son of Missouri.* Chapel Hill: University of North Carolina Press, 1934. Print.

Brodwin, Stanley. "Blackness and the Adamic Myth in Mark Twain's *Pudd'nhead Wilson*." *Texas Studies in Literature and Language* 15(1973): 167-76. Print.

Budd, Louis. ed. *Critical Essays on Mark Twain,* 1910-1980. New York: G. K. Hall, 1983. Print.

- - -. *Mark Twain: The Contemporary Reviews.* Cambridge: Cambridge University Press, 1999. Print.

Campbell, Joseph. *The Hero with a Thousand Faces*. Bollingen Series 17. New Jersey: Princeton University Press, 1972. Print.

- - - . "The Historical Development of Myth." *Myth and Mythmaking*. Ed. Henry A. Murray. New York: George Braziller, 1960. 19-45. Print.

- - - . *The Mask of God*, Vol.2: *Oriental Mythology*. New York: Penguin Books, 1991. Print.

- - - . *The Mask of God*, Vol.3: *Occidental Mythology*. New York: Viking Penguin, 1964. Print.

- - - . *The Mask of God*, Vol.4: *Creative Mythology*. New York: Penguin, 1968. Print.

- - - **.** *Mythic Worlds*, *Modern Words*: *Joseph Campbell on the Art of James Joyce.* Novato, CA: 2004. Print.

- - - . *Myths to Live By.* New York: Viking Press, 1972. Print.

- - - . *The Power of Myth.* New York: Knopf Doubleday, 1991. Print.

Carpenter, F. I. *American Literature and the Dream.* New York: Philosophical Library, 1955. Print.

Cardwell, Guy A. *The Man Who was Mark Twain: Images and Ideologies*. New Haven: Yale University Press, 1991. Print.

Cassirer, Ernst. *The Philosophy of Symbolic Forms: Mythical Thought*, II. New Haven: Yale University Press, 1955. Print.

Chadwick- Joshua, Jocelyn. *The Jim's Dilemma-Reading Race in Huckleberry Finn*. Jackson: University of Mississippi Press, 1998. Print.

Coburn, Mark D. "Training is Everything: Communal Opinion and the Individual in *Pudd'nhead Wilson.*" *Modern Language Quarterly*. 31(1970): 209-19. Print.

Cornford, F. M. *Greek Religious Thought from Homer to the Age of Alexander.* New York: E. P. Dutton, 1923. xv- xvi. Print.

Cox, James M. *Mark Twain: The Fate of Humor*. New Jersey: Princeton University Press, 1966. Print.

Dardel, Eric. "The Mythic." *Diogenes* 7 (Summer 1954): 33-51. Print.

Davis, Sara deSaussure, and Philip D. Beidler, eds. *The Mythologizing of Mark Twain.* Tuscaloosa, Alabama: University of Alabama Press, 1984. Print.

de Tocqueville, Alexis. *Democracy in America.* Trans. Gerald Henry Reeve, Esq. edited with notes by Francis Bowen, Vol. 2, 3rd edition. Cambridge: Sever and Francis, 1863. Print.

DeVoto, Bernard. *Mark Twain's America.* Boston: Little, Brown, 1932. Print.

Dickey, James. *Deliverance.* New York: Dell Publishing, 1970. Print.

Doyno, Victor A. *Writing Huck Finn: Mark Twain's Creative Process.* Philadelphia: University of Pennsylvania Press, 1991. Print.

Egan, Michael. *Mark Twain's Huckleberry Finn: Race, Class and Society.* London: Chatto and Windus for Sussex Univeristy Press, 1977. Print.

Eliot, Alexander. *The Global Myths: Exploring Primitive, Pagan, Sacred, and Scientific Mythologies.* New York: Continuum International, 1993. Print.

Eliot, T. S. "American Literature and the American Language." *The Sewanee Review.* 74.1 (Winter 1966): 1-20. Print.

Ellmann, Richard, and Charles Feidelson, Jr., eds. *The Modern Tradition.* New York: Oxford University Press, 1965. Print.

Emerson, Everrett. *Mark Twain: A Literary Life*. Philadelphia: University of Pennsylvania Press, 2000. Print.

Entzminger, Betina. "Come Back To The Raft Agin, Ed Gentry." ***The Southern Literary Journal.*** 40.1 (Fall 2007): 98-113. Print.

Ferguson, DeLancey. *Mark Twain: Man and Legend*. Indianapolis: Bobbs-Merrill, 1943. Print.

Fiedler, Leslie. "Come Back to the Raft Ag'in, Huck Honey." A Fiedler Reader: 3-12. Print.

- - - . "Duplicitious Mark Twain." *Commentary* 29.3 (March 1960): 239-48. Print.

- - - . *Love and Death in the American Novel.* New York: Stein and Day, 1960. Print.

- - - . *What was Literature? Class, Culture, and Mass Society*. New York: Simon and Schuster, 1982. Print.

Fishkin, Shelley Fisher. *Lighting out for the Territory: Reflections on Mark Twain and American Culture*. New York: Oxford University Press, 1997. Print.

- - - . *Was Huck Black? Mark Twain and African American Voices*. New York: Oxford University Press, 1993. Print.

Frank, Waldo David. *Our America*. New York: Boni and Liveright, 1919. Print.

Frazer, Sir James. *The Golden Bough: A Study in Magic and Religion.* New York: Macmillan, 1922. Print.

Freud, Sigmund. *Civilization and its Discontent.* Trans. James Strachey. New York: W. W. Norton & Co. ,1962. Print.

- - - . *Totem and Taboo*. Trans. James Strachey. Oxfordshire: Routledge and Kegan Paul, 1950. Print.

- - - . *The Psychopathology of Everyday Life.* Standard Edition. VI: orig. 1901. Print.

Frye, Northrope. *Anatomy of Criticism.* New Jersey: Princeton University Press, 1957. Print.

Gayle, Monica, and Monica R. Gale. *Myth and Poetry in Lucretius.* New York: The Press Syndicate of the University of Cambridge, 1994. Print.

Gibbs, A. C. *Middle English Romances.* Evanston: Northwestern University Press, 1966. Print.

Gibson, William. *The Art of Mark Twain.* New York: Oxford University Press, 1976. Print.

Gould, Eric. *Mythical Intentions in Modern Literature.* Berkeley: Princeton University Press, 1981. Print.

Gribben, Alan. "The State of Mark Twain Studies." Messent and Budd 533-54. Print.

Griffith, Clark. "*Pudd'nhead Wilson* as Dark Comedy." *ELH* 43.2 (1976): 209-26. Print.

Gullason, Thomas A. "The Fatal Ending of Huck Finn." *American Literature* 29 (1957): 86-91. Print.

Halstead, Murat. *The Story of the Philippines and Our New Possessions*. Chicago: H.L. Barber, 1898. Print.

Harrison, Jane Ellen. *Themis*: *A Study of the Social Origin of Greek Religion.* CA: Meridian Books, 1962. Print.

Hemingway, Ernest. *Green Hills of Africa.* New York: Scribbner's, 1935. Print.

Herendeen, Wyman H. *From Landscape to Literature: The River and the Myth of Geography.* Pittsburg: Duquesne UP, 1986. Print.

Hill, Hamlin. "The Biographical Equation: Mark Twain," *American Humor* 3.1 (1976): 1-5. Print.

- - - . *Mark Twain: God's Fool*. New York: Harper and Row, 1973. Print.

Hoffman, Andrew Jay. *Twain's Heroes-Twain's Worlds*: Mark Twain's *Adventures of Huckleberry Finn, A Connecticut Yankee in King Arthur's Court,* and *Pudd'nhead Wilson.* Philadelphia: University of Pennsylvania Press, 1988. Print.

Hoffman, Daniel. *Form and Fable in American Fiction.* New York: Oxford University Press, 1961. Print.

Homer. *The Odyssey Book 5*: *The Fitzgerald Translation*. Trans. Robert Fitzgerald. New York: Farrar, Straus and Giroux, 1998. Print.

Howells, William Dean. *My Mark Twain: Reminiscences and Criticisms*. New York: Harper & Bros., 1910. Print.

Hugo, Victor. "Imaginative Types." Ellmann and Feidelson 663-65. Print.

Hubbell, Jay B. *Who are the Major Writers? A Study of Changing Literary Canon.* Durham, N.C: Duke University Press, 1972. Print.

Jehlen, Myra. "Reading Gender in *The Adventures of Huckleberry Finn:* A Case Study of Critical Controversy." Ed. Gerald Graff and James Phelan. New York: Bedford, 1995: 505-18. Print.

Joyce, James. *Finnegans Wake.* New York: Viking Press,1939. Print.

Jung, C. Gustav. *Archetypes and the Collective Unconscious*. 2nd Edition. Trans. R. F. C. Hull. London: Routledge and Kegan Paul, 1959. Print.

- - - . "*The Collective Unconscious and Archetypes."* Ellmann and Feidelson 641-659.

- - - . *Man and His Symbols.* New York: Dell Publishing, Random House, 1964. Print.

- - - . *Memories, Dreams, Reflections.* New York: Pantheon Books, 1963. Print.

Kaplan, Justin. *Mr. Clemens and Mark Twain.* New York: Simon and Schuster, 1966. Print.

Kluckhohn, Clyde. "Recurrent Themes in Myth and Mythmaking." Murray 46-60. Print.

Kolb, Harold. “The Literary Remains of Mark Twain,” *Virginia Quarterly Review*. 53 (1977): 355-62. Print.

Leavis, F.R. “Mark Twain’s Neglected Classic: The Moral Astringency of *Pudd’nhead Wilson*.” *Commentary* 21(1956): 128-36. Print.

LeeMaster, J. R. and Wilson, James David. *The Mark Twain Encyclopedia*. Eds. New York: Garland Publishing, Inc., 1993.

Leeming, David Adams. “Place and Object Myth.” *The World of Myth: An Anthology.* New York: Oxford University Press, 1990. 313-47. Print.

Leonard, James S., Tenney Thomas et al. *Satire or Evasion?: Black Perspectives on Huckleberry Finn.* Durham: Duke University Press, 1922. Print.

Levi-Strauss, Claude. “The Structural Study of Myth.” *Journal of American Folklore.* 68(1955): 425-445. Print.

Lotts, Eric. “Mr. Clemens and Jim Crow: Twain, Race and Blackface.” *The Cambridge Companion to Mark Twain*. Ed. Forrest G. Robinson. New York: Cambridge University Press, 1995. 129-552. Print.

Lyford, W. G. *The Western Address Directory.* Baltimore: J. Robinson, 1837. Print.

Malinowski, Bronislaw. “The Social Psychology of Myth.” Ellmann and Feidelson 630-35. Print.

Mann, Thomas. “Psychoanalysis, the Lived Myth, and Fiction.” Ellmann and Feidelson 672-79. Print.

Marx, Leon. “Mr. Eliot, Mr. Trilling and *Huckleberry Finn*.” *American Scholar* 22(Autumn 1953): 423-40. Print.

Mensh, Elaine and Harry Mensh. *The IQ Mythology*: *Class, Race, Gender and Inequality.* Carbondale: Southern Illinois University Press,1991. Print.

Messent, Peter, and Louis Budd, eds. *A Companion to Mark Twain*. Oxford: Blackwell, 2005. Print.

Miller, Arthur. "Tragedy and the Common Man," *The Theater Essays of Arthur Miller*. New York: Viking Press, 1978: 3-7. Print.

Morris, Wright. *The Territory Ahead.* New York: Harcourt, Brace, 1957. Print.

Murray, A. Henry, ed. *Myth and Mythmaking*. New York: George Braziller, 1960. Print.

Nietzsche, Friedrich. *Human, All Too Human*. Cambridge: Cambridge University Press, 1996. Print.

Paine, Albert Bigelow. *Mark Twain’s Notebook.* New York: Harper and Brothers, 1935.

- - - . *Mark Twain: A Bibliography; The Personal and Literary Life of Samuel Langhorne Clemens*. New York: Harper and Bros., 1912. Print.

Petit, Arthur G. "Mark Twain and His Times: A Bicentennial Appreciation." *The South Atlantic Quarterly* (1977): 133-46. Print.

- - - . *Mark Twain and the South.* Louisville: UP of Kentucky, 1964. Print.

"Prajna-Paramita-Hridaya Sutra." Sacred Book of the East. Vol. 49, Part II, 148-54. Print.

Raglan, Lord. *The Hero: A Study in Tradition, Myth and Drama.* 1st editon. New York: Vintage Books, 1956. Print.

Rasmussen, R. Kent. *Critical Companion to Mark Twain: A Literary Reference to His Life and Works.* New York: Infobase Publishing, 2007. Print.

Regan, Robert. *Unpromising Heroes: Mark Twain and His Characters.* Berkeley: University of California Press, 1966. Print.

Roheim, Geza. *War, Crime, and the Covenant*. New York: International Universities Press, 1950. Print.

Ross, Michael. "*Pudd'nhead Wilson*: Dawson's Landing and the Ladder of Nobility." *Novel* 6(1973): 244-56. Print.

Scanlon, Lawrence E. "They're After Us' Again." *Mark Twain's Journal* 13(1966): 20-21. Print.

Schelling, F. W. J. *Philosophy of Mythology.* Trans. Mason Richey. New York: State University of New York Press, 2008. Print.

Schlegel, Friedrich. "Modern Mythology." Ellmann and Feidelson 738-39**.** Print.

Scholes, Robert, and Robert Kellogg. *The Nature of Narrative*. New York: Oxford University Press, 1966. Print.

Simonson, Harold P. *The Closed Frontier: Studies in American Literary Tragedy.* New York: Holt, Rinehart, and Winston, 1970. Print.

Sloane, David E. E. *Mark Twain as a Literary Comedia.* Baton Rouge: Lousiana State University Press, 1979. Print.

Smith, Henry Nash. *Democracy and the Novel: Popular Resistance to Classic American Writers.* New York: Oxford University Press, 1978. Print.

Spangler, George M. "*Pudd'nhead Wilson:* A Parable of Property." *American Literature* 42.1(1970): 28-37. Print.

Stout, Jim P. *The Journey Narratives in American Literature: Patterns and Departures*. Connecticut: Greenwood Press, 1983. Print.

Stovall, Floyd. *Eight American Authors: A Review of Research and Criticism. Modern Languagse Association of America.* First Edition. Revolving Fund Ser. 19, 1956. Print.

Toms, Michael. "An Open Life: Joseph Campbell in Conversation with Michael Toms." New York: Harper Perennial, 1990. Print.

Trilling, Lionell, and T. S. Eliot. eds. *Adventures of Huckleberry Finn*. New York: Rinehart, 1948. Print.

Twain, Mark. *Adventures of Huckleberry Finn.* A Norton Critical Edition of Adventures of Huckleberry Finn. 2nd Edition. Ed. Bradley and Beatty, et al. New York: W. W. Norton, 1977. Print.

- - - . *The Complete Short Stories of Mark Twain.* Ed. Charles Neider. Garden City: New York, Doubleday, 1957. Print.

- - - . *A Connecticut Yankee in King Arthur's Court.* Berkeley: The Mark Twain Library, University of California Press, 1984. Print.

- - - . *Following the Equator*. New York: Barnes & Noble, 2011. Print.

- - - . *Life on the Mississippi.* Boston: Osgood &Co., 1983.

- - - . *Mark Twain: Greenwich Unabridged Library Classics.* New York: Chatham River Press, 1982. Print.

- - - . *To the Person Sitting in Darkness.* New York: Anti-Imperialist League of New York, 1901. Print.

- - - . *Tom Sawyer and Huckleberry Finn.* Wordsworth Classics. London: Wordsworth Editions, 1992. Print.

- - -. *The Tragedy of Pudd'nhead Wilson*. *The Unabridged Mark Twain.* Vol. 2. Ed. Lawrence Teacher. Philadelphia: Running Press, 1979. Print.

Underhill, Evelyn. "The Awakening of the Self." *Mysticism: A Study in the Nature and Development of Man's Spiritual Consciousness.* New York: E. P. Dutton, 1911. 170-97. Print.

Vanderwerken, David L. "The Triumph of Medievalism in *Pudd'nhead Wilson*." *Mark Twain Journal* 18.4 (1977): 7-10. Print.

Vico, Giambattista. *New Science*. 3rd edition . New York: Penguin Classics, 2000. Print.

Vickery, John B, ed. *Myth and Literature: Contemporary Theory and Practice.* Lincoln: University of Nebraska Press, 1966. Print.

Virgil. *The Aeneid.* Trans. Allen Mandelbaum. Berkley: University of California Press, 1979. Print.

Wagenknecht, Edward. *Mark Twain: The Man and His Works*. Norman: University of Oklahoma Press, 1966. Print.

Wagner, Richard. “The Folk and the Myth.” Ellmann and Charles Feidelson 665-66. Print.

Webb, Walter Prescott. *The Great Plains.* Boston: Ginn and Co., 1931. Print.

Wector, Dixon. *Sam Clemens of Hannibal*. Boston: Houghton Mifflin, 1952. Print.

Whitman, Walt. *Complete Poetry and Selected Prose*. Ed. James E. Miller, Jr. Boston: Houghton Mifflin, 1969. Print.

Williams, George H. *Wilderness and Paradise in Christian Thought.* New York: Harper and Brothers, 1962. Print.

Wood, Barry. “Narrative Action and Structural Symmetry in *Pudd’nhead Wilson*.” *Pudd’nhead Wilson and Those Extraordinary Twins.* Ed. Sidney E. Berger. New York: W.W. Norton, 1980. Print.

Woodress, James Leslie. Ed. *Eight American Authors: A Review of Research and Criticism*. New York: W.W. Norton & Company, 1972. Print.

Wouk, Herman. “America’s Voice is Mark Twain’s.” *Louis J. Budd’s Critical Essays on Mark Twain 1910 -1980.* New York: G K. Hall, 1983. 120-30. Print.

Zweig, Paul. *The Adventurer*. New York: Basic Books, 1974. Print.