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The American Myth, when "Light cannot Exist without Darkness", Natty Bumppo and Dexter Morgan

A Dissertation Submitted in Partial Fulfilment of the Requirements for the LMD Doctorate Degree in Anglo-Saxon Cultural Studies

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Declaration

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Dedication

To my dear parents and to Prof. Foued Djemai

may his beautiful soul rest in peace

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Abstract

Nowadays, in the English Department of the University of Algiers 2, the Academic field of Anglo-Saxon investigations mostly focuses on canonical literature and tends to marginalize popular studies. This research examines the role of popular culture in advancing newness under the light of traditions found in canonical literature. With this in mind, the present thesis juxtaposes James Fenimore Cooper's *The Leatherstocking Tales* (1823-1841) to Jeff Lindsay's popular novels *Dexter* (2004-2015). The aim of this study is to trace the evolution of the archetypal American Hero and the American Myth from the 19th Century canonical literature to the 21st Century popular culture. An alternating method of comparison between Natty Bumppo and Dexter Morgan, respectively Cooper's and Lindsay's protagonists, was conducted in this research. More precisely, the study juxtaposed scholars of the American Myth and Symbol School namely, Richard Slotkin's myth of "Regeneration through Violence" and John G. Cawelti and his concept of "Formula" and popular myths of violence in popular studies. The analysis also relied on Carl Gustav Jung's "Process of Individuation" which is the path towards psychic Unity. The research findings showed the alignment of the mythical archetypal hero Natty Bumppo and the popular hero Dexter Morgan through the concept of moral violence. They also proved that the Individuation of Dexter enticed that of Natty, which led to the assumption that canon and popular works unite under the scope of the American Myth. In conclusion, results support the above claim that popular culture is worthy of academic investigation as it aligns with canonical literature; 19th Century archetypal hero Natty Bumppo evolves to become 21st Century popular hero Dexter Morgan.

Key Words: Archetypes, Code, Dexter, Formula, Frontiers, Myth, Natty, Regeneration, Unity, Violence, Wilderness.

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Introduction

The present thesis considers mythology as the main subject of its study; more precisely, it is concerned with the American Myth as portrayed in American Literature and examined in Academia. Research on that topic has a long tradition in the academic field of American Studies and the Myth and Symbol School with renown professors such as Henry Nash Smith and R. W. B. Lewis who have strived to provide an accurate version of the national myth. One of the major topics to be investigated in this field is the Western Frontier which is ineluctable in the creation of the American Myth. As far as literature is concerned, most scholars agree and approve of James Fenimore Cooper's *The Leatherstocking Tales* (1823-1841) as the vehicle of this myth and the protagonist Natty Bumppo, the valiant warrior of the wilderness, as the embodiment of the archetypal American Hero of the Western Frontier. These findings constitute the starting point of this research.

In the history of American Studies, the focus has always been on Cooper's tales that represent the canons which ushered and initiated American Literature and led to its development and perpetuation. Natty Bumppo symbolizes the archetypal American Hero whose influence on other American literary heroes is still echoed despite being a 19th Century character. As a matter of fact, he stands as the role model who inspired next generation of authors in elaborating their characters. Among those American writers is the 21st Century author Jeffry P. Freundlich –commonly known with his pen name Jeff Lindsay– in his sequel popular novels (2004-2015) on the protagonist Dexter Morgan. Given the lapse of time separating these two novelists, the present thesis studies the evolution of the archetypal American Hero from the 19th Century canon to the 21st Century popular culture. The current literature agrees that the American Myth deals with the Hero's quest of the Western frontiers; accordingly, Cooper's Natty ventures throughout this mythical location in order to achieve his heroic status and to establish the national myth. Yet, what if there were other frontiers to be conquered? What if the archetypal quest was only partially fulfilled? What if popular culture had more to offer to the archetypal myth and to its archetypal hero?

Previous works have mostly focused on Cooper's significant contribution in creating the national myth and the archetypal hero crystallized by Natty Bumppo; few studies have been interested in the latter's inner torments generated by such status which seems to be a neglected area in American Studies, an area this research explores. Hence, the present thesis broadens current knowledge of Natty Bumppo the archetypal American hero by comparing him to the popular hero Dexter Morgan. The investigation debunks the complementarity between these two protagonists and by extension between myth and popular culture. Given such ponderings, one wonders about the evolution of the American Myth and the American Hero and whether popular culture unfolds new facets of the canonical myth. Furthermore, the study investigates Natty's and Dexter's psychic journeys to determine if they achieve Unity or not. It is of interest to know whether the premise of the American Myth –as set by Cooper– still holds true in Lindsay's novels, and one way to investigate it is to study Natty's evolution from canonical western frontiers to Dexter's popular urban city where he explores new frontiers. The overall goal of this thesis is to prove equilibrium and linearity between 19th and 21st Century literature.

The general assumption of this thesis is the American Hero's psychological fragmentation and the partial fulfillment of the archetypal journey in the concrete Western Frontiers. Natty seems to brilliantly achieve the quest of the West as expected from an archetypal Hero; however, deep down himself, the outer exploration of the wilderness is not fulfilling as he encounters difficulties in his inner path of self-knowledge; thus, he experiences fragmentation. This means that the American mythical quest requires another hero–Dexter– who carries on in the initial journey but advances further as he indulges in the abstract and inner quest of the frontiers of the psyche. While Natty Bumppo's archetypal journey is centrifugal, Dexter's is centripetal; when juxtaposed, the two journeys converge and achieve unity of protagonists and of canonical and popular works.

Many books have been written on James Fenimore Cooper and many scholarly articles have been published on Lindsay's novels and Showtime's *Dexter*. Given this large body of literature, only the most recent and the most

relevant ones to the theme under study have been consulted. Concerning Cooper, the study chose Robert E. Spiller, Edwin Russel, Stephen Railton, Leslie A. Fielder, John G. Cawelti, Henry Nash Smith and D. H. Lawrence. Instead of focusing on the chronological order of their published woks, a thematic classification to review their works has been opted for in order to pinpoint their different approaches and to compare and contrast their arguments. Most studies agreed on Cooper as the creator of American literature, others focused on his biography to analyze Natty; many acknowledged his contribution in the creation of the American Myth along with its archetypal elements; some praised Natty's innocence and few denounced his flaws.

In his *James Fenimore Cooper*, Robert E. Spiller (1965) considered Cooper as the usher "at the portal of American literature" (Spiller, *James* 5). He reminded us that he was "recognized at home and abroad as the first and one of the greatest of American writers of fiction" (Spiller, *James* 6). Edwin Russel in his *Frontier: American Literature and the American West* (1965) approved and wrote: "His frontier novels were attempts to define, to nourish, and to preserve the emerging idea of a morally and aesthetically estimable America" (Russel 28). Most recently Stephen Railton (2013) claimed that his tales "have struck many as a kind of prose epic of early American life" that created "the first quintessentially American literary hero" (Parrish (ed) 1). These scholars unanimously agreed upon Cooper as a landmark in American Literature.

Spiller opted for a biographical approach in his studies on Cooper's tales, as he endeavored to uncover the link between Cooper's childhood in Cooperstown and *The Pioneers*. For the scholar, Cooper relied on his boyhood memories and took his father as an inspiration for his character, Judge Temple, (Spiller, *James* 16); in his *The Cycle of American Literature An Essay in Historical Criticism*, he added that "Natty is a fictional character, based on certain originals remembered from the author's boyhood, who "possessed little of civilization but its highest principles, as they are exhibited in the uneducated, and all of savage life that is not incompatible with these great rules of conduct"" (Spiller, *Cycle* 42). For Spiller, Cooper's protagonist exhibited his supposedly lack of 'civilized' manners that

were mingled with his education in Cooperstown which was adjacent to the wilderness; therefore, for him, there was no doubt that Cooper's novel and protagonist were a manifestation of his personal memories.

D. H. Lawrence's *Studies in Classic American Literature* (1923) went as far as to claim that Natty Bumppo was Cooper's wish-fulfilment as he wrote, "Fenimore, in his imagination, wanted to be Natty Bumppo … At the same time Mr. Cooper was nothing if not a gentleman" (Lawrence 54). For him, Natty was to a certain extent the embodiment of Cooper's life between culture and his wild and natural surroundings. Such dualities have made Lawrence and Russel wonder about his ambiguous stand between civilization and his love of the wilderness (Russel 29). John G. Cawelti (1993) clarified this when he explained that Natty was a "product of a frontier classlessness which stands in a striking contrast to the hierarchical, gentrified culture which Cooper felt was the appropriate social form for a more settled American democracy" (Verhoeven (ed) 153). This conveyed the idea that Natty was Cooper's projection of his vision of this 'new' frontier class set between Civilization and Wilderness. In short, these studies unveiled parallels between Cooper's fiction and life and his vacillated position projected on his protagonist.

Apart from the biographical interest, many scholars came to agree that *The Leatherstocking Tales* were the vehicle of the national American Myth. Leslie A. Fiedler in his *Love and Death in the American Novel* (1960) admitted that Cooper succeeded in "converting a peripheral European archetype into the central myth of [American] culture" (Fiedler 175); Spiller added that he created "the American wilderness myth" (Spiller, *James* 5) and for Cawelti, Cooper's success can be explained in his complex myth of the frontier which combined the romantic adventure to the American wilderness (Verhoeven (ed) 152). For Russel, he "increasingly generalized his materials, and in doing so advanced from a fairly conventional American account of the Westward Movement to a far more imaginative, complex, and critical view" (Russel 31). Based on these comments, one could say that Cooper was a pioneer in the elaboration and crystallization of the national myth. Russel considered Leatherstocking as the embodiment of the

West and he wrote "He *is* the West, and the other Americans have not caught up with him. Most of them never will" (Russel 49). Hence, the narratives went beyond the simple romance narratives as they were more complex and initiated the American Myth and the American Hero, namely, Natty Bumppo.

For Spiller, *The Last of the Mohicans* gave birth to the epic representation of Natty as the "Christian man of nature" which became ineluctable in the American myth (Spiller, *James* 18), and Fiedler claimed that it represented the myth because it combined the "good Indians and the bad, the dark Maiden and the fair, the genteel lover and the stern, tender-hearted father, the comic tenderfoot and the noble red patriarch" that are all scattered in the other four novels (Fiedler 197). Interestingly, these scholars' analyses and views revealed dichotomies that opposed forces of wilderness and civilization which also became archetypal in the American myth; they epitomized the American experience in the mythical West which Henry Nash Smith explained in his *Virgin Land. The American West as Symbol and Myth* (1950). According to him, there were two distinct Wests: "the Anglocentric" and the "Jeffersonian" (Klein 220); the first leaned on civilization whereas the second favored the limitless possibilities that the Western conquest offered. These dichotomies were central in Cooper's narratives which made them archetypal in the American Myth.

Aside from the mythical western frontiers, some scholars focused on Cooper's protagonist and his stand as the archetypal hero. Among Natty's supporters and advocates of his innocence was R. W. B. Lewis and his *The American Adam* (1955) which presented him as the archetypal American Adam; as such he was the "self-reliant young man who does seem to have sprung from nowhere and whose characteristic pose … was the solitary stance in the presence of Nature and God" (Lewis 91). Lewis seemed to advance Natty's grandeur which was analogous to Adam's, suggesting that he was almost a divine being that transcended with the American wilderness, Eden's substitute. Therefore, Lewis promoted Natty's innocence as the Adamic Hero who was "surrounded, detached in measureless oceans of space" (Lewis 91). Railton reinforced this claim as he explained the opening scene of *The Pioneers* which began on Christmas Eve

connoting “that moment on which for Christians human history pivots from the old world defined by Adam’s fall and Mosaic law to the new one brought forth by the birth of a savior who opens up the possibility of redemption” (Parrish (ed) 1) that will be carried by the savior (Parrish (ed) 4): Old Leatherstocking. The scholar’s parallel is interesting because it relied on Lewis’ vision of Natty as the New Adam, the redeemer of the American people in the new American Eden. In short, Lewis and Railton put forward Natty’s innocence and his redeeming attributes.

Lewis claimed that *The Deerslayer* was the best illustration of the American myth (Lewis 103); according to him, the seventh chapter conveyed the birth of Natty “or [his] rebirth as the American Adam: accomplished appropriately in the forest on the edge of a lake, with no parents near at hand, no sponsors at the baptism; springing from nowhere” (Lewis 105). The scholar emphasized the redemptive and regenerative attributes of the ‘American Eden’ that culminated in the creation of the American hero who will influence coming generations. Interestingly, D. H. Lawrence agreed with Lewis as he considered *The Deerslayer* to be “the most fascinating” of the *Leatherstocking Tales* (Lawrence 63); and he highlighted the hero’s regeneration as he explained: “The Leatherstocking novels create the myth of this new relation. And they go backwards, from old age to golden youth. That is the true myth of America. She starts old, old, wrinkled and writhing in an old skin. And there is a gradual sloughing of the old skin, towards a new youth. It is the myth of America” (Lawrence 58). Adding to the archetypal dichotomies, regeneration and rebirth is another attribute of the American myth that scholars have referred to in their studies.

Although he admitted regeneration, Lawrence provided a less optimistic vision and a blunter one vis-à-vis Natty Bumppo and he was among the first scholars to have contrasted these “bright” images of the national myth to their “dark” counterparts. Lawrence did not solely advance Natty’s innocence; he also emphasized his violence as he pinpointed: “He is a man with a gun. He is a killer, a slayer. Patient and gentle as he is, he is a slayer. Self-effacing, self-forgetting, still he is a killer” (Lawrence 62). Lawrence opted for the crude truth that was

embellished by his peers; besides his good features, Natty was also a fierce killer who killed many Indians. The author carried on his arguments and emphasized that he is "the white forerunner. A killer... He is the stoic American killer of the old great life. But he kills, as he says, only to live" (Lawrence 62). Therefore, Lawrence's study revealed the archetypal hero's violence which will presumably outlive him; the scholar did not neglect violence and killing that also existed and prevailed in Adam's virgin land and he seemed to perceive the darkest aspect of the American hero embodied in Natty Bumppo, a darkness which was sublimized throughout literature, critics and the American collective unconscious.

As the archetypal American Hero, Natty Bumppo, though childless, influenced other descending generations of American heroes that Henry Nash Smith referred to as "The Sons of Leatherstocking" who, as Cawelti explained, were his "followers and successors in the romanticization of American wilderness… [they] have continued until recently to be an important part of popular culture … including the "Lone Ranger" and the masked Western hero of radio, film and television (Verhoeven (ed) 152). Interestingly, the scholar's analysis shifted the focus from the canonical representation of the hero to the popular depiction.

The popular hero Dexter Morgan, for his part, received much criticism in various academic articles.[1] Although they are less numerous than those on Natty, there are interesting analyses from various scholars. In his "Thou Shalt Kill… Carefully: Secular, Religion, the Immanent Frame, and Showtime's Dexter" (2015), Mathew Pittman referred to the decline in the importance of religion in the American society and suggested a study where killing substitutes for religion. The scholar approached Dexter's killing as a religious practice and he analyzed the impact of religion on individuals despite "the secular age" (Pittman 172). Stephanie Green's "Dexter Morgan's Monstrous Origins" (2011) explored the first-person narrative; she proposed a research that focused on the normalization of the serial killer television drama genre and investigated Dexter's vigilantism.

[1] Although most studies deal with the *Showtime* adaptation of Dexter, I have carefully selected analyses that correspond to Lindsay's depiction of Dexter.

Isabel Santaularia's "Dexter: Villain, Hero or Simply a Man? The Perpetuation of Traditional Masculinity in "Dexter"" (2010) also focused on the serial killer genre of the TV show and provided a study that dealt with the construction of masculinity based on violence.

In her study, "The New American Hero: Dexter, Serial Killer for the Masses" (2012), Ashley M. Donnelly was interested in the evolution of the serial killer genre in American popular culture and TV to show how the audience's reception has moved from fear to an almost compassion towards serial killers, or anti-heroes, such as Dexter Morgan. Following the lead of her peer, Christiana Gregoriou's "'Times like these, I Wish there was a Real Dexter': Unpacking Serial Murder Ideologies and Metaphors from TV's Dexter Internet Forum" (2012) examined the audience's reaction to the Dexter series by analyzing fans' comments on Showtime's forum on Dexter. Hence, these two scholars attempted to explain Dexter's popularity among his fans.

It goes without saying that those scholars and researchers brought about a great advance in studies on Cooper and Lindsay; however to our knowledge, no contemporary study has grouped the two writers nor traced the evolution of Natty's archetypal quest from the wild frontiers of the 19th Century to Dexter's psychological quest in the urban city of the 21st Century. Moreover, most scholars have focused on the TV show and have neglected Lindsay's narratives; given the popularity of the series they have put aside literature in favor of the TV adaptation. This thesis addresses the need for exclusively studying and analyzing Lindsay's popular novels by comparing them to Cooper's canonical narratives in order to prove the unity of academic and popular studies which will be projected on Natty and Dexter. Throughout the link between canonical and popular works, this research attempts to break the barrier between Elitist literature and popular narratives which–as prejudiced– are not only aimed for mass entertainment and, thus, become more significant. Through the evolution, the aim is to prove that popular works are worthy of academic scrutiny and investigation as they are as creative, fruitful and relevant as canonical ones. This thesis is also meant to fill in the gap of knowledge regarding popular culture in relation to academic analyses,

especially among the Algerian academia. The juxtaposition of tradition and modernity has significant benefits in terms of research for the young Algerian academics in Anglo-Saxon Studies as it allows a widening of the scope of research to the combination of canonical traditions and contemporary literary trends of the 21st Century zeitgeist especially that literature and culture are in constant progress.

The previous findings signal the need for additional studies to understand Natty Bumppo's ambiguity and his violence. The question that imposes itself now is: how can Dexter be used to explain Natty? In order to properly address this, the theoretical framework within which the present research is conducted will be based on the ideas of two American scholars from the Myth and Symbol School, namely, Richard Slotkin and John G. Cawelti. Actually, Slotkin's book *Regeneration through Violence. The Mythology of the American Frontier, 1600-1860* provides a useful and detailed overview of the American History, Culture, Literature and experience with Mythology. Moreover, his interpretation of the archetypal American Myth seems the most accurate as he acknowledges darkness and incorporates it to the American Myth. John G. Cawelti, for his part, is a fervent defender of Popular Culture. His concept of Formula, which he sets between "Conventions" and "Inventions" to smoothly shift from canonical to popular works, will be implemented in the comparison of Cooper's and Lindsay's narratives. Aligning with Slotkin, he also suggests several popular myths of violence that apply to popular artifacts. In their intertwined and overlapping studies, these American scholars have dealt with the peculiar and paradoxical notion of moral and redemptive violence, a lead this thesis also investigates. In fact, Natty and Dexter cultivate a special bond to this particular violence; while the former kills Indians only without taking scalps, the latter kills killers and criminals only and never innocents. It seems that violence is archetypal for it regenerates from canon to popular culture. Reference will also be made to Carl Gustav Jung's psychoanalytical views which are closely related to mythological studies. Moreover, Jung investigates the path towards psychic unity, a path he calls Individuation. Instead of 'judging' or evaluating the violence of the myth, the research tries to explain it under the light of Jungian Psychoanalysis which will

hopefully help establish the unity of the American Myth, canon and popular culture via Natty Bumppo and Dexter Morgan. Before proceeding in the investigation, the following paragraphs provide the outline of the current research.

Four main chapters constitute the present thesis. An extensive overview of the concepts and theories this research is based on is provided in the first chapter entitled *Conceptual and Theoretical Foundations*. It is divided into four main sections: the concepts of Myth and Hero and American Studies and the Myth and Symbol School– the first approach of the present study– are presented in section one. Richard Slotkin's myth of Regeneration through Violence is introduced in section two. John G. Cawelti's concept of Formula in Popular Culture and his popular myths of violence are detailed in section three. As for Psychoanalysis–the second approach of the thesis–, it is elaborated in section four with reference to Sigmund Freud and Carl Gustav Jung.

The second chapter, *The Leatherstocking Tales and the Myth of the Hunter*, is an analysis of Cooper's tales under the light of Slotkin's theory. After presenting a brief summary of the narratives, stress is put on four main points. Some universal archetypes, including the Monomyth and the archetypal tension between Moira and Themis–that are unfold in the tales– are unveiled in the first point. The Universe of the American Wilderness which reveals the cultural archetypes namely, the dual vision, the Indian War and Captivity Narratives is elaborated in the second point. The cultural archetype of the Protagonist as embodied by the ambivalent Natty Bumppo–who vacillates between Moira and Themis– is detailed in the third point. The last cultural archetype that is related to the Narrative of regeneration through violence, which includes *Separation, Regression, Emergence* and *Ultimate Regeneration*, is elaborated in the last point.

Chapter three, *The American Myth from Cooper's Wild Frontiers to Lindsay's Urban City*, which is divided into five sections, is based on an alternating comparison between Natty Bumppo and Dexter Morgan, relying on Cawelti's theories. The juxtaposition of Cooper's tales to popular culture is demonstrated in section one. A summary of the *Dexter* novels and their formulaic attributes are presented in section two. Analyses of the Myth of the Hunter, the

Western and Hard-Boiled Formulas in terms of conventions through the myth, archetypal tension, setting and moral code of violence are elaborated in section three. The inventions that popular formula brings to the archetypal myth of the hunter are pinpointed in section four. The comparison between the myth of Regeneration through Violence to its popular counterparts of the Vigilante Avenger and the Hard-Boiled Hero and his Code is established in the last section.

The last chapter, *The Individuation of the Archetypal American Hero*, also relies on an alternating comparison of the two protagonists relying on some psychoanalytical theories. Natty Bumppo between Freudian Pleasure and Reality Principles is presented in section one; his Jungian Psychological journey in the outer world of the Conscious and the inner one of the Unconscious is elaborated in section two which concludes with his fragmentation between the two. Dexter Morgan's Jungian journey between the Conscious and the Unconscious is dealt with in section three. The juxtaposition of the two protagonists' journey with the aim of proving the Archetypal American Hero's Unity through childhood, adulthood and Individuation is established in the last section.

The final conclusion of the present study will overview the development of the archetypal American Hero Natty Bumppo from the Western frontiers to the urban ones in Dexter Morgan's city of Miami. The thesis will attempt to provide answers regarding the transition from canonical to popular representations. It will also resolve the psychological fragmentation and alienation of the two protagonists which will further harmonize and fulfill the representation of the archetypal American Hero.

Chapter One: Conceptual and Theoretical Foundations

The present chapter consists of a gathering of the concepts, approaches and theories that this study relies upon; it sets the ground for the research which will pave the way for the coming chapters. It splits into four main sections; the key concepts, notions and approaches in relation to American studies and American mythology will be condensed in the *Myth and American Studies: between Concepts and Academia* section. As far as key theories are concerned, Richard Slotkin's shrewd ideas on myth will be looked at in *The Myth of Regeneration through Violence* section. His knowledge and analyses are a prerequisite in the process of creating the national American Myth which–for its part– will be elaborated in the second chapter.

John G. Cawelti's prominent premise on Popular Culture will be explained in *The American Myth from Canon to Popular Culture* section. As the ardent advocate of popular studies, his insights are helpful regarding the evolution of the myth from canon to popular culture which will be examined in the third chapter. The last approach and theory used in this thesis will be presented in *The Psychoanalysis of the American Hero* section; it is meant to determine the extent of the unity of the American Myth and Hero. As Freud and Jung developed some of the most complex ideas regarding humankind's dark side, their theories provide an excellent basis for the psychoanalytical analysis of Natty's and Dexter's inner struggles which will be examined in the last chapter of this thesis.

I. Myth and American Studies: between Concepts and Academia

As a whole, this section is meant to familiarize the reader with the notions and approaches this study relies upon and it is divided into two sub-sections: the first one begins by introducing the concepts of Myth and Hero. These aim at supplying the reader with a general, yet thorough, overview of these notions in relation to Culture, History and Civilization. The second sub-section focuses mainly on the approach of American Studies and the Myth and Symbol School that constitute the academic basis of the present thesis.

1. The Concept of Myth

When dealing with Cultural Studies, myth examination is a prerequisite for the understanding of the creation and development of a Culture; myth is also a source of inspiration from which individuals draw; it is the basis of civilizations and cultures, as Professor Joseph Campbell asserts, "civilizations are grounded on myth" (Campbell, *Power* 53). Given the centrality of Myth in the present thesis, the research starts with its elaborate and extensive introduction providing a set of definitions from different scholars and mythologists as well as the myth's nature, role, function and relation to literature.

1. 1. Definition

Etymologically, myth originates from the Greek word *mythos* that means a story or a tale. The anthropologist Bronislaw Malinowski, in his *Myth in Primitive Psychology* (1926), asserts that "myths are stories which, however marvelous and improbable to us, are nevertheless related in all good faith, because they are intended, or believed by the teller, to explain by means of something concrete and intelligible an abstract idea or such vague and difficult conceptions" (Malinowski 34); he adds, "these stories are sometimes described as etiological because their purpose is to explain why something exists or happens" (Malinowski 35). Hence, myths draw from the believer's faith and imagination to interpret and to elucidate life's mysteries. For Malinowski, myth is "a vital ingredient of human civilization; it is not an idle tale, but a hard-worked active force" (Malinowski 21) which implies that it is ineluctable in understanding man's history, culture and identity. In his influential book *The Hero with a Thousand Faces* (1949), Campbell asserts and writes: "it will be always the one, shape-shifting yet marvelously constant story that we find", he adds that myth is "the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation" (Campbell, *Hero* 3). Therefore, it is essential and central to mankind and it is a universal source from which human achievements emanate.

In his seminal book *Myth and Reality* (1963), the historian Mircea Eliade writes:

> Myths describe the various and sometimes dramatic breakthroughs of the sacred (or the "supernatural") into the World. It is this sudden breakthrough of the sacred that really establishes the World and makes it what it is today. Furthermore, it is as a result of the intervention of Supernatural Beings that man himself is what he is today, a mortal, sexed, and cultural being… the myth is regarded as a sacred story, and hence a "true history," because it always deals with realities (Eliade 6).

Therefore, a myth is a reflection of and a mirror for human life and the maker of man's identity as a cultural entity; it shapes the world throughout time. A myth is a mixture of fiction and reality that influences man's behavior and conduct in his respective culture. Eliade adds that a myth "narrates a sacred history; it relates an event that took place in primordial Time, the fabled time of the "beginnings" … [It] tells how, through the deeds of Supernatural Beings, a reality came into existence, be it the whole of reality, the Cosmos, or only a fragment of reality-an island, a species of plant, a particular kind of human behavior, an institution" (Eliade 5). Myths are powerful tales that elucidate concepts which were difficult to explain in primordial times. Regardless of the supernatural and mystical elements, they are considered as authentic and reliable sources of knowledge and truth.

For his part, Campbell, in his *The Power of Myth* (1988), refers to myths as "archetypal dreams" (Campbell, *Power* 21); Professor Leeming agrees and defines them as "religious and artistic narratives and a cultural dream" (Leeming, *Creation* xviii). These definitions highlight the narrative and imaginative features of a myth in a given culture. Professor Robert A. Segal clarifies that it is "simply a story about something significant" that either happened in the past or in the present or the future (Segal 5). Hence, he emphasizes the importance of the myth−which goes beyond its narrative feature−through time axis. Overall, these scholars agree that myths are collective wonders among human beings and they are common to all civilizations and cultures; making of myth a universal notion among humankind.

A myth is important to study and to understand a given culture; it is also the source from which mythical Heroes emanate.[1]

1. 2. The Hero

The notions of Hero and Heroism are ineluctable in the plot of a myth-narrative. Essentially, the Hero is a valiant and courageous character that sacrifices his safety for the sake of his people against a villainous threatening force. For Campbell, he 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 (Campbell, *Hero* 20). He adds "the hero is symbolical of that divine creative and redemptive image which is hidden within us all, only waiting to be known and rendered into life (Campbell, *Hero* 39). Therefore, there is a hero in all of us that looks forward to be awakened. In relation to Greek Mythology, Leeming defines him as "the agent of divinity on earth, [who] is often born of immortal god and mortal woman" (Leeming, *Mythology* 13)[2]. His definition concords with Malinowski's and Eliade's insights as it refers to the hero's supernatural and godlike attributes. Hence, the hero's super physical prowess elevates him to the status of a divine creature.

Campbell explains the universal pattern of the hero's adventures that he calls the Monomyth which includes: "a separation from the world, a penetration to some source of power, and a life-enchanting return" (Campbell, *Hero* 35). His journey entails a long series of battles, physical or psychological, which culminate in a glorifying return.[3] Leeming clarifies that the Hero is confronted to evil forces from the very beginning of his adventures (Leeming, *Mythology* 40) which imply a constant struggle with an enemy.

Despite the end of primordial and ancient times, heroes and myth continue to have an influence on mankind; as Campbell asserts: "The hero has died as a

[1] For further information about myths address the following books:
Karen Armstrong. *A Short History of Myth.* (2005)
Dawn E. Bastian and Mitchel K. Judy. *Handbook of Native American Mythology.* (2004)

[2] This reminds us of Homer's VIII Century *The Iliad* and the valiant hero Achilles, the son of a mortal king and a sea nymph, born of "mixed" blood between a human mortal and a mythological creature.

[3] This reminds us of Homer's VIII Century *The Odyssey*. After his departure from Troy, Ulysses' journey back to Ithaca lasted ten years and it included a long series of obstacles such as Nymphs, Cyclops, Poseidon's storms and deadly Sirens before his glorious return to his wife Penelope and to his son Telemachus.

modern man; but as eternal man—perfected unspecific, universal man—he has been reborn. His second solemn task and deed therefore…is to return then to us, transfigured, and teach the lesson he has learned of life renewed" (Campbell, *Hero* 20)[1]. Thus, myths and heroes never wane as they are perennial narratives and figures for mankind. Campbell reaches the conclusion that "we shall have only to follow, therefore, a multitude of heroic figures through the classic stages of the universal adventure in order to see again what has always been revealed. This will help us to understand not only the meaning of those images for contemporary life, but also the singleness of the human spirit in its aspirations, powers, vicissitudes, and wisdom" (Campbell, *Hero* 36). Based on these words, we understand the main function of a hero as an essential guide and scout for man throughout time; as Richard T. Hughes well-summarizes, the myth, by extension the hero, are the "spiritual glue" (Hughes 3). In short, they "glue" men in general and they tie fiction to reality, gods to men, past to present, universal to cultural which make nature's myth dual.

1. 3. Nature

Most myths originate from ancestral legacies that help modern men to connect with their past (Philip 7). As conveyed above, though coming from a remote time, myths are timeless traditional entities that create a bridge between the past and the present. A myth is a creative production that connects the human mind to world affairs, imagination to real life, urge to deed, and individual to collective memory (Slotkin, *Regeneration* 7). Hence, it creates a link between the factual and the tangible world which requires the mind's imagination and creativity; yet it deals with and explains the real world. Therefore, a myth is the mediator between these oppositions. Its relation to the collective memory of a culture enhances its truthfulness as it stands for a reservoir of information about the collective psyche of a specific culture (Leeming, *Creation* xviii). This means that a myth also deals with the unconscious mind of humanity and it connects the personal memories to the shared ones among individuals of the same culture; it moves from the inner

[1] One might think of Virginia Woolf's *Mrs. Dalloway* (1925) and Clarissa's journey in the streets of London that unveil her psychological torments that substitute for Ulysses' obstacles.

individual fantasy towards the outer and common experience. Based on this, one understands the paradox of a myth as it is dual in nature.

Given its duality, a myth encompasses another field of study which is psychoanalysis. Malinowski asserts that "the myth is a day dream of the race, and that we can only explain it by … diving deep into the dark pools of the sub-conscious" (Malinowski 17) and Campbell recommends "writings of the psychoanalysts are indispensable to the student of mythology" (Campbell, *Hero* 4). Myths are a reflection of humanity's Unconscious, cultural mirrors and identity shapers as well. In fact, the ongoing process of mythogenesis is heavily dependent on the human psyche, as Slotkin asserts, it is mainly a property of the mind (Slotkin, *Regeneration* 4). Therefore, myth-making is a psychological process which confirms the link between Myth and Psychology.

Furthermore, mythogenesis is the outcome of myth consciousness which is "the continual preoccupation with the necessity of defining or creating a national identity" (Slotkin, *Regeneration* 4). It is a state of mind that conveys the constant human concern with and need for a unifying national myth. Therefore, myth consciousness is a universal human condition which takes its roots from the psyche. Slotkin supplements this with archetypes (collective examples found in all cultures, societies and myths) as conveyors of such need. These are prerequisite universal models in mythogenesis; he asserts that "the universal archetype is essential to myth, since all myths, to be credible must relate … to the fundamental conditions of human existence and human psychology" (Slotkin, *Regeneration* 14). Therefore, the universality displayed in myth consciousness and archetypes is another important requirement in the creation of a myth. Aside from its nature, a myth plays a major role in a given culture.

1. 4. Role and Function

In his book, Malinowski elaborates the myth's main functions as follows: "It expresses, enhances and codifies beliefs; it safeguards and enforces morality; it vouches for the efficiency of ritual and contains practical rules for the guidance of man" (Malinowski 21). Myth sets the core of the belief system of a culture and it stands for a guiding template of morals and code of conduct for men. Eliade adds that it "tells how something came into existence, or how a pattern of behavior, an institution, a manner of working were established" (Eliade 18); he concludes that "myths reveal that the World, man, and life have a supernatural origin and history and that this history is significant, precious and exemplary" (Eliade 19). In short, myth explains the origins of cultural rites and modes of behavior and it establishes history.

As it stands for a valuable source of knowledge, the role of the myth, according to Mark Daniels, is to unite different people under one culture with the same collective memory and it creates an identity for the community, provides a sense of belonging and togetherness to individuals and it facilitates social cohesion (Daniels 12). According to Hughes "a myth is a story that speaks meaning and purpose, and for that reason it speaks truth to those who take it seriously" (Hughes 2). A myth distinguishes one culture from another which creates and reinforces feelings of solidarity, security and comfort among the social group and it is a source of truth and knowledge in a given society. Furthermore, the aforementioned psychological and social aspects entail a relationship between individuals and society; as Slotkin confirms a myth emanates from a single artist or author whose work affects every individual mind with the aim of unifying each under a shared identity (Slotkin, *Regeneration* 8) and he adds that it articulates a given ideology via narrative (Slotkin, *Gunfighter* 6). Hence, the role of myth is to harmonize a culture and to gather disparate individuals with a single identity and mind.

Robert, A. Segal mentions regeneration as the ultimate function of a myth; he writes "While myth for Eliade does explain, it does more. Explanation turns out to be a mere means to an end, which is regeneration. To hear, to read, and especially to re-enact a myth is magically to return to the time when the myth took

place, the time of the origin of whatever phenomenon it explains" (Segal 55). This reminds us of Campbell's words concerning the necessity of recalling a hero, regardless of the era we live in. A myth aims to regenerate the hero, its narrative and its morals. In accordance with this, Jordan Peterson, a clinical psychologist and a Professor of psychology at the University of Toronto, asserts that myths are perennial and necessary in the evolution of culture and men, which explains its regenerative function and he says: "It is reasonable to presume that, over the long run, our species "forgets" everything that is useless: we do not forget our myths, however – indeed, much of the activity broadly deemed "cultural" is in fact the effort to ensure that such myths are constantly represented and communicated" (Peterson 81) through literature, the vehicle of the myth.

1. 5. Relation to Literature

Neil Philip explains that myth is immortal because it survives thanks to oral or written transmission from one generation to another (Philip 7) and Slotkin asserts that "it is the primary vehicle for the communication of mythic material" (Slotkin, *Regeneration* 19). Myths are inherited tales that are communicated and conveyed via human artifacts; among these, literature emerges as a significant asset in the creation and transmission of the myth. Campbell explains that symbols and metaphors also convey myth (Campbell, *Power* 54), and he adds that only artists are able to keep a myth alive because they mythologize the environment and the world (Campbell, *Power* 74). Therefore, myths represent a condensation of various symbols that artists transmit; accordingly, literature and art stand as a means of communicating mythic tales among individuals. Adding to that, literature allows the perpetuation and spreading of myths; it stands for the common thread that webs the complex body of a culture, namely the American one which is central to the present work. The following sub-section deals with American Studies in relation to the national myth.

2. American Studies and the Myth and Symbol School

The present sub-section is meant to present the approach of American Studies and the Myth and Symbol School that tackle the American Mythology. It begins by a historical overview of the birth of the school and encompasses two ineluctable notions in American Studies, namely, the myths of the "Frontiers" and the "West". The sub-section also looks at Popular Culture which enlarged the American academia with the popular Western and the Detective as popular versions of the American Frontiers and the West. These (the Western, the Hard-Boiled Detective, the Frontier and the West) intersect and revolve around two American archetypal notions of violence and vigilantism which are the last point of focus developed in this sub-section.

2. 1. Historical Overview

Given the wide scope of American mythology, the present investigation will be limited to the American Myth of the Western Frontier and the Myth of the Hunter. Before diving into these myths, it is necessary to present the targeted approach of the American Studies which appears to be the most appropriate for the requirements of this research because it focuses on American Culture, including History, Mythology and Literature. As both a field of study and of research, it appeared in the 20th Century and its first seeds were implanted in U.S Universities back to the 1920's. The discipline was born out of a need for an exclusively American cultural academic research as opposed to the anchored European ones (Dallmann, *et al* 13). On American Studies, Professor Kerwin Lee Klein writes that they "mixed literary criticism and cultural history" (Klein 213); besides, given their multidisciplinary attribute, they focus on the American West and Frontiers (Walsh 6) which justifies the choice of such approach for the thesis.

The purpose of this field is to look into the American culture, "past and present as a whole", as Professor Henry Nash Smith clarifies (Smith, "Can" 197). American Studies, homogenously, review the American identity throughout history, from the early settlements onwards. During the Great Depression, American scholars further encouraged examinations of their culture and history and they insisted on the necessity of such investigations in the process of

overcoming the economic crisis (Dallmann, *et al* 14). Hence, the approach stood for a remedy to the Depression as it helped Americans to get in touch with their past. Furthermore, as the American historian Bruce Kuklick admits "the primary purposes of the American Studies movement [are] to demonstrate the way … "collective" images and symbols can be used to explain the behavior of people in the United States" (Kuklick 437). They aim at understanding Americans' belief system and set of conduct.

Moreover, this approach encompasses various studies on American culture (Dallmann, *et al* 13) as it relies on the contribution of different scholars with their various insights. Departing from this, their quest of the past and cultural distinctiveness required various angles; consequently, the field widened to become a school that continued to prosper throughout time. Between the 1950's and 1970's, it developed to become the Myth and Symbol School with R. W. B Lewis, Leo Marx and Henry Nash Smith, among other scholars, as prominent figures in the field (Dallmann, *et al* 15).

In his article "Myth and Symbol", Professor and historian Alan Trachtenberg well-defines the school and writes:

> Myth & Symbol or "image-myth-symbol", are terms which surely will be recognized as designating a certain approach or method employed by a particular group of scholars in the field of American Studies, a group which … share at last a predominantly literary orientation in their historical work … The words themselves−myth and symbol− do denote a fairly clear point of view, one which takes a culture to consist in myths, e.g., constructs whose power over collective intelligence and behavior is uniquely powerful … Such myths … operate as mediating symbols whereby persons in the culture take and share a view of reality: which is to say that reality itself is understood to consist not of 'fact' or sense or data alone, but of those mediating forms which organize, define, and subdue the details of experience, bringing them into conformity with existing patterns (Trachtenberg 667).

The scholar's words draw our attention to the link between the Myth and Symbol School and its precursor, the American Studies approach. He explains that the academics involved in this field display an interest in literary studies and analyses in relation to history. This clearly evokes the aforementioned intertwined relationship between myth, history and literature. Furthermore, Trachtenberg's

definition asserts the centrality of myths as a basis and as a strong collective influence within a culture; he also highlights that symbols communicate and transmit myths which individuals consider as reality. Hence, he seems to agree with Eliade's view of myth as truthful. Finally, he exposes the unifying feature of myths and symbols which the school rely upon.

The Myth and Symbol School soon became the nucleus of American cultural studies as its interests include the national Culture, Literature, History and Mythology; such varied areas make of this academic field a pluralistic, comparative and multidisciplinary one (Schlereth 65). In the same way as its precursor, it is concerned with the analysis of diverse symbols that unify all Americans under a single myth; this recalls Smith's emphasis on homogeneity and wholeness because a myth gathers the shared past experiences of one culture. As Trachtenberg asserts: "Myths operating as symbols … function, then, as the indispensable forms whereby and in which a society constitutes its agreed-upon collective reality: not only a view of the world, of what it is and looks like, but also a view of individual behavior, of the determinants of behavior, and of relations between self and collectivity" (Trachtenberg 667). Symbols evoke the collective memory and identity of a given culture which the school investigates through its intertwined studies and focus on myths.

Professor Leo Marx clarifies the interdependence between myths and symbols. On the one hand, a symbol is a meaningful representation and a connotation which goes beyond the genuine sense and definition; on the other hand, a myth is a collection of symbols joined together by a narrative which stands for the comprehensive construct of reality for a group (Marx 86). Trachtenberg clarifies further the myth and symbol paradigm and explains that values and beliefs, which the literature transmits, expose cultural attributes (Trachtenberg 670). Therefore, a myth embodies and manifests through literature the accumulated symbols shared by a single culture; this reinforces the myth and symbol interdependence. Given the above, the Myth and Symbol School is interested in the American national myth because it influences and explains American traditions, morals and culture. Despite a myriad of studies in the field,

most scholars agree on the Myth of the Frontier and the West as the national American Myth. They also refer to Henry Nash Smith as the pioneer of the Myth and Symbol School.

2. 2. The Myth of the Frontier and the West

Henry Nash Smith's *Virgin Land: The American West as a Symbol and Myth* (1950) is a central reference in the American Studies and a landmark in the Myth and Symbol School to which the book relates; it embodies its goals and centers on the uniqueness of the national culture and the common basis upon which it relies. The book conveys the symbols and myths that reflect the nation's cultural ideals and values (Dallmann, *et al* 16); it also unmasks "specifically *American* forms" as opposed to universal archetypes (Klein 223). Therefore, it abides by the approach's purpose that focuses on the American culture only. Klein comments on the book and writes that it "had condensed into clouds of myth and symbol" (Klein 221) which means that it advances myths and symbols as concepts that encompass the national identity. Accordingly, Smith is among the first American scholars of the school to highlight the Western Frontier as the nucleus of the national culture and identity (Dallmann, *et al* 15). To illustrate Marx's previous claim, the West and the Frontier stand for the unifying symbols of the American history and mythology from which the coming studies sprang. This entails their centrality as key references in American culture. For Americans, the West stood for a new departure towards a prosperous future and the frontiers developed the archetypal American features of independence, optimism and successfulness (Lewis, *Mammoth* xi).[1]

Smith asserts that the myths and symbols he studies are a "collective representation rather than a work of a single mind" (Reported in Rowe 375). Accordingly, he goes back to the past and studies Frederick Jackson Turner's *The Significance of the Frontier in American History* (1893). Although Klein claims that Smith demolishes Turnerian history (Klein 221), for the former, Turner's work is the most influential within the American intellectual tradition as it "made the

[1] For further reading consult the following books:
Stephen Aron. *The American West A Very Short Introduction.* (2015).
Michael P. Malone and Etulain, Richard W. *The American West A Twentieth-Century History.* (1989).
Dee Brown. *The American West.* (2004).

West a respectable field of study, and described the European and Euro-American occupation of North America as the central topic in United States history" (Klein, 13). On his ideals, Smith writes that his thesis initiates the mythical attribute of an enchanted place to the American forest which entails the power of the Western frontier (Smith, *Virgin* 253). Turner develops the early instance of the western frontier as a mythical location; he is the precursor in American mythological studies. Furthermore, for him, the West and the Frontier start the new and purely American attitudes and institutions that shape the nation (Smith 250); therefore, they are the symbols of American culture; as one scholar writes: "the frontier in the United States became synonymous with opportunity and the potential to achieve anything" (Walsh 6) which entails the American frontiers' infinite possibilities. In short, Turner's thesis on the western frontier is central in the American myth and identity.

The dichotomy of civilization and savagery stands for Turner's other important academic contribution; the western frontier opposed White men to Native Indians, leading to the significant clash that influenced the development of the American identity. Rowe explains that for Turner "the frontier represents a confrontation with the "primitive" and a redevelopment of the social structures brought by settlers with a transformation in the character of the European settler who becomes Americanized by the wilderness" (Rowe 373). Professor Arthur K. Moore clarifies and summarizes Turner's thesis as follows:

> The somewhat battered frontier theory of Frederick Jackson Turner, whatever may have been his conscious motive, came of an unconscious desire to defend the frontier mind, to justify the culture of the West, and to enhance its importance in the eyes of America and the world… By Turner's view, the distinctive quality of American character and institutions came of the frontier experience … Turner could to a considerable extent explain the political, social, and economic development of the nation by reference to western influences; and he of course leaped to the happy conclusion that European culture was a less important factor than the West in the growth of all America (Moore, 243).

Therefore, the confrontation of the European settler with the Indian generated the archetypal American; in the frontier, he immerses into the wilderness and experiences the unknown Indian culture which reshuffles his European traditions

and alters his vision and character. Hence, it is in this frontier that the genuine American identity was born, which entails that the clash between Whites and Indians in the wilderness is essential in the understanding of American culture. Moreover, Smith reports that for Turner, "the idea of nature suggested a poetic account of the influence of the free land as a rebirth, a regeneration; a rejuvenation of man and society constantly recurring where civilization came into contact with the wilderness altogether" (Smith 253). Therefore, wilderness, which implicates coping with the primal behavior that the Natives convey, is ineluctable in the process of the regeneration of the American. Hence, the forest, the Indians and the Western Frontier lead to the regeneration of the White settler into the archetypal American individual. These elements, set by Turner, play a fundamental role in shaping and defining the American myth[1].

In the 19th Century, emerged two canonical texts that illustrate the concept of the Western Frontier in American literature, namely, James Fenimore Coopers' *The Leatherstocking Tales* (1823-41) and Edgar Allan Poe's *Murders in the Rue Morgue* (1842). The two literary works are of different genres; while the first is a Western, the second is a Detective story. Nonetheless, they are interrelated as they both depict and rely upon the Western Frontier principles. As a scholar writes: "While they seem disparate – the western deals with the frontier past, the detective story with the urban present – the two genres often intersect, as they both represent tensions among the law, individual freedom, and violence against others" (Kollin 113). Both genres stand for the archetypal basis from which American literature prospers. Like the academic tradition set by Turner and Smith, Cooper's and Poe's works represent a canonical template for coming literature and genres, especially in popular culture.

The American Studies approach and the Myth and Symbol School will constitute the theoretical basis of this thesis as they focus on American culture and myth and set the ground for American scholars and their complementary and

[1] In order to have a visual representation of Frontier times, the Netflix series *Frontier* (2016) is suggested. The protagonist, Declan Harp, reminds us of Natty Bumppo; he is a White man who dresses like the Indians and lives in the forest among them; he also succumbs to violence. https://www.netflix.com/dz-fr/title/80099656

multidisciplinary studies. Accordingly, reference will be made to their ideas and insights on the Western Frontier, Civilization, Savagery and Wilderness which are considered as academic foundations of the national myth. Departing from such tradition in American mythological and cultural studies, other American scholars carried on and developed their theories on the same basis. Hence, the Myth and Symbol School is flexible, dynamic and open to change, provided that its scholars rely on the same archetypal Western Frontier. As Rudolf Erben comments:

> They [scholars] go beyond Turner's and Smith's view of the frontier West as American symbol and myth... In considering western change and continuity, the mythic and the real West, the myth and symbol proponents … modernize Turner's frontier thesis and Smith's Virgin Land into the present, where nature and culture, myth and reality, continue their dialectic interplay (Erben 36).

Therefore, American scholars' insights take on the same basis and adapt it to the changing context and the evolution of time. Among them are Richard Slotkin and John G. Cawelti whose studies complete Turner's and Smith's and include new perceptions of the West (Erben 24). They develop their own vision of the American myth, while departing from the same academic tradition. Accordingly, it is their ideas that will be used in this thesis in order to trace the evolution of the American Myth from the 19th to the 21st Century as they provide new and complementary insights in accordance with the flux of history and time. Such change and dynamism within American Studies paved the way to the "new" academic field of Popular Culture.

2. 3. Popular Culture

As mentioned before, American Studies' scholars sought to distinguish the American Culture from the European one. After establishing the Myth and Symbol School, they went further in their widening of the gap as they turned their attention and focus towards Popular Culture studies which became typically American (Dallmann, *et al* 63). This was the result of plurality, to such extent that many of them dealt with both canons and popular writings (Rowe 376). Therefore, American scholars broadened the scope of American studies to include the marginalized popular works and the creation of the *Journal of Popular Culture* (the first of its kind in the academia) illustrates their purpose. With many scholars

from the American Studies Association, they founded the Popular Culture Association (Cawelti, "Popular" 166). This crystallized the singularity of American Studies that included popular works in its studies of American culture.

Popular Culture has many attributes which Cawelti elaborates. According to him, it is a discipline that relies upon a necessary set of conventions; however, this does not entail the absence of creativity and inventiveness and he adds that popular culture is accessible to a great number in a culture (Cawelti, *Mystery* 69) because it is not an elitist field (Cawelti, *Mystery* 70). This conveys that popular culture is a dual field for it advances newness which−at the same time− rests upon the solid ground of traditions; it is creative yet it abides by constant conventions found in canonical works from which popular works emanate. Moreover, such widening of the scope broadens its accessibility to a larger audience that displays a growing interest in popular culture. Ultimately, the latter represents a "new synthesis between elements of elite and popular tradition" (Cawelti, "Popular" 175). Therefore, popular culture consists of incorporating canons to popular works and does not aim at creating rupture from traditions and conventions.

2. 4. Popular Western and the Detective Story

The "Western" and the "Hard-Boiled Detective" are two genres of the American Popular Culture. Professor Daniel Worden reports that they flourished in the dime novels and then in pulp magazines, the most famous is "Black Mask" that published both westerns and hard-boiled detective stories (Kollin 115). These genres are America's original and earliest popular literature; their audience consisted of the working class, adolescents, and the middle class (Kollin 114). The Western emerged in prose fiction then prospered in theater, film, television and radio. It included the archetypal western frontier, wilderness, civilization and savagery (Kollin 111). The most famous example of the American popular western is Owen Wister's *The Virginians* (1902). Professor Sean McCann clarifies that crime fiction included Detective stories that led to the Hard-boiled story (Nickerson 42). The most famous American writers of the genre are John Daly Race, Dashiell Hammett and Raymond Chandler.

The Popular Western and Hard-Boiled genres are typically American because they relate to the unifying mythology of the Western Frontier. Worden writes: "the two genres often intersect, as they both represent tensions among the law, individual freedom, and violence against others" (Kollin 113). Therefore, they convey strain between good and evil forces which entails their abidance by the Western Frontier. Worden adds that Cooper's *The Leatherstocking Tales* provided a template for the popular western genre and that the publication of *The Deerslayer* coincided with that of Poe's "Murders in the Rue Morgue" (Kollin 112) which is the pioneer in American detective fiction. Pamela Bedore, an Associate Professor at the University of Connecticut, further asserts that Cooper's works influenced the Hard-Boiled Detective fiction (Raczkowski 100); McCann explains that it "invoked the closely related tradition of the western" (Nickerson 44) and Worden refers to the "the cross-pollination" between western and the detective story (Kollin 115). Thus, these scholars agree that the Western and Detective genres emanated from the traditional Western Frontier that Cooper's and Poe's canonical texts rely upon; then they expanded to Popular Culture to give birth to what is now called the Western and the Hard-Boiled Detective. Canon and popular genre emanate from the same core of the Western Frontier and Cooper's and Poe's works are landmarks in the creation and evolution of popular Western and Detective. In short, the Western Frontiers unify canonical and popular works that enriched American literature from the 19th Century onward.

Even though they relied on traditions, American detective writers managed to adapt to the changing context. McCann writes that they moved the conventional frontier to the industrial metropolis (Nickerson 44). Hence, they expanded the frontier spirit which they adapted to the urban city[1]. As conveyed before, the former is a setting of savagery, chaos and wilderness; by juxtaposition, in the Hard-boiled novels, the city is wicked, gloomy and violent. The scholar adds that it is an "urban frontier where the rule of law came into confrontation with disorder" (Nickerson 44). Therefore, the city is the modern version of western frontier's

[1] In her "The Wild, Wild Web: The Mythic American West and the Electronic Frontier" (2000) Helen McLure goes further as she parallels the Western Frontiers to the electronic-Frontiers which she calls "e-frontiers".

wilderness. McCann further explains that while the Indians stand for evil in the western narratives, in the Hard-Boiled fiction evil is attributed to criminals (Nickerson 45). Hence, the city is a place of corruption, violence and moral decay that represent modern evil forces to replace the archetypal wilderness and savagery. Furthermore, as the American Studies' scholars, detective writers sought to differentiate between the American and European detective and they departed from the "genteel features of golden-age"[1] detective stories, focusing more on reality (Nickerson 43). Therefore, with their realistic approach, they appropriated the genre that became more American.

Leaving aside the refinement and elegance of the European detective, the American Hard-boiled detective is bold and he does not hesitate to confront criminals. He carries on the western frontier tradition of the struggle between good and evil forces; he represents the modern version of the Western Hero who−like the detective−seeks law, order and justice. As John Scaggs writes:

> The identification of the frontier hero as the archetype of the private eye is well established, and the two figures share a number of characteristics that are central to the hard-boiled mode. These include 'professional skills, physical courage affirmed as masculine potency, fortitude, moral strength, a fierce desire for justice, social marginality (Scaggs 64).

Therefore, the hard-boiled detective is the evolution of the western frontier hero: both share the same basic traits and morals, regardless of their different settings. They stand for ability, expertise, bravery and authority; they are lonesome individuals who seek to secure justice and order. Therefore, the frontier hero is the template for the hard-boiled detective. Moreover, both heroes share one particular feature: their resort to violence in their attempts to secure justice, law and order.[2]

[1] Ian Ousby refers to Sir Arthur Conan Doyle and his Sherlock Holmes stories and to Agatha Christie as exemplary detective story writers of the Golden Age (Ousby 11).

[2] For further reading on The Hard-Boiled Detective stories and U.S. Crime fiction consult:
Ian Ousby. *The Crime and Mystery Book A Reader's Companion.* (1997).
Barry Forshaw. *American Noir The Pocket Essential Guide to US Crime Fiction, Film & TV.* (2017).

2. 5. Violence and Vigilantism

In America, violence represents an essential asset in the building of the nation and the perpetuation of its greatness; it is persistent in U.S history from the early settlements until the present day. As the historian Richard Maxwell Brown admits: "Our nation was conceived and born in violence" (Brown 5). Like wilderness, savagery, civilization and the western frontier, it is part of American culture. The American historian Richard Hofstadter goes as far as to say that it is so prevalent that Americans show no objection to it (Hofstadter 188). Once more, Americans seem to cultivate their differences from the Old World as they tolerate and show no objection towards violence. Therefore, one concludes that it is part of American identity. This can be justified by their shared experiences that go back to early settlements in the frontiers.

The confrontation with the Indians in the western frontier implanted the first seeds of violence in America as Indian wars played a major role in revealing and anchoring American violence. Hofstadter explains, "It was the frontier that gave this country one of its central images of justified violence and some of its archetypal heroes of violence" (Hofstadter 193). This asserts the latter as a typically American heritage and a trait that conditioned American heroes; nonetheless, as the scholar mentioned, American violence has to be justified and it must be morally acceptable in a defense of an honorable cause. In relation to the frontier, Brown refers to Indian warfare as fair struggles in the "interest of promoting superior Western civilization at the expense of the crude stone-age culture of the Indians" (Brown 26). According to many settlers, resorting to violence in eradicating the 'savage' Indians is an honorable cause since it was supposed to facilitate their quest for redemption and the building of the '*City upon a Hill*.' Such argument, or belief, seems too 'easy'; and Americans coax themselves and their deeds are gilded; the truth is that nothing, not even religion, should justify or tolerate arbitrary killings.

For Hughes, the notion of '*City upon a Hill*' is central to one of the most powerful *Myths America Live By* namely, "The Myth of the Chosen Nation" which legitimizes violence. He clarifies that it sets the Puritans'−by extension

Americans−as exceptional people because "God chose America and its people for a special mission in the world" (Hughes 19)[1]. However, the mission should not include mass murders of ethnic groups such as the Natives back then or disastrous wars in the recent past; a holy mission should promote peace instead of violence. The scholar elaborates what he calls the "Puritan Imagination" where "England became Egypt, the Atlantic Ocean became the Red Sea, the Wilderness became their own land of Canaan, and the Puritans themselves became the new Israel"; whereas ancient Israel met "heathen tribes", the Puritans met the Natives (Hughes 30). The former believed Satan reigned over the wilderness and that only the gospel could fight and vanquish him; hence, they thought that God appointed them to drive Satan off this New Israel (Hughes 31). The Puritans believed that their mission was to serve God in His battle against Satan; that is why they enrolled in fighting the latter's new minions: The Natives. Therefore, their beliefs granted them "a license to kill" to eradicate evil from the Promised Land. As Hughes asserts "the myth of the Chosen Nation easily becomes a badge of privilege and power, justifying the oppression and exploitation of those not included in the circle of the chosen [Natives] (Hughes 41). Following the Puritans' redeeming mission, the next American historical events carried on with the same 'positive' and necessary violence. For instance, the Revolution aimed at liberty and freedom; and the Civil War preserved the Union and put an end to slavery (Brown 36).

Among its forms of extension, vigilantism is a significant and peculiar American feature as a violent nation. In fact, it developed to become a uniquely U.S. institution (Hofstadter 200). One more time, Americans appropriated violence and vigilantism and made of them American concepts. Vigilantism involves citizens who appropriate the law when the existing system of law and order becomes inefficient (Brown 22). H. Jon Rosenbaum and Peter C. Sederberg define it as the "establishment violence" which "consists of acts or threats of coercion in violation of the formal boundaries of an established sociopolitical order which,

[1] For further information on the myth of American Exceptionalism consult the following sources:
John O. Wilsey. *American Exceptionalism and Civil Religion: Reassessing the History of an Idea.* (2015)
Godfrey Hodgson, *The Myth of American Exceptionalism*. (2009)
Seymour Martin Lipset. *American Exceptionalism: A Double-Edged Sword*. (1996)

however, are intended by the violators to defend that order from some form of subversion" (Rosenbaum, *et al* 542). Vigilantism is a parallel and an unofficial system where vigilantes attempt to overcome the inefficiency of the local authority; it is an alternative way to achieve justice, law and order and it is a method to reinforce and to persevere in violence. The scholar Les Johnston lists vigilante activities as follows: "the pursuit of criminal deviants, the righting of a criminal wrong by violent and informal means, the leaving of a warning—in this case literal—for others who might possess similar criminal dispositions" (Johnston 220).

Professor Roger Lane comments on vigilantism as "at once crime and reaction to crime" which originated in the southern frontier (Lane 2). It is a paradoxical illegal way to fight delinquency and lawbreaking; like violence, vigilantism goes back to the American past of the settlers whose purpose was to reinstate the core of the community, to secure property, law and order in the frontier settlement (Brown 22). Therefore, after defeating Indians, vigilantism was the unconventional way that settlers opted for to install and reinforce justice against criminality within the settlements. Bandits and outlaws did not perform American vigilantism. On the contrary, many vigilantes belonged to the Senate or Congress; others were lawyers or governors (Brown 23). This entails the extent of its expansion; so efficient were they that such activity was hailed and approved for it helped to ensure stable and ordered communities in the frontiers (Brown 130). Hence, vigilantism is a trait of American history which continued throughout time. Despite the end of the frontiers, it prospered in America. The most famous vigilante group was the San Francisco Vigilance Committee in 1856 (Hofstadter 200).

The persistence of vigilantism gave birth to the gunfighter vigilante hero, on whom Lane writes:

> The real significance of the gunfighters, then, lay … in the much larger role they continued to play in the national imagination. The fascination with outlawry and the glorification of violence are universal. But other elements are distinctively American, part of older and continuing traditions. These include the sacrosanct right to bear arms and the concomitant notion that, although villains too can shoot, ultimately "the gun is its own anti- dote."… Also, the blurred line between legitimate and illegitimate violence, often illustrated in the career lines of western toughs who operated alternately inside and outside the law … All of these, added to a national self-image which stressed physical courage and self- reliance, found expression in the gunfight (Lane 8).

Therefore, vigilantism led to the creation of the gunfighter hero who reminds us of the western frontier hero. Like him he abides by violence and vigilantism to secure law and to protect the weak. This asserts the perpetual influence of violence and vigilantism in the national imagination and the American identity. Later, vigilantes widened their line of sight to include "Catholics, Jews, Negroes, immigrants, political radicals and advocates of civil liberties" as Neo-Vigilantism (Brown 23). Once more, they attempted to secure law and order in contemporary cities. Thus, the roots of vigilantism go back to the frontier experience and extend through time to reach urban America. It is also an extension of American strain of moral violence.[1]

This section provided the reader with an overview of the concept of myth within the academic background as it is the core of the present work. It also presented the basic concepts which are related to the American myth, history and culture as they are essential to the national identity. These approaches and concepts were opted for because they are relevant to the theoretical framework this thesis relies upon; both Richard Slotkin and John G. Cawelti are interested in the national myth of America. On the one hand, Slotkin's theory deals with the canonical part

[1] For further information on American Vigilantism address the following:
Craig B. Little and Christopher P. Sheffield. (1983). "Frontiers and Criminal Justice: English Private Prosecution Societies and American Vigilantism in the Eighteenth and Nineteenth Centuries." *American Sociological Review,* 48 (6), 796-808.
James Shields and Leonard Weinberg. (1976). "Reactive Violence and the American Frontier: A Contemporary Evaluation." *The Western Political Quarterly,* 29 (1), 86-101.

of the study and he takes basis upon the western frontier, wilderness and Indians to elaborate his vision of the Myth of the Hunter and its narrative of Regeneration through Violence. On the other hand, Cawelti represents the popular culture part as his concept of Formula applies to popular studies and he comes with two popular myths which are comparable to Slotkin's regenerative violence. Despite those different approaches, the scholars' findings intertwine and interrelate as they fall in American Studies and Myth and Symbol School. Furthermore, both relate to the concepts of moral violence and vigilantism in their studies of American culture. Accordingly, what follows is the elaboration of Slotkin's and Cawelti's theories.

II. The Myth of Regeneration Through Violence

As a whole, the present section deals with Richard Slotkin's theory presented in his *Regeneration through Violence. The Mythology of the American Frontier, 1600-1860* (1973). This seminal book provides with an extensive review of myth in general and the American myth in particular. This section is meant to examine his studies, analyses and theory of the Frontier Myth. As Joseph Campbell mentioned before, a myth is a widespread notion that is shared among human kind which implies the necessity to start with the universal archetypes of a myth. However, a myth is also cultural and it is restricted to one group, society or culture. Therefore, the present section is divided into three sub-sections; the Universal Archetypes are looked at in the first one, the Cultural Archetypes are examined in the second one. The methodology this thesis relies upon regarding Slotkin's insights is explained in the last sub-section.

1. Universal Archetypes of a Myth

The present sub-section begins with an overview of the universal archetypes which Slotkin divides as follows: the "Structure", the "Heroic Quest" and the archetypal tensions between "Moira" and "Themis". Accordingly, the following paragraphs develop these ineluctable universal archetypes in the process of myth-making.

1. 1. The Structure of a Myth

Richard Slotkin divides the structure of a myth into three distinct yet complementary elements: "The Universe", "The Hero/ Protagonist", and "The Narrative" (Slotkin, *Regeneration* 8). He clarifies that while the Protagonist and the Universe may be altered, affected by time and history, the Narrative, which joins the two, is a fixed pattern (Slotkin 9). This conveys the idea that the first two are dynamic according to the flux of time and history; whereas the last one is static since the core narrative pattern remains the same. The narrative represents the frame of the myth which is a relic that evolves along the evolution of cultures making of it an everlasting cultural constituent that survives time and history.

1. 2. The Universal Heroic Quest

Slotkin refers to the myth of the heroic quest as a worldwide archetype; it is "the first consistent myth-narrative that most cultures and literatures share" (Slotkin, *Regeneration* 11). Therefore, it is universal and central to various mythologies and it is the archetypal structure which provides a homogenous ground for any mythogenesis where the hero travels into the realm of death with the aim of reaping some benefits which will regulate his life (Slotkin, *Regeneration* 302). Throughout the narrative, various victories alter him and he experiences rebirth (Slotkin, *Regeneration* 303). Hence, the ultimate outcome of the journey is the renewal of the hero. The archetypal heroic quest of regeneration stands for the second universal attribute that American mythogenesis ought to abide by.[1]

1. 3. The Archetypal Tension between Moira and Themis

The quest reflects archetypal states of mind that entail a mental strain between the "Moira" (the mother) and "Themis" (the father) figures[2]; the former stands for the unconscious, dream and impulse, whereas the latter represents the conscious, rationality and reason. As Slotkin explains, it reflects how man identifies to life as maturation into adulthood goes from the Moira toward the Themis; he adds that reconciliation between these "two modes of relating to life" is a prerequisite

[1] See Joseph Campbell's *The Hero with a Thousand Faces* for further insight on the Heroic Quest which he refers to as the "Monomyth".

[2] Jordan Peterson mentions "The Great Mother" and "The Great Father" (*Maps of Meaning* 14) that correspond to "The Moira" and "The Themis".

(Slotkin, *Regeneration* 11). This does not forcibly entail a victory of one over the other; even if dominated, the Moira's effects and influence are still present (Slotkin, *Regeneration* 12). Thus, the archetypal states of mind are Janus-faced; they stand for the inner conflict between the conscious and unconscious and they reflect the human journey (from childhood to adulthood), culminating in the boon of maturation which requires equilibrium between opposed figures. Hence, the tension between the Moira and Themis is a universal archetype that applies to the archetypal quest and it represents an active archetypal strain which is another prerequisite in the American mythogenesis.

2. Cultural Archetypes in the Creation of the American Myth

Apart from universal attributes, in order for a myth to thrive, it needs to reflect a single culture; it "must relate to the problems and aspirations of particular cultures … [its] success depends upon the creation of a distinct cultural tradition" (Slotkin, *Regeneration* 14). The consistency of a myth resides in its ability to be separate from other myths and cultures. It has to abide by certain conventions; at the same time, it has to be genuine and creative. This means that there has to be a shift from the collective archetypes towards the creation of cultural ones that Slotkin calls "Cultural Archetypes" and "Cultural Myths" which display the same power and presence but within a single culture (Slotkin, *Regeneration* 9). They are the equivalent of the universal archetypes; however, they are limited to their respective culture. Only individuals pertaining to one nation experience and identify them. Such distinction does not forcibly imply separation between universal and cultural archetypes; on the contrary, it entails an interdependent relationship between the two, the former stand for the basic structure from which the latter develop. The main conclusion that could be drawn is that myth making involves a mixture of universal and cultural archetypes.

Within the American context, the national myth must conform to traditional and universal standards; at the same time, it has to be distinct from widespread attributes, providing its own set of symbols and narratives. This stands for one of the dilemmas that the early settlers have encountered. Slotkin confirms their ambivalent conduct towards the national myth and he refers to their "utopian

ideals" of starting anew, departing away from old roots; however, the traditional necessity of a unifying myth persisted because it procured cohesion and guidance (Slotkin, *Regeneration* 3). Therefore, the Americans' myth consciousness was set between tradition and newness, between universality and peculiarity. Despite their desire to split from old European models, the conventional need to create a unifying myth prevailed in the New World. This dilemma between convention and innovation is noticed in the development of the American myth via literature. What follows explains the different stages of the creation of the national myth of regeneration through violence, according to Slotkin.

2. 1. The Universe: Wilderness

The first phase in the process of creating the American myth mainly deals with the Universe which revolves around the central setting of wilderness that stages the Narrative of the myth. There, the early settlers faced the indigenous Indians; given their cultural differences, this encounter opposed two perspectives towards wilderness. On the one hand, Europeans could only see chaos and disorder in it (Slotkin, *Regeneration* 27); on the other hand, the Indians considered it as a god (Slotkin, *Regeneration* 51). Therefore, while the former feared wilderness, the latter were devoted to it. The old European mythological traditions influenced the settlers' perception; however, the new scenery imposed new visions of the world and entailed new experiences (Slotkin, *Regeneration* 15). This means that their old state of mind was incompatible with wilderness: there was discrepancy between the traditional mode of perception of the world and the reality of the new one to which they had to adjust.

2. 1. 1. The Moiratic and Themis Visions towards Wilderness

The confrontation between settlers and Indians in the wilderness is emblematic as it staged the Moira-Themis dichotomy. Slotkin asserts that it concretized the abstract tension via the confrontation of Euro-Christians to the Indigenous Indians (Slotkin, *Regeneration* 15). Their clash crystallized that of the Moira and Themis; the Indians represent the former and the Europeans stand for the latter. Therefore, the encounter took out the conflict from the inner realm of the psyche to the outside world; it also revealed the European Themis perspective in opposition to the Indian

Moiratic one towards wilderness. Hence, American wilderness is a unique location for it provided such conflict with a concrete setting. Accordingly, there was a necessity for conciliating opposites, i.e. Indian and European cultures in order to develop the myth. Similar to the archetypal tension, there is a requirement to cope with the Moiratic wilderness, as the Indians did. The symbolic tension between Moira and Themis becomes central in the development of the national myth, entailing the appropriation of the archetypal tension into the cultural level. This allows the conclusion that the wilderness initiated the first instance of cultural archetype which involves integrating the Indian Moira to the European Themis vision of the world.

2. 1. 2. The Puritan Literary Legacies

The American literary experience with myth started with the attempts of the early settlers' writings which dealt with their experiences in the New World. The Puritans held a hostile vision towards the Universe because it comprised wilderness and Indians that symbolized lust and sin (Slotkin, *Regeneration* 40). Accordingly, they opted for an exterminating approach (Slotkin, *Regeneration* 42), adopting the "touch-me-not bigotry" (Slotkin, *Regeneration* 60). Hence, their experience with wilderness relied on negation and rejection because their Themis vision prevented them from tolerating the Moira which the wilderness and the Indians stand for. Yet, adapting to the reality of the Universe is required in the American mythogenesis which means that they must incorporate the Moira, regardless of the Themis.

Slotkin adds that their quest was at the level of the individual only and that their journey of salvation focused on the solitude of the mind and soul (Slotkin, *Regeneration* 39). Thus, their regeneration was limited to their Christian religious community which was not accessible to everyone; this does not entail the possibility of propagation to attain the national level or to survive the flux of time and history. Furthermore, the scholar pinpoints their weakness in front of the wilderness and writes: "the scenario of historical action is a passive one" that "ends not with a victorious conquest but with a grateful and somewhat chastened return home" (Slotkin, *Gunfighter* 15). This suggests that they failed to glorify the

Americans as their experience conveyed a defeat in front of wilderness. Therefore, the Puritan narratives were unable to reach the national level of a myth for the following reasons: they did not refer to their success in the wilderness, their close-mindedness which limited regeneration and their frailty towards the Universe. In conclusion it would appear that the Puritans failed in extending their narratives to the national level of a myth− which is a prerequisite in mythogenesis.

Paradoxically, the Puritans managed to implement their heritage in the American mythogenesis. There are several instances that depict their success; the first one concerns the quest of rebirth which is the same boon as that of the archetypal heroic quest. Therefore, their experience aligns with the universal quest of regeneration that shifted to a cultural level within the American mythogenesis; the Puritan appropriated the notion of regeneration to implement it as an American heritage. The second and third legacies comprise the *Indian Wars* and *Captivity Narratives*.[1] Due to their defensive approach, their experience with the Indians consisted of a war where the settler is abducted by the Indian who takes him from settlement to the dreaded wilderness. In terms of mythogenesis, their narratives stand for the early instances of myth-literature which is typically American (Slotkin, *Regeneration* 95). They became cornerstones in the coming American literature. As the scholar explains, "the savage war became a basic ideological convention of a culture that was itself increasingly devoted to the extermination or expropriation of the Indians" (Slotkin, *Gunfighter* 13). This leads to the following conclusion: Puritan narratives are further cultural archetypes for the future American national myth.

The Puritan literary heritage concludes the first phase in the creation of the national myth which mainly deals with the Universe that comprises Indians and wilderness. The interplay between the early settlers and the Natives initiated the first cultural archetype in the American mythogenesis: the necessity to conciliate opposites. Like the archetypal compromise between Moira and Themis, the settlers needed to reconcile their visions with the wilderness and the Natives. Later on,

[1] Slotkin refers to many examples of Puritan literature among them: Increase Mather's *A Brief History of the War with the Indians in New England (*1676) and Mary Rowlandson's *Sovereignty and Goodness of God* (1682).

regardless of their shortcomings in creating the national myth, they managed to influence the American mythogenesis with their quest of regeneration, the confrontation with an alien foe and captivity which developed further cultural archetypes. Therefore, the Universe of the American myth is unique for it gave birth to the early cultural American archetypes that became basic and perpetual frameworks in the American myth of regeneration through violence. The paradoxes that wilderness provided ushered the American trait of cultivating their distinction from Old World perceptions, conventions and tradition.

2. 2. The Protagonist: The Frontier Hunter

The second phase in the American mythogenesis revolves around the creation of a Protagonist. Relying on the first phase with the Universe, the second generation of authors soaked the cultural archetypes and created the mythical hero. Slotkin writes that the American myth is a process that aims to accommodate traditional European perspectives to the reality of the American context. Such attempt entails a going back to wilderness, blood-knowledge and Indian Moiratic mind, rejecting old conventions (Slotkin, *Regeneration* 17). This stands for the archetypal necessity of appeasing the tension between Moira and Themis and it also represents a cultural difference (the coherent blend of Moira and Themis) that the second generation opted for in their national myth. Slotkin explains that their narratives described the protagonist as being more familiar with Indians and wilderness (Slotkin, *Regeneration* 21); hence, the mythical hero abides by the duality created in the first phase of the mythogenesis since he is a mixture of Indian and European cultures.

2. 2. 1. The Frontier Myth

As a symbol of the fusion of the opposed modes of perception, Slotkin refers to the "Myth of the Frontier" which stands for the typically American vision that blends Puritan/ European conventions with the fierce reality of the wilderness (Slotkin, *Regeneration* 271). Therefore, the frontier conciliates White and Indian visions, symbolizing the appeasement of the tension. Slotkin explains that the Frontier myth includes a moral landscape set at the borders between wilderness/civilization and Indian/White (Slotkin, *Gunfighter* 14). Thus, it

represents the core of the American experience which justifies its centrality within the national myth. Furthermore, it gave birth to the mythical Hero who must travel from the civilized White border into the wild Indian one (Slotkin, *Gunfighter* 14). Therefore, his journey consists of constant travel between two opposed worlds.

2. 2. 2. The Hunter Hero

The narrative of the Frontier Myth concerns the Hunter who stands for the Protagonist in the universal structure. Within the American mythogenesis, he is linked to wilderness and the hunting activity that stand for the symbols of his identity as the American Hero. Slotkin describes him as a "solitary, Indian-like hunter of the deep woods" (Slotkin, *Regeneration* 21), who is affectionate towards the wild nature (Slotkin, *Regeneration* 298). The Western Frontier protagonist is similar to Indians for his hunting skills and communion with wilderness; hence, he is a hybrid hero who blends two opposed cultures. As a result, he emerges as "the emigrant, the explorer, the captive, the convert, the hunter and the hero" (Slotkin, *Regeneration* 304). The hunter comprises all the previous American historical experiences with wilderness; therefore, he becomes a nucleus symbol in the American mythogenesis (Slotkin, *Regeneration* 305) which leads to the conclusion that the archetypal American hero is primarily a hunter.

The choice of the Hunter symbolizes the Americans' attempts to differentiate from European traditions. By making of the hunter a central figure, they indirectly acknowledge the relationship they have with the Indians who heavily influenced their culture. Such leaning stands for perpetuating their cultivation of differences from the Old World's mythology where the hunter is perceived as a bestial, lustful and rapacious figure (Slotkin, *Regeneration* 307). Hence, the Europeans abhorred the Hunter due to his passionate Moiratic nature. This confirms their neglect and rejection of the Moira figure. To counter this, Americans put the Hunter at the core of their Americanness and their identity. Thanks to their encounter with the Indians, they embraced his Moiratic attributes, putting him at the center of their mythology; however, this does not entail a full adoption of wildness; on the contrary, Americans fused the Moiratic tendencies with the Themis ones. This elevates them over both the Indians and the Europeans

and enhances their uniqueness and genuineness. Slotkin asserts that the hero "presents the archetypal American as a blend of Christian and Indian, European and American, cultivated and wild nature" (Slotkin, *Regeneration* 153); he is a coherent mixture of oppositions since he succeeds in amalgamating the Moiratic and Themis tendencies and he is the embodiment of the ambivalent Myth of the Frontier. In short, he is the hunter of the deep woods set between Moira and Themis.

The hunter is the condensation of the American experience: he asserts the American uniqueness, which consists of relying on Indian attributes, yet framing them within Euro-Christian ones. Slotkin summarizes the following conditions of the national myth and hero as follows: first, to be reliable, the hero must incite identification from the reader; second, the myth has to gather different past experiences with the aim of condensing them in one narrative and one hero and it should adapt to changes; finally, it must convey the interrelationship between the fates of the hero, wilderness and the American historical mission (Slotkin, *Regeneration* 269). In short, the hero allows the audience to relate to the past and collective memory that the myth homogenously gathers; despite some fixed patterns, the myth and the hero should evolve with and adapt to time.

On this basis, we conclude that the Frontier Myth recapitulates the American past as it recalls the Puritans' quest of regeneration, captivity and Indian wars, condensed in the Hunter Hero whose attributes are a mixture of White and Indian features since he adjusts to wilderness and Indians; at the same time, he appeases the Moira and Themis tension. Besides, as he evokes the past, he allows the audience to identify with and relate to his journey. Slotkin confirms: "[his] initiation into the wilderness becomes the reader's own experience, as each chapter … carries him deeper into the wilderness, into a more intimate knowledge…" (Slotkin, *Regeneration* 272). The audience shares his immersion in the wilderness and his quest of self-knowledge; therefore, the Myth of the Frontier and Hunter Hero do, indeed, reflect and represent the Americans' past and their identity and they link Americans to wilderness and to the hero under the common purpose of the quest of regeneration of the self. Respectively, the first represents the Universe,

and the second stands for the Hero, while the last one corresponds to the Narrative which will be elaborated in the following paragraphs.

2. 3. The Narrative: Regeneration through Violence

The last phase in the creation of the national myth culminates in the crystallization of the Narrative that deals with the American cultural archetype of regeneration through violence. According to Slotkin, it deals with the quest of self-renewal and self-creation through acts of violence (Slotkin, *Regeneration* 556), which stands for the symbol of the American experience (Slotkin, *Regeneration* 5) entailing that the narrative of the pursuit of rebirth is only possible through a violent confrontation with the Indians. The scholar underscores "the mythic significance" that Americans attribute to violence and the symbolism with which they create it and resort to it (Slotkin, *Gunfighter* 13). Therefore, violence is a powerful American symbol in the Myth of the Frontier narrative; like the Universe and the Hero, it fuses the Moira and Themis figures which result in a redemptive and moral violence. This enhances the American singularity and distinctiveness in their mythogenesis.

As mentioned before, the Puritan encounter with the Indians resulted in wars and a series of captivities which imply violence. Regardless of the Euro-Christians' belief of superiority over the Indians, both were equals in terms of deeds. Slotkin writes that the former behaved in the same way as the latter; each was responsible for "burning villages of their enemies; slaughtering not only the warriors but also wounded the women and the children" (Slotkin, *Regeneration* 55). Therefore, the blood violent activities, usually associated with the Indians, tainted the Puritans' holy mission and the traditional Themis Euro-Christian inclination could not prevent the settlers from behaving like the dreadful Indians. Wilderness revealed their Moiratic tendencies and instincts; however, unlike the Indians, they failed to acknowledge it, favoring denial and Christian zeal. The latter stood for a cover to justify violence in creating the *City upon a Hill*. Therefore, the Moira implicitly guided and influenced their quest of regenerating their souls and faith. This asserts the impact of the wilderness over the Puritans, as Slotkin reveals, they relied on violence and wars to identify their relationship to

the land (Slotkin, *Regeneration* 56). In short, regardless of the Puritan idealistic religious claim, reality showed the opposite as they resorted to blood and violence.

2. 3. 1. The Hero's Journey in the Wilderness

Accordingly, in his quest, the American Hunter succumbs to the whims of violence as well. Paradoxically, he indulges in the massacre of Indians, knowing that they forged him as the hunter of the deep woods. This stands for the narrative of the American myth of the Hunter which Slotkin summarizes as follows:

> his adventure is an initiation and a conversion in which he achieves communion with the powers that rule the universe beyond the frontiers and acquires a new moral character, a new set of powers or gifts, a new identity. The spirit that rules the wilderness is embodied in the native persons and animals of the wilderness, but it also is latent within the hero himself. Something below the level of his consciousness responds to the wilderness, recognizing an aspect of his own dream life in the lives of the wilderness creatures. The hero's mode of interaction with these beings is that of the hunt. He tracks them, learns from them the secrets of their skills and brings to the surface that latent sympathy or consonance of spirit that connects him with his prey. But his intention is always to use the acquired skill against the teachers, to kill or assert his dominance over them (Slotkin, *Regeneration* 551).

The Narrative of the American Myth of the Hunter revolves around the Hero's journey in the Universe; it involves his departure from a familiar world towards the unknown as he travels from the White civilized world to the wild one. During his immersion, he communes with its spirit that comprises Indians, animals and darkness. The same spirit lays hidden within the hunter; that is why he identifies with them. Wilderness projects his inner Moiratic nature and allows him to unleash it without any constraints. Once he acknowledges it, he proceeds in his journey as the hunter and replicates the Indians' deeds and by resorting to violence. Thus, the hunt serves as a means of expressing his Moira that sets free his instincts and impulses. As he learns their skills, he copes with the forces of wilderness; therefore, the Indians and hunting crystallize his darkness and heroic status.

As Slotkin explains, the rigorous and violent hunt elevates and empowers the hero, resulting in his recovery of the spirit that the Puritans longed for (Slotkin, *Regeneration* 551). His journey culminates in a conversion that differs from the typically religious one where "the soul interacts directly with God in spiritual

exercises, achieving a sense of salvation after affliction of spirit" (Slotkin, *Regeneration* 179). Slotkin relates this conversion to Puritans who regenerate their faith in God after their sufferings in the wilderness; on the contrary, the Hunter's conversion is not related to faith and religion; it is a regeneration of the hero's self; his journey dwells upon a shift from the old Themis mode of perception towards the new Moiratic one. The wilderness awakens the latter, urging him to withdraw from the former; hence, he succeeds in resolving and explaining the enigma of his self while becoming aware of his Moira. With this recognition, he attains the boon of his quest of regeneration which entails his self-knowledge.

However, the Themis takes control back over the Hunter for, he carries on the Puritans' spirit of superiority and dominance over the Indians. As Slotkin comments, he is "the man who stands between the opposed worlds of savagery and civilization, acting sometimes as mediator or interpreter between races and cultures but more often as civilization's most effective instrument against savagery—a man who knows how to think and fight like an Indian, to turn their own methods against them" (Slotkin, *Gunfighter* 16). The Hunter adopts the same Puritan approach of 'the touch-me-not bigotry' to assert his White racial superiority. Despite his communion with his Moira, the American Hunter perpetuates the old Themis Euro-Christian perspective towards Indians and wilderness. Accordingly, he resorts to violence as he exterminates the Indian enemy. Therefore, the American Hunter asserts his ambivalence as he turns against that same spirit which helped his regeneration.

2. 3. 2. The Hero's Redemption through the Moral Code of Violence

Within American mythogenesis, the Hunter obeys an ambivalent code that relies on the notion of moral violence which frames his Indian Moiratic tendencies within the Euro-Christian Themis ones. The code serves the main function of redeeming the hero's resort to violence. In order to be efficient, the Hunter is supposed to display the following basic features: first, he ought to show self-restraint, as Slotkin explains, "he will kill only when and only so much as practical necessity requires" (Slotkin, *Regeneration* 552). This conveys that violence abides by discipline for the Hunter indulges into killing, only when indispensable; hence, he

controls his Moiratic killing impulse. Second, he ought to rescue female captives. His role as a savior brings him back to the White civilized order (Slotkin, *Regeneration* 552). Therefore, freeing captives helps in legitimizing and consolidating moral violence. This heroic behavior further tames his Moiratic tendencies and draws him back to Themis tradition. The attributes of self-controlled rescuer of captives enhance his moral White superiority, as part of the Themis and Puritan legacy.

The American notion of moral violence further purges the hero as it targets the spirit of wilderness: the Indian who is subject to "the expropriation of his land, physical removal, or (if necessary) extermination" (Slotkin, *Regeneration* 294). Despite the knowledge, experience and heritage the American hero acquired, the Indian stands for the archetypal enemy for him (Slotkin, *Regeneration* 558). Therefore, the Hunter abides by the White Themis standards again. In his journey, he is entitled to dominate and to eliminate the Indian enemy in order to attain redemption. According to the American mythogenesis, killing is accepted only when it is aimed against the natives. As Slotkin explains, the spiritual kinship between the hero and the Indian is legitimate only when the former destroys the latter (Slotkin, *Regeneration* 563). Accordingly, acting as the Moiratic Indian is permissible only if it is meant to fight them. In short, exterminating natives further purges the hero's violent tendencies within the American Myth.

Psychology explains this interplay between Moira and Themis within the Hunter's psyche. Slotkin clarifies that in the American mythology, the natives represent the American libido which entails the unconscious part of the psyche (Slotkin, *Regeneration* 560); they symbolize the wild attractive Moira side of the American Hunter. This explains his violence and his turning away from the strains of civilized behavior during his immersion. Nevertheless, in order to be reliable in the American audience, he needs salvation which depends on integrating his conscious mind that comprises reason and power of will. These are symbolized by the White female captive who diverts the hero's pursuit of libido at the service of society (Slotkin, *Regeneration* 560). The rescue of captives and his self-restraint stand for the Themis side within the American Hunter; they represent and reinforce

the conscious part of his mind that redeems his "unconscious" acts of violence. In short, despite Moiratic influences, the Themis dominates the Hunter's deeds in the American Myth.

This allows the conclusion that the American myth of regeneration through violence represents the Americans' shared belief system. The myth deals with the Myth of the Frontier, where events take place in the realm of the wilderness which symbolizes darkness, savagery and Indians. Opposed to them are the White settlers who stand for light and civilization. These conflicting symbols embody the archetypal tensions between the Moira and the Themis; they also give birth to the mythical Hunter who stands amidst the wild and civilized worlds. In his quest, he ventures into cycles of immersion to and emergence from wilderness that lead to his regeneration as the archetypal American Hero. However, this boon revolves around violence which is redeemed thanks to the strict moral code. Hence, the American Hunter is the ambivalent hero whose Themis regulates his Moira. He stands for the American spirit, as he is "an avenger determined at all costs to 'exterminate the brutes'[1]" (Slotkin, *Gunfighter* 16). In short, the archetypal American Hero is the vigilante Hunter who secures the American frontiers from the threat of the Indian enemy.

3. Methodology

Slotkin's theory will mainly be examined in chapter two of this thesis; it will be applied on James Fenimore Cooper's canonical texts, *The Leatherstocking Tales* which revolve around the character of Natty Bumppo the archetypal American Hero. Accordingly, Natty will be analyzed as such but relying on Slotkin's counter-perspective. The narratives represent his heroic quest of regeneration in the wilderness between worlds of civilization and savagery; the former symbolizes the White Themis and the latter stands for the Indian Moira. These oppositions include Indian wars and a series of captivities to point up the tension. Thus, Cooper's narratives illustrate the Myth of the Frontier, as presented by Slotkin. Natty Bumppo is the American Hunter of the deep woods; he is of Christian origins

[1] Slotkin here refers to Joseph Conrad's sentence that he used in his *Heart of Darkness* (1902). It implies the colonizers' policy of killing the Others and the 'Savages' who are embodied by the colonized (Africans or in this case the Indians).

with an Indian upbringing that triggers a strong appeal to the wild where he ventures in his quest. Throughout different cycles of immersion to and emergence from wilderness, he acts out the narrative of regeneration through violence. He emerges out as the Indian-like Hunter who fights the Indians in favor of the White settlers. Given these oppositions, Natty Bumppo appears as a dual Hero and his ambivalence is worth dealing with.

As the archetypal American Hero, Natty displays antagonistic features. On the one hand, he is the Hunter of the deep woods: he shares the same Indian skills of hunting and devotion to wilderness; adding to that, he resorts to violence during his adventures. These traits abide by the Moira figure. On the other hand, he shows a racial White superiority over the Indians for he partakes in the war that exterminates them; he is constantly rescuing captives and helping White settlers against the Indian enemy; moreover, he abides by the moral code that asserts his self-restraint, complying with the Themis. Given such paradoxical traits, one wonders about his stand in the active tension between Indian Moira and White Themis.

III. The American Myth from Canon to Popular Culture

After dealing with the national Myth of the Frontier in canonical texts, this section will discuss its growth in Popular Culture in order to bridge the gap between James Fenimore Cooper's *The Leatherstocking Tales* and Lindsay's *Dexter* that will be explained in chapter three of this thesis. This section is meant to present the American scholar John G. Cawelti's concepts of "Formula" in Popular Culture –that he explains in a myriad of articles and books– and moral violence in American popular culture –in which he shows a keen interest, like his peer Richard Slotkin. To elaborate his theory, this section is divided into three sub-sections. The first one, thoroughly defines the concept of Formula. The scholar's premise on popular formulas and popular violence are detailed in the second sub-section. The relevance of his theory to the present research is explained in the last sub-section.

1. The Concept of Formula in Popular Culture

1. 1. Convention and Invention

To start with, Cawelti suggests the opposed notions of "Conventions" and "Inventions" that are present in any cultural artifact (Cawelti, *Mystery* 6). This dichotomy is appropriate and necessary in the understanding of Formula. Conventions stand for all that is familiar between the author and his audience; they may be favorite plots, protagonists, symbols; Inventions are the expression of the author's sense of creativity and imagination (Cawelti, *Mystery* 7). Conventions represent the traditional and cultural attributes of a given literary work which abides by a mutual conformity between the art-maker and his readership; Inventions, however, correspond to all that is new and genuine in the work since it emanates from the creator's talent and capacity to produce something different within the established standards. Conventions and Inventions have various functions within a culture. The former's collective images and symbols perpetuate traditional values while the latter present the audience with newness and unfamiliar grounds. Conventions secure the stability of a culture whereas inventions react to its flux through time (Cawelti, *Mystery* 7); they even differentiate between literary exigencies and the expressions of the cultural zeitgeist (Cawelti, *Adventure* 32); they separate tradition from newness. Therefore, conventions and inventions are necessary elements in the fulfillment and flourishing of a given culture for they sustain traditions and encourage innovation.

An illustration with the aforementioned American Myth of the Frontier clarifies this dichotomy. The myth combines traditional and archetypal attributes; these are the Monomyth and the tension between Moira and Themis; it also comprises the Puritan legacies of regeneration, Indian War and Captivity Narratives. However, due to the peculiar context of the wilderness, the mythogenesis required inventions, such as the Hunter Hero, blood-knowledge, the necessary regression and violence. Therefore, the American Myth of the Hunter was born out of a mixture of conventions and inventions. Though different, the two contribute to the unity of the national myth.

1. 2. Definition of Formula

Departing from this dichotomy, the scholar comes with a definition of "Formula" which he sees as "a structure of narrative or dramatic conventions employed in a great number of individual works" (Cawelti, *Adventure* 5). It simply consists of established and common narratives that are constantly prevalent in literary texts, which means that it is genuinely concerned with traditions. He adds that it is a "conventional system of structuring cultural products" (Cawelti, *Mystery* 8). Thus, it is the familiar way of classifying artifacts into individual categories. However, Formula is also concerned with inventions within a culture. As the scholar clarifies, literary formulas are a set of conventional narratives that contain a myriad of cultural inventions in a united way (Cawelti, *Mystery* 12). Like conventions and inventions, formulas stand on an uninterrupted line; on each end one finds conventional structures and new ones that organize inventions (Cawelti, *Mystery* 8). Hence, Formula is dual yet balanced and coherent; it is the invention within the convention; it aims at smoothly fusing new cultural artifacts within the anchored traditional ones and it assesses a culture in terms of abidance by literary conventions. It also evaluates the ability to create new elements that fit the cultural zeitgeist.

1. 3. The Nature of Formula

Although the concept of Formula is close to that of Myth and Genre, it is utterly different. On the one hand, myths are universal in nature and may have various ways of illustration and conveyance (Cawelti, *Mystery* 9). This entails that they are collective and shared entities among humanity. On the other hand, genres may include tragedy, comedy or romance and they rely upon standard attitudes and feelings concerning life (Cawelti, *Mystery* 8)[1]. Cawelti adds that they are common "literary classes or archetypes" (Cawelti, *Mystery* 136). Thus, genres and myths are similar as both are universal constructs found in all cultures.

As to Formula, it is not universal; it is concerned with the relationship between the work and its culture (Cawelti, *Mystery* 8). It is more specific than the myth as it is limited to one culture. The scholar further clarifies that it "represents

[1] Cawelti here relies on Northrop Frye's ideas which he elaborates in his *Anatomy of Criticism.*

the way in which a culture has embodied both mythical archetypes and its own preoccupations in narrative forms" (Cawelti, *Mystery* 9). He adds that Formula assimilates universal attributes to the boundaries of its culture; it combines typical cultural conventions with universal patterns or archetypes (Cawelti, *Adventure* 6). It is the way cultural specificities become as influential as the universal conventions. Thus, a Formula could be considered as a microcosm of Myth in that it has the same role and functions, but on a reduced cultural level, instead of a universal one. Like a Myth, it abides by archetypal elements that are bound to, and have impact on, a single culture.

The Western story, according to Cawelti, illustrates this quite well as it combines both universal and cultural attributes. The former consists of the archetypal heroic quest of the Monomyth; he explains that the Western story is cultural because it includes a setting, a set of characters and a course of actions that are specific. It reflects the needs of those who created it, according to a certain time and a precise context (Cawelti, *Mystery* 9). Regardless of the universal attributes, the particular patterns of the narrative, namely wilderness, Western Frontiers, Whites vs. Indians, which are all American attributes, fit a specific culture. Therefore, the Western story becomes principally an American Popular Formula. To refer to the previous section, the captivity and Indian war narratives may stand for the literary formulas of the national Myth of the Hunter, if there were popular narratives. As such, they include specific literary patterns within a genre that is limited to a certain time and setting (Cawelti, *Mystery* 137). This leads to the conclusion that Slotkin's cultural archetypes are Cawelti's Formulas in American Culture.

Besides being a specific cultural phenomenon, the concept of Formula has additional aspects: it is popular and collective. As Cawelti explains, it is a "social or cultural ritual" that is mostly found in mass media and popular arts (Cawelti, *Mystery* 10). This means that it partakes in and manifests itself mostly within Popular Culture which is more accessible to the masses. Furthermore, it is collective in nature and is able to unite individuals of one specific culture through the medium of Popular Culture. The Western story, for example, is a narrative of

the dime novels which are accessible to the masses; this explains their success within the American audience. Therefore, the Western story is a popular and a typically American Formula.

1. 4. The Importance of Formula

The concept of Formula serves numerous purposes: it provides the author and the audience with a fixed ground that conventions sustain, creating a sense of shared knowledge between writers and readers. Cawelti explains this as a form of standardization that makes the audience satisfied with the artifact, procuring the comforting feeling of familiarity (Cawelti, *Adventure* 8). Therefore, Formula asserts the artifact's conventions to help its consistency and proliferation. This is referred to as the dialectic between formulaic literature and culture, where "formula stories affirm existing interests and attitudes", as they ensure "a culture's ongoing consensus about the nature of reality and morality" (Cawelti, *Adventure* 35). Thus, it reflects and mirrors culture by creating a familiar world that matches the audience's vision. For instance, in the American Myth of the Frontier, the Hunter's adventure entails a violent confrontation with the villainous enemies. Likewise, its popular equivalent, the Western formula relies on and reveals the same conventional requirements. Thus, Formula ensures the continuity of traditions by preserving them through time.

Formula sustains conventions; however, it promotes inventions. As the scholar explains, it unveils the shared historical and cultural inferences and determines the differences from one culture or era to another (Cawelti, *Adventure* 7). It delineates conventions from inventions and it deals with adjustments and innovations in a culture. Furthermore, Formula facilitates the transition from old to new; it assimilates changes and promotes cultural continuity (Cawelti, *Adventure* 36). Thus, it takes basis on conventions to which it incorporates inventions, and this creates harmony between the opposed yet complementary concepts. Therefore, Formula deals with the evolution of cultural standards through different times and contexts and from canons to Popular Culture.

Formula also eases up strains between individuals and their different values in a culture. As the scholar asserts, formulas "resolve tensions and ambiguities

resulting from the conflicting interests of different groups within the culture or from ambiguous attitudes towards particular values" (Cawelti, *Adventure* 35). For example, the Western Formula relies on the traditional American concept of moral violence found in the Myth of the Hunter. Like the latter, the Western hero resorts to violence while confronting evil forces, keeping on the traditional moral violence which resolves the issue of morality among the American audience. Therefore, by perpetuating this convention, formulas create harmony among various individuals or cultural ideals concerning morals. However, given the new context, this Formula creates new characters, such as the outlaws who replace the Indians and settlers who become the townspeople. These consist of new elements within the formula.

Formula has a game dimension that creates "entertainment and recreation" through patterns of "excitement, suspense and release" (Cawelti, *Mystery* 11) which conveys that the basic purpose of Formula is to entertain the audience. The scholar explains that formulaic narratives create "Moral Fantasies" which represent an imaginary world where the audience experiences adventure without feelings of insecurity (Cawelti, *Adventure* 16). They afford a safe imaginary journey and a possibility to escape and to relax. Besides entertainment, Formula procures the audience with a safe getaway whose effects go beyond the collective level and have an impact on the individual and his psyche. Cawelti explains that it allows him to reenact repressed desires without really facing them (Cawelti, *Mystery* 11). He clarifies, formula stories allow "the individuals in a culture [to] act out unconscious or repressed needs, or express latent motives that they must give expression to but cannot face openly" (Cawelti, *Adventure* 26). This means that the individual rejoices the impulsive Unconscious without dealing with the Super-Ego's moralizing scolds. In short, formula narratives stir up his unconscious and allow him to experience it safely in the moral fantasy.

Thus, Formula has a psychological effect; it reveals and stages the archetypal psychological conflict between the Conscious and the Unconscious. This clash revolves around the repressed desire of freeing one's Id without the

reprimands of the Super-Ego[1]. Thanks to the moral fantasies' patterns of excitement, suspense and release, the audience experiences the liberation of the Id without actually dealing with its 'problematic' consequences. As Cawelti writes: "formulas enable the audience to explore in fantasy the boundary between the permitted and the forbidden and to experience in a carefully controlled way the possibility of stepping across this boundary" (Cawelti, *Adventure* 35). In short, it unleashes one's instincts and impulses without aftermaths; it allows the individual to purge his inner dark desires and envies. Therefore, a formula's entertaining feature acts as a catharsis or even a therapy.

This sub-section consisted of a thorough introduction and an accurate definition of Cawelti's concept of Formula with the aim of making it easier to understand. Besides this notion, the scholar shows a keen interest in the concept of Violence in American Popular Culture. The following sub-section, develops his insights on that matter as far as the American the West is concerned; then, two popular formulas namely, the Western and the Hard-Boiled Detective formulas will be presented. Finally, the popular myths of violence –of the "Vigilante Avenger" and the "Hard-Boiled Hero and his Code"– will conclude the sub-section.

2. Popular Formulas and Popular Violence

2. 1. The West as God's Country and Injun Territory

As mentioned before, the concept of the West is central in the American mythology; according to Cawelti, it is influential because it stands for a collection of "imaginative statements" that define America (Cawelti, *Mystery* 142). The West is what distinguishes Americans from the rest of the world. To refer to Slotkin, it exemplifies the cultural archetype of the American identity; therefore, it represents the core of the national myth as presented in the canons. However, the West is also crucial in Popular Culture; as Cawelti explains, it does not only refer to a geographical location; it can also denote a place near frontiers or simply a "particular moment in the past" (Cawelti, *Six* 35). The West is a wide American

[1] These psychoanalytical concepts will be defined in the last section of the present chapter.

concept that has become a connotation and an essential symbol American Popular Culture emanated from and continues to evolve. In accordance with this, the scholar provides with two popular views of escape towards the notion of the American West: The *God's Country* and The *Injun Territory*.

The image of the West as God's Country refers to a location of holiness and almightiness; it implies that the West provides a new superior society that is exempt from evil (Cawelti, *Mystery* 143). Cawelti adds, "Its primary symbol is the morally purified community, redeemed from the mistakes of the past, and set in a hospitable, natural environment" (Cawelti, *Mystery* 144). This describes the West as a unique spiritual setting which conveys an optimistic and utopian vision of abundant possibilities under God's grace and blessings; it is a cleansed location of opportunities where civilization prospers. To elaborate on such perspective, Cawelti refers to the notion of *wilderness* that emanates from this vision. He explains it as a form of escape from the strains of civilization towards transcendence with nature in search of spontaneity and regeneration (Cawelti, *Mystery* 146). Hence, the West and its *wilderness* provide a pure and innocent opportunity of self-renewal for the individual; therefore, such vision rests upon optimism and idealism. However, after settling the community, the West offered another vision and form of escape.

The vision of the Injun Territory also stands for an escape from the strains of civilization; however, as opposed to pristine and innocence, it allows one to be "free, savage and natural" (Cawelti, *Mystery* 143). Its major themes are "liberation, impulsive behavior and violence" (Cawelti, *Mystery* 144). One notices that this perspective is the opposite of the previous one; it is far from its spirituality and holiness as it mostly deals with impulses, instincts and violence; it invokes the Natives who stand for spontaneity, action, mobility, aggression and the alter ego of the Americans (Cawelti, *Mystery* 145). This conveys the necessity of what Cawelti calls *wildness* that he defines as another form of getaway in search of excitement and risk-taking (Cawelti, *Mystery* 146). Injun territory cuts ties with strains of civilization found in the previous vision. The aim is not to solely

commune and regenerate with nature, but to set free one's inner wildness; therefore, this perspective promotes the ascendancy of the individual's free spirit.

It can be concluded that these visions can be related to the archetypal ones. As presented by Slotkin, the Themis perspective applies to *God's Country* and *Wilderness* that focus on morality, innocence and pristine of the West as they evoke regeneration. The Moira vision is bound up to the *Injun Territory* and *Wildness* which abide by the necessary return to blood-knowledge and unleashing of one's instinctual behavior. Thus, Slotkin's archetypal Moira and Themis deal with the creation of the national myth in canonical texts and it is crucial in the Myth of the Hunter. Similarly, Cawelti's visions of the West are central to the development of American Popular Culture; his dichotomy stands for the popular equivalent of Slotkin's, as it constitutes the basis from which the popular Formulas of the Western and Hard-Boiled Detective developed.

2. 2. The Western Formula

The Popular Western Formula's origins go back to the Western genre that James Fenimore Cooper created in his *Leatherstocking Tales* (Cawelti, *Six* 34). Cawelti asserts that the central setting of the West presents the latter as the American symbol of the frontiers between wilderness and the settlement (Cawelti, *Mystery* 148) that convey the God's Country and Injun Territory visions of the West. Therefore, Cooper's texts created the archetypal Myth of the Frontier; they also led to the development of the popular Western Formula which has a definite set of characters: the townspeople who symbolize civilization, law and order; the savages or outlaws who stand as a threat to the townspeople; and the hero, who stands in between these foes (Cawelti, *Six* 46). The plot follows a recurrent pattern found in most narratives; it includes a struggle between law and order, represented by the townspeople; and anarchy, symbolized by the savages. The hero's aim is to defeat the villains and to help the townspeople (Cawelti, *Mystery* 10).

The Western Hero is caught in a peculiar and paradoxical position between the townspeople and the Indians. As Cawelti explains, he has internalized the feud between civilization and savagery; he remains faithful to wilderness, even though he helps and saves the pioneers (Cawelti, *Six* 58). He identifies with the civilized

traits of the pioneers; at the same time, he responds to the call of the wild. Therefore, he embodies both God's Country and Injun Territory visions. The Western hero is depicted as the cowboy, a reformed outlaw or a gunfighter (Cawelti, *Mystery* 175). Like the villains, he abides by violence and aggression; yet, he relies on a personal code of honor and justice (Cawelti, *Six* 78). He is "trained and dedicated to killing" and he is "a man of great restraint and morality, even gentleness…an outsider, but in a very deep sense one of us" (Cawelti, *Mystery* 177). The Cowboy asserts his ambivalence: he resorts to violence; yet he abides by a strict code of morals and honor that frames his vehemence. Violence stands for the Injun Territory vision, while the code embodies The God's Country image. Hence, the Western Formula confirms abidance by conventional moral violence.

2. 3. The Hard-Boiled Detective Formula

According to Cawelti, the Hard-boiled Detective Formula is the evolution of the Western Formula. It is popular among the American audience, as it conveys the same spirit of the Western Formula. Cawelti asserts that the two unveil the popular cultural need of the same fantasy within the American audience (Cawelti, *Mystery* 180); the fantasy consists of: the ambivalent hero between the opposed worlds, the conventional moral violence and the code of honor. The scholar elaborates the setting of the Hard-boiled Detective Formula that takes place in the urban world of the city which is a place of corruption, hostility and violence (Cawelti, *Adventure* 150); evil cripples the city to the extent that law and order are falling apart (Cawelti, *Adventure* 156). Therefore, the setting is chaotic and dangerous. The characters of the formula comprise the victim(s), the criminal, the detective and those implicated in the crime (the police for instance) but cannot solve it (Cawelti, *Adventure* 147). The narrative involves the detective in an investigation of a given crime that leads to exposing further corruption (Cawelti, *Adventure* 148).

The detective is the ambivalent character of this Formula. On the one hand, he is honest, moral and loyal in a corrupt world; he defends and protects the weak and the innocents (Cawelti, *Adventure* 151); he is also a powerful man who bravely

faces evil and criminals (Cawelti, *Adventure* 157) and he is courageous, virtuous and pure, devoted to saving innocents. These features symbolize his heroism. On the other hand, like criminals, he leans towards violence (Cawelti, *Adventure* 59) which stands for his villainous attribute within the Formula. Like criminals, he resorts to the same violent means to better counter-attack them. His force lies in his personal code of honor that prevents him from losing his purity (Cawelti, *Adventure* 151). In short, the code sets him between the innocent victims and the violent criminals. The Hard-Boiled Detective Formula will mainly be used in chapter three of this thesis, as Lindsay's novels highly correspond to it.

The main conclusion that can be drawn is that there are several similarities between canonical texts and popular formulas. The Myth of the Hunter stands for the canonical archetype from which the popular Western and Hard-Boiled Detective Formulas evolved. Narratives of the Hunter and Western revolve around the central setting of the West which illustrates two opposed visions of savagery and civilization. By juxtaposition, such dichotomy evolved in the metropolis of the Hard-Boiled Detective Formula. Therefore, they all abide by the conventional clash between evil and good. The Hunter, the Cowboy and the Detective are ambivalent heroes who stand between the moral civilized behavior and the wild impulsive one. Moreover, they all act as saviors of innocents and enforcers of the law against the villains; they also rely on a personal code of honor and moral violence to succeed in their task. The Cowboy and the Detective carry on the conventional attributes set by the archetypal Hunter; hence, they are his descendants and the Western and Hard-Boiled Formulas are the equivalent of the Myth of the Hunter on the popular level; they are the miniatures of the national myth of moral violence which is a long-established tradition of American culture and literature which started from the canon and evolved to formulas in popular "Myths of Violence" as Cawelti identifies them.

2. 4. The Myths of Violence in American Popular Culture

The first myth that Cawelti comes with is "The Myth of the Vigilante Avenger". The narrative involves a weak and corrupt society where regular legal procedures fail to stop criminals and to protect innocents. Given this context, the vigilante

decides to take law into his own hands. In some instances, he is enticed to do so to avenge his family or friends, since the law could not (Cawelti, *Mystery* 163). His motives to become in charge of justice and order are propelled by the chaotic setting which pushes the hero to remedy the weaknesses and corruption of his society; hence, he resorts to vigilantism which will solve the problems that proved difficult to handle for local authorities. His personal involvement in this crusade also conveys his mistrust and skepticism towards authority. Therefore, he resorts to violence as a necessary means to succeed in his mission. The scholar explains that he relies on his personal judgments, and that only killing and counterviolence allow him to destroy criminals (Cawelti 164).[1]

The second myth under study is "The Myth of the Hard-Boiled Hero and his Code" that relies on the same patterns of moral necessity of violence. Cawelti describes him as a private detective or a police officer who does not hesitate to trespass the law when necessary (Cawelti, *Mystery* 168). He is a representative of the law; yet he goes against it in order to establish justice. This implies a failure in the legal procedures to restitute order; it also conveys his skepticism towards local authority. Thus, the hard-boiled detective follows the path of the avenger, resorting to moral violence to restore order and attain justice. Cawelti adds that he abides by a strict code of morals that surpasses the law and moral conventions. He resorts to violence, with outmost control, in order to fight criminals (Cawelti, *Mystery* 167). Hence, the hard-boiled hero, like the avenger, develops his own laws and morality. For the sake of the welfare of the community, he indulges in violence that his code frames and controls. He does not hesitate to break the rules, as long as morality and justice are involved, "he is a curious sort of crusader who wanders through the endemic criminality, violence and corruption of the frontier West or the urban jungle" (Cawelti, *Mystery* 168). Like the avenger, the hard-boiled detective is courageous, just and brave. Such traits convey his devotion to justice but he goes

[1] Cawelti refers to Charles Branson in Michael Winner's film *Death Wish* (1974) as one example of the Vigilante Avenger.

beyond the law.[1] This myth reminds us of Lindsay's Dexter and the parallel between the two will be presented in chapter three of this thesis.

3. Methodology

Cawelti seems to be relevant to the present research for several reasons: like his peer Richard Slotkin, he is a scholar of the Myth and Symbol School whose interests revolve around American culture and American studies. While Slotkin focuses on the creation of the national myth in canonical texts, Cawelti studies its evolution through time and genres in Popular Culture. He suggests Formula as the popular equivalent of Myth; hence, both scholars' theories overlap, which conveys a widening of the scope of academic studies and the possibility to compare popular fiction with the canonical one. This does not signify a rejection of the canonical findings; on the contrary, it juxtaposes two fields with the aim of explaining one in the light of the other. In accordance with this, Cawelti's insights will mainly be applied on Lindsay's popular serial novels *Dexter* to show how the Myth of the Hunter evolves into a popular formula and how Dexter the formula is the evolution of Natty the myth.

The hypothesis is that Dexter Morgan is the contemporary version of Natty Bumppo. If the latter is the crystallization of the Mythical Hero in the canon then the former is his contemporary popular equivalent. Dexter embodies the development of the American Hero from the Frontiers of the 19th Century to the urban city of the 21st Century; he is the invention within the convention in the continuum of American mythology. Such distinction does not entail separation; on the contrary, the assumption is that both heroes complete each other, heading towards the Unity of the archetypal American hero's psyche. The research seeks to prove that Dexter, as a popular Formula, abides by the conventional traits of the myth of Natty. At the same time, the narratives provide with inventions that fit the changing time and context. The result would be a contemporary and popular version of the archetypal Myth of the Frontier and Hunter.

[1] Cawelti relies upon Raymond Chandler's *The Simple Art of Murder* (1950) to elaborate the Hard-boiled Detective character.

In order to concretize the assumption, the popular Western and Hard-Boiled Detective Formulas will be examined as the microcosm of the national Myth of the Hunter to bridge the gap between Natty and Dexter. As Cawelti asserts, "The hard-boiled hero, the gunfighter, and their worlds of evil and corruption are contemporary versions of a myth of the isolated hero in a pervasively corrupt society" (Cawelti, *Mystery* 191). Both Formulas rest on the conventional opposition between civilization and savagery found in the archetypal Myth of the Frontier; both stand for the light that opposes the dark forces of savagery; furthermore, both heroes carry on the traditional notion of moral violence and the code of honor. Like the Hunter, they resort to violence for good reasons. Beyond conventions, the two Formulas develop various indispensable inventions which consist of the popular myths of violence that stand for the evolution of the conventional moral and regenerative violence of the Myth of the Frontier. The myths of the "Vigilante Avenger" and the "Hard-Boiled Hero and his Code" rest upon the notion of moral violence but with a clearer stand: they display an ascendancy of violence and a blunt resort to vehemence. Despite the traditional morality and honor, popular heroes do not hesitate to oppose local authorities and to choose vigilantism to fulfill their tasks. In short, unlike the Hunter, they admit openly the necessity of violence to purge society. The myths presented above are interrelated and they justify and legitimize violence in American literature and culture (Cawelti, *Mystery* 161). This means that Cawelti's popular myths are complementary; moreover, they both ensure the conventional American fantasy of moral violence found in the "Myth of the Hunter". For these reasons, his insights seem appropriate as they develop and carry on Slotkin's theory of regeneration through violence.

In accordance with this, Natty stands as the ancestral mythical representation of the American Hero. With time, he evolves into the Cowboy and Hard-Boiled Detective that Dexter embodies. He symbolizes the popular hero who comes to terms with his darkness as he abides by these popular myths of violence. His successful reconciliation with his darkness corresponds to Carl Gustave Jung's insights on the meeting up with one's Shadow. Accordingly, the following

paragraphs deal with Psychoanalysis and Jung's theory as the last section of this chapter.

IV. The Psychoanalysis of the American Hero

After dealing with American Studies, the second approach of this thesis is Psychoanalysis which is ineluctable as Campbell asserted before. Hence, the American Myth of the Frontier Hero will be analyzed relying on the psychoanalytical perspective. In order to proceed, the section is divided into three sub-section; an introduction of psychoanalysis and an overview of Sigmund Freud's basic insights will be presented in the first sub-section. It comprises key terms and concepts which Freud revolutionized the field with, namely: The Conscious and The Unconscious, Pleasure and Reality Principles, Id, Ego and Superego. Carl Jung's ideas concerning his division of the Psyche into the Conscious and the Unconscious, his concepts of Archetypes and the Process of Individuation will be elaborated in the second sub-section. Finally, the methodology regarding the use of these psychoanalytical tools will be clarified in the last sub-section.

1. Freudian Psychoanalysis

Professor Peter Barry comes with an accurate and clear definition of Psychoanalytical Criticism which, according to him, is literary criticism that resorts to psychoanalytical techniques in literary interpretation (Barry 70). He sees it as a field of study that replaces individuals by literary texts with attempts to analyze and understand the latter. In their efforts, scholars of the field pursue "the literary unconscious" (Selden, *et al* 153). The Unconscious is the hidden part of the mind which is beyond consciousness and has a considerable impact on our behavior (Barry 70) and thus a strong hold on our actions as individuals. Therefore, the Unconscious drives most of our deeds. Such assumptions emanate from the Austrian psychoanalyst Sigmund Freud −the first to shed light on this dark entity of our psyche− who became central in psychoanalytic criticism because his insights are landmarks in psychoanalytical studies.

Freud's conception of the psyche basically leans on one key feature: duality which the psychoanalyst Karen Horney defines as a "tendency to view psychic

factors as pairs of opposites" that she illustrates with his view of "femininity" and "masculinity"; she adds that according to his assumption, "elements contained in one group are alien to the opposite group" (Horney 41). Such duality and oppositions remind us of the aforementioned archetypal tension between Moira−femininity− and Themis−masculinity− which conveys that psychoanalysis also abides by such strain as an active energy within the psyche. Accordingly, among Freud's earliest insights, his division of the human psyche into two opposed parts: the first one is the Conscious; it contains one's thoughts and desires of which one is aware. The second is the Unconscious which is larger; it includes and stores one's darkest thoughts and cravings of which one is unaware (Rennison 30). These two parts partake to two different worlds within one's mind.

Dr. C. George Boeree summarizes Freud's conception of the Conscious and writes: "[it] is what you are aware of at any particular moment, your present perceptions, memories, thoughts, fantasies, feelings"; he adds: "working closely with the conscious mind is what Freud called the preconscious … anything that can easily be made conscious, the memories you are not at the moment thinking about but can readily bring to mind" (Boeree, *Sigmund Freud*)[1]. The Conscious for Freud is the superficial level of the Psyche that is easily accessible. As for the Unconscious, Boeree clarifies that it is "the largest part … It includes all the things that are not easily available to awareness, including many things … such as our drives or instincts, and things that are put there because we can't bear to look at them" (Boeree, *Sigmund Freud*). Hence, the Unconscious is deeper and less accessible because it goes beyond the personal level of the individual.

Freud proceeds in his theory and presents two contrasting principles: the "Pleasure Principle" that is innate in every individual from birth and which seeks immediate satisfaction of all wishes; and the "Reality Principle*"* which develops with age when one realizes that we have to abide by society's rules (Rennison 31). Freud's theory of the psyche suggests again a psychic tension between these principles. In fact, the pleasure principle concerns and abides by the Unconscious

[1] This is an e-text; therefore, page number is not available.
https://webspace.ship.edu/cgboer/perscontents.html

(Femininity and Moira); while the reality principle stands for the Conscious (Masculinity and Themis). This consists of Freud's earliest division of the mind which constitutes the basis of psychoanalysis.

Later on, Freud completed and expanded his vision concerning the structure of the mind; by suggesting a tripartite division of the psyche which includes: The Id, the Ego and the Super-Ego. The Id is the oldest and most primitive part of the mind that we are all born with; it contains all impulsive and egotistical desires and seeks immediate satisfaction. It is similar to the Unconscious part of the mind and abides by the pleasure principle (Rennison 38) and it is "primitive, unorganized and emotional" (Storr 60). Boeree clarifies: "The id works in keeping with the pleasure principle, which can be understood as a demand to take care of needs immediately" (Boeree, *Sigmund Freud*). Therefore, it is mainly instinctive, impulsive and acts without regards to reason or conventions; it appears to be the independent and arbitrary entity of the human psyche.

As opposed to the Id, Boeree explains that the Ego "functions according to the reality principle, … it represents reality and, to a considerable extent, reason" (Boeree, *Sigmund Freud*). Horney clarifies that it includes all that is not libido, it is the "non-sexual part" of the individual that serves the "sheer needs of self-preservation" (Horney 183); it is also characterized by its weakness since all "its preferences and dislikes, its goals, its decisions are determined by the "id" and the "super-ego"; it must take care that the instinctual drives do not collide too dangerously with the "super-ego" or the external world… as Freud describes it … [is]… an intermediary" (Horney 184). The Ego is the rational part of the mind that complies with the Conscious; it is in conflict with the Id and seeks dominance over it; it also looks for protection from its impulses and instincts. Horney adds that "It wants to enjoy the satisfactions the "id" is striving for but tends to submit also to the prohibitions of the "super-ego"" (Horney 185). Hence, the Ego is in the middle of the enticing and pressuring Id and the scolding and oppressing Super-Ego.

Boeree provides with an accurate and simple illustration of the Super-Ego as follows:

> The ego struggles to keep the id (and, ultimately, the organism) happy, it meets with obstacles in the world. It occasionally meets with objects that actually assist it in attaining its goals. And it keeps a record of these obstacles and aides. In particular, it keeps track of the rewards and punishments meted out by two of the most influential objects in the world of the child -- mom and dad. This record of things to avoid and strategies to take becomes the superego … the superego represents society, and society often wants nothing better than to have you never satisfy your needs at all! (Boeree, *Sigmund Freud*).

It is the constant patroller who watches over the Ego with which it aligns and demands perfection; it stands for an inner voice that regulates and commands the individual and provides consciousness of what is wrong and right (Rennison 39). Karen Horney summarizes its main goals as follows: “rigid and high moral standards, rectitude and perfection, series of "shoulds" and "musts", must do a perfect job, be competent in divergent fields and be a model” (Horney 207). Therefore, it stands for the outside world along with its rules and regulations that aim at intercepting the ‘wild’ behavior of the Id. Regardless of their countering position, both Ego and Super-Ego emanate from the Id (Storr 60) which remains the dominant entity within the individual’s psyche. Thus, the Id stands for an essential part of the human psyche.

For Freud, the Unconscious and the Id are central entities in understanding the human mind and the behavior of individuals. His insights in psychoanalysis are a cornerstone since other scholars carried on his works and developed their own psychoanalytical theories. Among them, Carl Gustav Jung, who broadened Freud’s revolutionary insights to include the idea of a Collective Unconscious that he juxtaposes to the Personal Unconscious. He also focuses on Myths, Symbols and Archetypes in relation to the psyche; finally, he came with the Process of Individuation. These are the insights this thesis relies upon. Accordingly, what

follows is an attempt to elaborate Jung's theory which will be applied on the American Hero.[1]

2. Jungian Psychoanalysis

Jung expands Freud's Psychoanalysis and introduces what he refers to as Analytical Psychology which besides healing mental and nervous disorders, helps individuals to fulfill self-awareness and inner balance. Moreover, his method elaborates his division of the human psyche and the way it works. Finally, it investigates the depth of the human psychology via the study of myths and symbols (Snowden xv). Thus, Jung's insights help individuals in their quest of regeneration through self-knowledge; they also fix and remedy inner duality and imbalance. In terms of academia, Analytical Psychology completes and piles up with the Myth and Symbol School of the American Studies; therefore, Jung's theories seem to fit within the scope of this research. It is for these reasons that his psychoanalytical assumptions were opted for. As a psychologist and a psychiatrist, he widens Freudian theories to include myths and symbols as well as a search of Unity. What follows is an attempt to elaborate his insights on the psyche and the way they are intended to be applied on the American Hero.

Since they partake to the same field of Psychology, Jung and Freud have the same opinion on the human psyche; both agree on the division between the Conscious and the Unconscious; both focus on the importance of the latter as the hidden part of the iceberg which heavily influences and impacts human behavior. However, Jung parted away from his master to develop his own visions. While Freud gives thorough attention to the individual's past and childhood, Jung concentrates on his present and potential future. Moreover, instead of considering the libido as a sexual force, Jung replaces it with "psychic energy" as a universal life force (Snowden 33). Hence, Jung enlarges Freud's expertise going beyond childhood to include adulthood. Unlike him, he does not put sexuality at the center

[1] For more on Freud, consult the following:
Calvin Hall. *Theories of Personality (*1957).
Julia Segal. *Ideas in Psychoanalysis Fantasy* (1996).
Reuben, D. Fine. *Freud: A Critical Re-Evaluation of his Theories* (1962).
Jane Kroger (ed). *Discussions on Ego Identity* (1993).

of his theories. In short, Jung seems to cover deeper levels of the mind and the individual in an attempt to understand his psyche.[1]

2.1. The Conscious

Jung visualizes the psyche as a structure composed of two parts; the first one he calls Consciousness which is based upon *sense-perceptions* that allow us "to see, hear, taste and smell the world" (C.G. Jung *The Collected Works*, vol. 8, p.140, par. 288).[2] He adds that this structure is responsible for the individual's adaptation to the outside world and its main function is to identify and incorporate the outer world via the senses (CW, vol. 8, p.158, par. 342). Thus, Consciousness reflects and conveys the outer world as it relies on our senses in order to make us conscious and aware of the world surrounding us. Jung elaborates its nature and explains that it is weaker, compared to its counterpart the Unconscious, because it easily yields to its power (CW, vol. 9, part I, p. 282, par. 504). Thus, Consciousness, though important in the structure of the psyche, is subservient to the potency of the Unconscious. As components of consciousness, Jung mentions the Ego and the Persona.

2. 1. 1. The Ego

Jung defines the Ego as the "complex factor to which all conscious contents are related. It forms the centre of the field of consciousness; and … comprises the empirical personality, the ego is the subject of all personal acts of consciousness" (CW, vol. 9, part II, p. 3, par. 1). The Ego is closely related to and dependent on consciousness and the outside world; it is awareness of one's identity and personality. Jung's concept of the Ego differs from that of Freud who considers its role as the one that emphasizes reality and protects the psyche, reducing pain in favor of delight. On the contrary, Jung's Ego helps the individual to function in society (Snowden 68). Thus, the Ego seeks to adapt to and to fit within the outside world. Jung emphasizes that though it is a considerable part of the psyche, it does not stand for its totality (CW, vol. 9, part II, p. 6 par. 11). Therefore, like

[1] For further on the difference between Freud and Jung, consult:
Liliane, Frey-Rohn. *From Freud to Jung. A Comparative Study of the Psychology of the Unconscious* (1974).

[2] In the citation "CW" refers to the abbreviation for Jung's Collected Works, followed by the volume number, the page number and paragraph number.

consciousness, the Ego does not stand for the whole as it subdues to the Unconscious part of the psyche.

2. 1. 2. The Persona

The second component of Consciousness is the Persona which is "the part of us most distant from the collective unconscious" (Boeree, *Carl Jung*). Jung writes that it is "a complicated system of relations between the individual consciousness and society, fittingly enough a kind of mask, designed on the one hand to make a definite impression upon others, and, on the other, to conceal the true nature of the individual" (CW, vol. 7, p. 192, par 305). The Persona is the entity that links one's inner world to the outer one; it bridges the gap between the individual and the society he lives in; it aims to help him conform to its norms and molds; furthermore, it hides his darkest side which goes against society's standards. Hence, the Persona is the disguise one wears in order to comply with his surrounding environment. Jung further clarifies that with it, the individual "tries to appear as this or that … or he may even build up a definite persona as a barricade" (CW, vol. 7, p. 174, par. 269). Therefore, it serves as an armor to protect him from society's scolding because of his inner and concealed darkness. However, as Snowden explains, the Persona becomes problematic when "one becomes nothing but the role they play" (Snowden 73). Thus, when too attached to it, the individual may lose his true self and fade within the disguise; the quest of self-knowledge thus becomes more difficult due to dissociation from the inner self. In short, the Persona is the outer personality of an individual; consequently, it does not stand for his true self.

2. 2. The Unconscious

Jung thinks that the Conscious does not cover the totality of the psyche and he firmly insists on the existence of a second component of the mind: The Unconscious which is an independent productive self-contained world. It has its own reality and it affects us as we affect it (CW, vol. 7, p. 185, par. 292). The Unconscious stands for another world within the psyche that is parallel to the world of the Conscious and it abides by standards and norms that are different from the outer world. Jung clarifies that it comprises repressed contents and psychic

elements that lie under consciousness (CW, vol. 7, p. 270, par. 444). This conveys a relationship between the two worlds which affect the individual. As Jung confirms, the Unconscious is the mother of the Conscious, as the latter arises from the former (CW, vol. 9, part I, p. 281, par. 501). Therefore, the Unconscious is a deeper and a crucial psychic world that dominates the Conscious.

For Jung, though considered as 'nothing', the Unconscious is potent for it contains the thoughts and deeds of individuals; he adds "The thought we shall think, the deed we shall do, even the fate we shall lament tomorrow, all lie unconscious in our today" (CW, vol. 9, part I, p. 279, par. 498). Therefore, the Unconscious is dual in nature for it stands as both nothing and everything within the individual and has an influence over his thoughts, deeds and fate. The Unconscious is a timeless and historical entity that has the capacity of shaping the future. Jung carries on praising it, it is the "deposit of all human experience" and the "living fountain of instincts" (CW, vol. 8, p. 157, par. 339). This asserts the extent of the depth and importance of the Unconscious within the psyche.

Being a significant structure of the psyche, Jung highlights the necessity to go down the Unconscious, into its deep waters, in order to reach elevation (CW, vol. 9, part I, p. 19, par. 40). He insists on facing the Unconscious and recognizing it as a considerable part of us; its acknowledgement is a prerequisite for the benefits it provides, regardless of its darkness and difference from the Conscious world of the Ego and the Persona. In fact, Jung thinks that the Unconscious allows "an individual to become whole" (CW, vol. 9, part I, p. 303, par. 540) and it helps preserve one's balance of life (CW, vol. 9, part I, p. 19, par. 41). Therefore, Jung urges to cope with the Unconscious for it is beyond plain darkness and it is essential in helping the individual's attempts to attain wholeness. In short, it is a deep part of the psyche that dominates one's consciousness, personality and quest of Unity.

Jung describes the Unconscious as a heart that contains "evil thoughts", "wicked-blood-spirits", "swift anger" and "sensual weakness" (CW, vol. 9, part I, p. 20, par. 42). It comprises all that society heavily scolds and forbids; it reflects and abides by instincts and impulse. This conveys a similarity with Freud's

concept of the Id, which is solely based on the 'Pleasure Principle'. Nevertheless, Jung criticizes the narrowness of Freud's vision of the Id and he thinks that it is beyond personal and individual processes (CW, vol. 6, p. 547, par. 967). Jung disagrees with Freud's vision of the hidden part of the iceberg as being limited to one individual only. For him, the Unconscious is wider and goes beyond personal repression and processes (CW, vol. 7, p. 127, par. 203). Accordingly, he believes that the Unconscious is divided into two layers: The Personal Unconscious and the Collective Unconscious. Added to the Conscious part, these stand for the different psychic levels of the psyche.

2. 2. 1. The Personal Unconscious

As its name indicates, the Personal Unconscious conveys the personal part of the psyche that consists of the superficial layer of the Unconscious (CW, vol. 9, part I, p. 3, par. 3) which contains "lost memories, painful ideas that are repressed (forgotten on purpose), subliminal perceptions, by which are meant sense-perceptions that were not strong enough to reach consciousness, and finally, contents that are not yet ripe for consciousness" (CW, vol.7, p. 66, par. 103). It is limited to the private side of one's psyche and is solely individual; therefore, it is restricted to his/her personal data that roam close to the surface of consciousness. In terms of psychic division, it appears to be the thin frontier between the Conscious and the second layer of the Collective Unconscious. In short, the Personal Unconscious is located between the outer and inner worlds of the psyche.

2. 2. 2. The Collective Unconscious

As opposed to the first layer, the Collective Unconscious, or the "*Impersonal"* and "*Transpersonal"* Unconscious is "detached from anything personal", it is shared among all men and its contents are found everywhere (CW, vol. 7, p. 66, par. 103). It goes beyond the individual's personal experience and memories. Jung asserts that it is an ancestral heritage which consists of the true basis of the individual psyche; it goes back to an old past which explains the aforementioned interplay between past and future; it also comprises "the instinctual forces of the psyche" (CW, vol. 8, p.158, par. 342). It relies upon impulse and goes beyond social restrictions. Moreover, it is "inborn", "universal" and "a common psychic

substrate of a suprapersonal nature" (CW, vol. 9, part I, p. 3, par. 3). Therefore, the Collective Unconscious appears to be the wildest and deepest part of the psyche that every individual carries. It is objective and inherited, as opposed to the Personal Unconscious. As Jung clarifies, it is the "non-ego, the collective psyche" (CW, vol. 7, p. 73, par. 113). Hence, these features explain its potency as the most dominant and larger part of the psyche.

The distinction between two levels of the Unconscious asserts Jung's split from Freudian analysis. As an additional example, the disciple introduces the concept of Archetypes that make up the Collective Unconscious. According to him, the idea that man is born a *tabula rasa* is erroneous, as "no man is born totally new" (CW, vol. 9, part I, p. 279, par. 499). He is not born an empty shell, as he bears an ancestral and primordial heritage which entails the Collective Unconscious that consists of those shared heritage named Archetypes.

2. 3. Archetypes

Jung defines archetypes as "a kind of readiness to produce over and over again the same or similar mythical ideas" (CW, vol. 7, p. 60, par. 109); he adds that that they are the accumulation of all human experience that goes back to a remote past (CW, vol. 8, p. 157, par. 339). They are collective and they constantly recur throughout the history of humanity; they are innate and emanate from the Collective Unconscious, making them identical models, regardless of time or culture. Archetypes are fixed and perpetuated patterns that remind us of myths; therefore, they are timeless and universal. They function on two levels: on the individual one, they disturbingly influence the ego (CW, vol. 9, part II, p. 8, par. 13) as they regulate the instincts of the Unconscious (CW, vol. 8, p. 158, par. 342). Therefore, as products of the latter, they challenge the Ego and the Persona with their instinctive and non-conventional nature. This emphasizes their role on the individual psyche and personality. On the collective and universal level, Jung explains that they are connected to mythological ideas (CW, vol. 9, part I, p. 286, par. 517). This means that archetypes unveil and evoke primordial times and images; hence, along with the unconscious, they are related to myths. They are deeper entities as they go back and refer to humanity's remote past. In short, being

shared and universal, archetypes are manifested in myths; and as part of the Collective Unconscious, they create myths.

Consequently, myths are linked to psychology and psychoanalysis. As Jung asserts, they are "psychic phenomena… [and] all mythologized processes… are symbolic expressions of the inner, unconscious drama of the psyche" (CW, vol. 9, part I, p. 6, par. 7). Myths reflect the Collective Unconscious which is mainly composed of archetypes which foreplay the inner processes within the individual, in a form of projection of mythological narratives; hence, they unveil the functioning of the world and the effects and relations they have on the human psyche. Thus, archetypes give a thorough knowledge of mythology; at the same time, they allow a deeper self-knowledge to achieve wholeness. Jung mentions several archetypes that go back to primeval times, but he puts emphasis on the Shadow, the Anima-Animus and the Self that help the individual in his path towards the Self and accomplishment of inner peace.

2. 3. 1. The Shadow

Jung describes the Shadow archetype as darkness which lurks within every individual (CW, vol. 9, part I, p. 123, par. 222). This means that everyone carries inner darkness that parallels to the light of the Ego and outer world. The Shadow stands for the unconscious, primitive and barbarous part of the psyche (CW, vol. 9, part I, p. 174, par. 293), it is the sinister aspect of our personality, of which we usually are unaware and it symbolizes wildness, chaos, instincts and the unknown. Jung explains that thanks to (or because of) the Shadow, we encounter with terror our own inadequacy (CW, vol. 9, part I, p. 23, par. 49). This asserts its role in unveiling one's divergence from the outer world. He clarifies that the Shadow is not necessarily bad; it simply "contains childish or primitive qualities which would in a way vitalize and embellish human existence, but convention forbids" (CW, vol. 11, p. 78, par. 134). It is an objective and arbitrary archetype; thus, it is the opposite of the Ego and the Persona as it consists of all the heavily scolded and forbidden behavior in the outside world of the Conscious. As Jung asserts, it "challenges the ego-personality" (CW, vol. 9, part II, p. 8, par. 14). In short, it stands for its antagonist.

The Shadow is the first layer of the inner world of the Unconscious and it expands to two levels; it corresponds to the Personal Unconscious, as Jung explains, that with small self-criticism, its contents easily become conscious; yet, it may also refer to the Collective Unconscious, as it may manifest mythological contents that make its acknowledgment more difficult (CW, vol. 9, part II, p. 10, par. 19). The Shadow is dual in character and nature: when it partakes to personal contents, it is the most accessible; hence, it is a private archetype as it is individual. However, when related to primeval subjects, it is collective, universal and more difficult to access for the individual. Therefore, it becomes wider and more complex as an archetype. Jung explains that despite its darkness, primitiveness and inadequacy to the Ego-Persona, the individual must come to terms with this archetype; he writes, "There is no development unless the shadow is accepted" (CW, vol. 9, part I, p. 340, par. 600). This means that in one's path towards self-knowledge and inner peace, one must recognize and admit the darkness within. In short, the first step in this journey requires coping with the inner 'beast'.

2. 3. 2. Anima-Animus

After the Shadow, Jung presents the Anima and Animus archetypes. When compared to it, they are deeper entities of the Unconscious. They fill in contents that are absent in the Persona and they are opposed to it (CW, vol. 7, p. 194, par. 309). They too react to the Persona, by 'fixing' its missing parts. The Anima represents the concealed feminine personality in every man; while the Animus is the hidden masculinity in every woman (CW, vol. 9, part I, p. 284, par. 511). Unlike the Shadow, which is of the same gender of the individual, both stand for the opposite sex of the individual (CW, vol. 9, part II, p. 10, par. 19). Moreover, compared to it, they are less accessible and more difficult to acknowledge. As Jung puts it, they live and operate in the depth of the Collective Unconscious since they pertain to a distant past (CW, vol. 9, part I, p. 286, par. 518). Therefore, they are not personal, as they belong to the depth of the Collective Unconscious. For the sake of the present thesis, attention and focus will be on the Anima only as the two protagonists under study are male.

The Anima opposes the individual male, as Jung explains; it is essentially natural, primitive, impulsive and spontaneous (CW, vol. 9, part I, p. 27, par. 57). Furthermore, it is "numinous, unconditional, dangerous, taboo and magical; she is the serpent in the paradise of the harmless man with good resolutions and still better intentions" (CW, vol. 9, part I, p.28, par. 59). Thus, she seems to stand for the feminine temptress that incites man to do evil; she reminds us of the primitive and impulsive Shadow. Hence, the Anima appears to be equally wicked; however, as Jung clarifies it, she does not share the conventional notions of good and evil. He explains that she abides by the "beautiful and the good" primitive belief which conveys the idea that "the good is not always the beautiful and the beautiful not necessarily good" (CW, vol. 9, part I, p. 28, par. 60). The Anima transcends the conventional notions of aesthetics and morals; though she seems wild, she has an objective stand towards good and evil. Thus, like the Shadow, it is simply a primitive and an objective entity within the inner world of the Unconscious. She transcends the conventions of the Conscious world.

Though difficult to acknowledge, the Anima contributes to the development of the individual and helps in the process of self-knowledge and the search for an inner peace. She stands for the basis of man's physical and spiritual nature (CW, vol. 7, p. 190, par. 300). In fact, the Anima is "a source of information about things for which a man has no eyes" (CW, vol. 7, p. 185, par. 296); she fills in the gaps within the male's personality and allows him to have a gaze on things he is not aware of. As Jung puts it, "although she may be the chaotic urge to life, something meaningful clings to her, a secret knowledge or hidden wisdom which contrasts with her irrational elfin feature" (CW, vol. 9, part I, p. 30, par. 64). Such wisdom contributes to the boon of the individual's quest of self-knowledge and inner peace. Therefore, like the Shadow, acknowledging one's Anima helps in the fulfillment of one's personality. In short, this consists of the second step in the process of Individuation and meeting one's Self.

Jungian analysis relies on one guiding principle, that is the necessity of recognizing the Unconscious part of the psyche, regardless of its nature. According to him, it stands for life and it is dangerous to suppress it (CW, vol. 9, part I, p. 288, par. 521). This implies that the conscious part is not enough to define the individual who remains incomplete and fragmented as long as he negates his Unconscious and its Archetypes. Therefore, the Unconscious' recognition is fulfilling and gratifying for those who venture in its depth. It consists of establishing an equilibrium between the reasonable consciousness and the chaotic unconscious in open conflict and collaboration (CW, vol. 9, part I, p. 288, par. 522). Jung calls this the "Union of Opposites" or the "Transcendent Function"; he writes, "for in all chaos there is a cosmos, in all disorder a secret order, in all caprice a fixed law, for everything that works is grounded on its opposite" (CW, vol. 9, part I, p. 32, par. 66). Therefore, Jung does not consider the Unconscious as mere darkness but as a considerable and vital part for the individual's psychic completion. This is why he insists on acknowledging and integrating it. He explains that the compensatory and complementary relationship between the Conscious and the Unconscious leads to the last archetype of the Self (CW, vol. 7, p. 177, par. 274).

2. 3. 3. Self

In essence, the Self for Jung is a 'God-image' (CW, vol. 9, part II, p. 22, par. 42) which implies that it is almost a sacred archetype as it is the ultimate and supreme boon in the psychic journey. More precisely, the Self is a "quantity that is supraordinate to the conscious ego. It embraces not only the conscious but also the unconscious psyche" (CW, vol. 7, p. 177, par. 274). It goes beyond the Ego and Persona of the outer world as it encompasses the latter with the unconscious parts, along with its archetypes; therefore, as he explains, the Self becomes the new center, replacing the Ego (CW, vol. 13, p. 45, par. 67) which is the center of consciousness, whereas the Self is the nucleus of the personality. This archetype stands for the alignment and integration of all the aforementioned parts of the psyche; it creates balance and coherence among the opposed components and archetypes within the individual's psyche; hence, the Self symbolizes the Union

of Opposites. Jung clarifies that meeting one's Self is a long process that requires several steps. The first one consists of acknowledging one's Personal Unconscious. This widens the scope of one's personality (CW, vol. 7, p. 273, par. 450). Then, one has to go deeper and meet with the Shadow archetype, or "the other in myself" (CW, vol. 9, part I, p. 21, par. 45). Only after such task, will the integration of the anima-animus be possible (CW, vol. 9, part II, p. 22, par. 42). In short, these inner psychological steps give birth to the core of one's identity that the Self symbolizes.

2. 4. The Process of Individuation

Regarding the Process of Individuation, Jung writes,

> Individuation means becoming an "in-dividual," and, in so far as "individuality" embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as "coming to selfhood" or "self-realization."… Individuation, therefore, can only mean a process of psychological development … a process by which a man becomes the definite, unique being he in fact is. In so doing he does not become "selfish" in the ordinary sense of the word, but is merely fulfilling the peculiarity of his nature, and this … is vastly different from egotism or individualism (CW, vol. 7, pp. 173-174, pars. 266-267).

Based on this definition, one understands that Individuation is an internal process that reveals and sheds lights upon the individual's distinctiveness. Thanks to it, he becomes almost self-sufficient as he is fulfilled; besides, it crystallizes Jung's interest in one's adulthood as it conveys one's maturity and flourishing. Therefore, Individuation implies the individual's psychic balance between the outer world of the Conscious and the inner world of the Unconscious. This internal and personal process fixes the fragmentation within the individual's psyche, emphasizing his singularity and unity. Thus, he forms an undivided and single whole.

The Process of Individuation serves many functions: first, it allows the Unconscious to repair the one-sidedness of the Conscious (CW, vol. 7, p.110, par. 187); second, it facilitates cooperation between different psychic parts (CW, vol. 7, p. 174, par. 268); finally, it unveils the coverings of the Persona from the Self and unleashes the power of primordial images (CW, vol. 7, p. 174, par. 269). Thus, it is wide and broad for it includes the Unconscious which tolerates and embraces the 'forbidden'; it harmonizes the different fragments of the psyche; it also allows

a ‘meeting’ with the real and genuine Self, withdrawing from the disguises of the Persona; moreover, it permits the manifestation and expression of the primeval and mythological archetypes. Individuation aims at finding peace and balance between the reasonable outside world and the instinctual inner world. To summarize, it achieves unity among the different fragments within the individual’s psyche.

3. Methodology

Jung’s theory is adequate to the present research because it focuses on self-awareness and the search of inner balance; at the same time, it investigates the depth of the human psyche via myths and symbols. This theory seems complementary to those opted for in the previous sections as it focuses on the Union of Opposites and urges to cope with the Unconscious to integrate it to the Conscious and it strives to achieve unity between opposed fragments of the psyche. Jung aims at creating equilibrium between the outer and inner worlds and between light and darkness which reminds us of the ineluctable conciliation between the Moira and Themis. Accordingly, this thesis seeks to create such coherence and union between the two protagonists under study. To do so, the American archetypal hero will be analyzed under Jungian scopes. Natty Bumppo and Dexter Morgan will be examined as fragments of the Hunter’s psyche. Relying on Jung, the aim is to investigate the extent of the psychic unity of the archetypal American Hero. As Boeree puts it: “In order to have a concept of good, you must have a concept of bad, just like you can’t have up without down or black without white” (Boeree, *Carl Jung*). In short, as conveyed in the title of the thesis, “light cannot exist without darkness”.

The supposition is that the American myth reflects the quest of the archetypes that in its turn mirrors the quest of the Self. Therefore, the premise is that the American mythical quest is simply Jung’s quest of individuation which is a long process that requires many steps. Each hero (that this thesis will study) contributes in the fulfillment of the Self. Natty pursues the outside world of the Ego and the Persona; his initiation to the inner darker world is ‘shy’ as he tiptoes in it. Then, the Cowboy and the Hard-Boiled detective resort to unconventional means since their search for law and order relies on an evident ascendency of

violence. This conveys moving away from Ego conventions to a more vehement world of the dark Unconscious. Therefore, a transition from the moral outside world to the inner instinctive one becomes clearer. Finally, Dexter goes deeper to create a balance between the different fragments within the American myth. He firmly meets with the Shadow and indulges deeper into the quest of the Anima. Natty stands for the first part of the life of the American archetype (childhood); his journey is the initiation into the outside world, the world of consciousness and social conformity and Dexter simply stands for the second part (adulthood) that induces an initiation into the inner world of the Unconscious. As Boeree simplifies: "When you are young, you focus on the ego and worry about the trivialities of the persona. When you are older … you focus a little deeper, on the self, and become closer to all people, all life, even the universe itself" (Boeree, *Carl Jung*). This suggests that Dexter's quest of the Self is Janus-faced as it is both individual and collective. Accordingly, this thesis looks at the extent of the individuation of both Natty Bumppo and Dexter Morgan and debunks how Dexter's individuation leads to the individuation of the archetypal American hero.

This chapter attempted to clarify the concepts and theories that are the foundations of this study. It started with a definition of myth and hero. Then, American Studies and the Myth and Symbol School were presented as parts of the academic approach this thesis relies on for it investigates the American Myth. The school focuses on the American concepts of the Western Frontier, Wilderness and Indians in the elaboration of the national myth. Another multidisciplinary approach was included: the American popular Culture which was briefly introduced. Then, the Popular Western and Hard-Boiled fiction in American literature were elaborated since they rely on the American Myth of the Western Frontier, moving the archetypal myth from the canon to popular culture. Along with this development, the western frontier shifted to the urban city while Indians became the criminals and outlaws. Therefore, it seems that popular culture parallels canonical studies on the American Myth. This will facilitate the establishment of a link between Natty Bumppo and Dexter Morgan. The last concepts were violence

and vigilantism that are important and archetypal in the American myth as well. Moral violence's origins go back to the frontier during the Indian wars which evolved to vigilantism in post-frontier and urban America.

Aside from concepts, the chapter devoted attention to the theoretical basis of the upcoming analyses. Richard Slotkin's insights on the Myth of Regeneration through Violence was divided into the universal and cultural archetypes of a myth. The former include myth structure, universal heroic quest and archetypal tension between Moira and Themis that will help set Cooper's tale within the conventional frame of myth. The latter comprise the wilderness as the universe of the myth, the Frontier Hunter as its protagonist and regeneration through violence as the narrative of the myth that will be used to crystallize the national myth. John G. Cawelti's ideas will be used to compare canon to popular culture. His concept of formula between the notions of conventions and inventions was defined along with his ideas on popular violence that were examined through the popular visions of west, western and hard-boiled detective formulas and the myths of violence.

After providing an overview of psychoanalytical criticism and Freud's insights on the field, Jung's theory of the psyche was presented. It divides into the Conscious and the Unconscious. The former is composed of the Ego and the Persona that stand for the outside world; the latter contains two levels within an inner world: The Personal Unconscious and The Collective Unconscious, the focal point of Jung's theory as it contains archetypes. Among various ones, only the main ones were elaborated namely, the Shadow, Anima and the Self which help in the Process of Individuation that is the final objective of this investigation. After presenting the conceptual and theoretical foundations of this thesis, the following chapter is devoted to the analysis of Cooper's narratives relying on Richard Slotkin's theory.

Chapter Two: *The Leatherstocking Tales* and the Myth of the Hunter

The present chapter devotes attention to James Fenimore Cooper's canonical texts, *The Leatherstocking Tales*, that gave birth to the American Myth of the Frontier. It focuses on the process of creating the archetypal American Hunter as presented and conceived by the cultural critic and historian Richard Slotkin and well-embodied by Natty Bumppo. It begins with a summary of the tales then proceeds in their analysis according to Slotkin's insights on the Myth of the Frontiers. Throughout the chapter, his interpretation of the myth will be relied upon to prove that Natty Bumppo is not merely the 'American Adam', as presented by scholars, but more the Hunter of the deep woods who resorts to utter violence which leads to regeneration. To reach this objective, the chapter is divided into four sections. The first one extracts the required universal archetypes of the myth; the remaining sections focus on the cultural archetypes. The Universe and its cultural attributes will be elaborated in the second section. In the third one, focus will be placed on the Protagonist, Natty Bumppo. The last section elaborates the cultural archetype of the Narrative of regeneration through violence.

Summary of the Leatherstocking Tales

James Fenimore Cooper's *The Leatherstocking Tales* comprise five different novels that deal with Natty Bumppo. The aim of the study being to follow the development of Natty's career, the tales have been grouped, not according to the chronological order of their publication, but rather according to the growing and maturing of the protagonist from a young woodsman in his "first warpath" to an old aged hunter waiting for his death. *The Deerslayer* (1841) opens with the rays of the sun upon a young face, that of Natty, an initiate hunter who ventures in the wilderness during the Frontier Warfare. Together with his friend and lifetime companion Chingachgook, he helps the Hutter family in their feud against Indian tribes. In this narrative, he also experiences his first Indian-kill which initiates his path towards violence. By the end of the novel, Natty evolves from Deerslayer to Hawkeye.

In *The Last of the Mohicans* (1826), the second and most popular novel of *The Leatherstocking Tales*, always with the company of Chingachgook, Natty, in middle age, carries on his adventures in the wilderness as the savior of White

settlers; he rescues Alice and Cora Munro, David Gamut and Major Duncan Heyward from captivity and escorts them to safety; he also fights the villainous Huron, Magua. He experiences further violence as he delves more into it. The third novel is *The Pathfinder* (1840). Though most of the scenes take place by the ocean, the Scout, as he is known, continues to be the rescuer of Mable Dunham and her uncle Cap against the wicked Indians. In *The Pioneers* (1823), Natty, alias Leatherstocking, is now older and lives nearby the Templeton village after the end of Frontier War. He and Chingachgook feel melancholy towards their glorious past as valiant hunters and men of the wilderness. By the end of the novel, Chingachgook dies, leaving Leatherstocking alone. Unable to cope with the loss of his loved friend, Natty decides to return to his beloved forest. In *The Prairie* (1827), the Old Trapper, as he is known, keeps on moving further West, in search of peace. During his wanderings, he encounters the Bush clan. Regardless of his old age, the Trapper manages to fight the Indians to help the family; furthermore, he liberates Inez Augustin Middleton from captivity. By the end of the novel, the rays of the sun set upon the dying Natty in the prairie as he is surrounded by the Pawnee tribe. [1]

I. Universal Archetypes in *The Leatherstocking Tales*

This section aims to validate the ineluctable universal archetypes in the mythogenesis of the American national Myth of the Frontier and the Hunter. It begins with the necessary universal archetypes in the process of creating a given myth. For decades, one of the most popular ideas in mythological studies is Joseph Campbell's concept of the "Monomyth" that Slotkin relies upon in his elaboration of the Frontier Myth; accordingly, this section extracts the "Monomyth" conveyed

[1] For further readings on James Fenimore Cooper address the following:
Kelly William P. *Plotting America's Past Fenimore Cooper and The Leatherstocking Tales*. (1983)
Motley Warren, *The American Abraham: James Fenimore Cooper*. (1987)
Ringe Donald. A. *James Fenimore Cooper*. (1962)
Robert E. Spiller. *Literary Hisotry of the United States.* (1948)
Stephen Railton, *Fenimore Cooper: A Study of his Life and Imagination*. (1978)
Volo James. M. *A Leatherstocking Companion*. (2015)

Walker Warren. S. *James Fenimore Cooper*. (1962)

in *The Leatherstocking Tales*. Then, it expands to include Slotkin's archetypal tension between the Moira and Themis as depicted in the narratives.

1. The Monomyth

The basic premise of the "Monomyth"[1] is the hero's journey that Slotkin summarizes as follows: he starts as an innocent and unaware individual; then, an unexpected event triggers his quest which leads him to the "threshold of adventure" or the "dark land" where he confronts a "shadow presence" or a nemesis. Two possible way outs emerge from this challenge: the hero may come to terms with the defeat of the nemesis which conveys that he remained alive in his travel into the dark world; or the archenemy may overcome the hero, in which case the journey implies his death or captivity (Slotkin, *Regeneration* 302). Thus, the archetypal journey entails the hero's quest of a boon through a confrontation with an enemy, in a dark world. Slotkin refers to a myriad of possible victories that change the hero who experiences regeneration (Slotkin, *Regeneration* 303). Therefore, the ultimate outcome of the monomyth is the hero's rebirth.

When dealing with *The Leatherstocking Tales* according to the ascending life of Natty Bumppo, we can easily depict the universal myth of the heroic quest as summarized by Slotkin. The novels' setting provides a stage for the Monomyth as they all revolve around, or near, wilderness and nature which stand for the dark land where the hero ushers his adventures and journeys. Moreover, in *The Deerslayer*, Natty starts as a young warrior who has no knowledge about warfare (Cooper, *Deerslayer* 29). Like the archetypal hero, he begins his journey as an innocent young man whose adventures include numerous enemies, represented by the Natives. For instance, in this novel, he fights against an Iroquois tribe; in *The Last of the Mohicans,* he opposes the devilish Huron named Magua. Therefore, the Indians stand for the nemesis that he constantly fights throughout his life adventures. As stipulated by the Monomyth, Natty experiences either defeat or victory. In *The Deerslayer*, for example, he endures captivity among the Mingo

[1] Joseph Campbell defines the Monomyth as follows: "a hero ventures forth from the world of common day into a region of supernatural wonder: 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 man (Campbell, *Hero* 28).

tribe; however, he manages to break free and escape. Hence, Cooper's novels and hero abide by the universal plot of the Monomyth.

In accordance with the Monomyth, Natty experiences rebirth throughout his life. In each novel, he bears a different sobriquet that defines him as a hero and describes his lifelong experience in the wilderness. He starts with the Christian name "Nathaniel Bumppo"; in *The Deerslayer,* passing by a long series of different nicknames, he acquires the Delaware name "Deerslayer"; then, he evolves to "Hawkeye" in the *Last of the Mohicans*. As he matures in age and experience, he becomes the "Scout" in *The Pathfinder*, and in *The Pioneers*, he is identified as "Leatherstocking"; finally, in *The Prairie*, he is referred to as the "Trapper". As he grows old, Nathaniel undergoes various sobriquets that stand for the various boons he gains in his adventures; they shape his identity and contribute to his quest of self-knowledge. Each new name "reflects a newly revealed or achieved quality of character" (Slotkin, *Regeneration* 499). These names represent instances of Natty's regeneration in his journey in the wilderness. This allows the conclusion that Cooper's tales abide by the archetypal quest of the Monomyth which stands for the first universal attribute that the national myth complies with.

Following the Monomyth, Cooper's narratives echo the Old World's myths and legends and his illustration of Natty's adventures in the wilderness reminds us of the Medieval English epic *Beowulf* [1]. Both protagonists provide their services in order to help a community in distress: while Beowulf offers his help to clear Heorot of its monster; Natty volunteers in cleansing the wild frontiers from the Indian enemies of the Mingo tribe that –by extension– substitutes for Grendel the monster. Clearly, Cooper's imagination stems from the traditions of the European epic as the image of the hero as the rescuer of people in distress is universal and precedes the American archetypes. Regardless of the obvious link between the two protagonists, Cooper creates a major distinction as his Natty Bumppo is not a prince, unlike Beowulf; he is just an orphan man of the wilderness. This difference

[1] Thomas F. X. Noble refers to the epic as a masterpiece of the High Middle Ages; it is the story of "three great battles fought by the hero, Beowulf. The first two are against the monster Grendel and Grendel's mother, who have been harrying the kingdom of an old ally of Beowulf's family; the third is against a dragon" (Thomas F. X. Noble, *et al* 304).

may suggest Cooper's unconscious desire to prove that the American Hero excels in his job without being part of old-fashioned European nobility; it also reinforces the Americans' Myth of Exceptionalism and their quest of uniqueness and distinctiveness from European molds. This claim also supports D. H. Lawrence's aforementioned argument of wish-fulfillment as it proves that Natty is indeed Cooper's own projection; like him, Cooper roams between Europe's prestigious nobility and America's wilderness; yet he succeeded in concretizing the American literature, canon and Hero as a renowned author who influenced 19th Century American and European literature.

2. The Archetypal Tension between Moira and Themis

The second universal requirement presented by the scholar is the crucial archetypal tension between the Moira and the Themis. The first stands for unconsciousness and impulse; whereas the second represents consciousness and reason. As mentioned before, the conflict between the Natives and the settlers illustrates this strain that Coopers' fiction relies upon as well. In *The Deerslayer*, the wilderness shelters various Indian tribes, such as the Delawares and their enemy, the Iroquois; opposed to them are the White settlers, illustrated by Tom Hutter who controls Glimmerglass as he built the ark and the castle where he lives with his two daughters. The novel points out the clash between the two cultures as the Natives are described as uncivilized and savages and it is believed that the Devil guides their deeds (Cooper, *Deerslayer* 116). To enhance their devilish features, the narrator refers to scalping, which is a noble war routine among the Indians (Cooper, *Deerslayer* 40); yet for the settlers it is a barbarian activity. By juxtaposition, the Natives stand for the Moira; they belong to wilderness and lead a lifestyle that seems to rely on impulse and blood-knowledge. This delineation highlights their racial and cultural differences. Opposed to them are the White Christian settlers who fight the Natives to defend their settlements, namely, Old Tom Hutter who seeks to protect his fort from their invasion and his daughter Hetty who is a pious religious young woman who often quotes the Bible. The Hutter family symbolizes the civilized Themis. Hence, Cooper also abides by the

archetypal tension between Moira and Themis in his narrative and he illustrates it through the contrast of the opposed customs of the Natives and the Whites.

The findings of this section indicate that Cooper's fiction stands by the Universal archetypes that are a prerequisite in the creation of the myth. *The Leatherstocking Tales* convey the archetypal heroic quest of regeneration. Natty indulges in a lifetime journey, facing danger and various enemies, in a quest of a boon that is seen throughout the different sobriquets he acquires. The novels also rely on the archetypal tension between the Moira and the Themis that the juxtaposition of the Indians to the settlers illustrates. In short, relying on Slotkin's conditions of creating a national myth, Cooper fulfills the first requirement that deals with universal archetypes. This asserts the reliability of the tales as part of the national American myth.

II. The Universe as a Cultural Archetype

After presenting the universal requirements in the creation of the American myth, Slotkin emphasizes on the necessity of specific ones that he calls Cultural Archetypes which this section will present. The first one is the Universe represented by the American wilderness as conveyed in Cooper's narratives. Such wild universe provided with an archetypal American dual vision and a scenery for the Indian War and Captivity Narratives. The overall goal of this section is to depict the typically American experience with the Universe of the myth which the wilderness stands for and to assert the cultural appropriation of such universal structure.

1. American Wilderness: The Universe and its Dual Vision

In his book *Wilderness and the American Mind*, Roderick Frazier Nash explains that Americans have looked for a way to differentiate themselves from the Old World which had a longer history, stronger traditions and larger "literary and artistic achievements"; nonetheless, he explains that the Americans "sensed that their country was different: wilderness had no counterpart in the Old World" (Frazier Nash 67); he adds that "wilderness was the nationalists' trump" (Frazier Nash 74). Therefore, the Americans' search of distinctiveness was projected on the universe represented by the wilderness which provides abundant possibilities.

Thus, the American wilderness became fundamental in the national myth. Accordingly, to underscore its centrality as the universe of the myth, Cooper's description of nature conveys its greatness and vastness. For instance, in *The Deerslayer*, the narrator links nature to "solemn solitude", "sweet repose", "placid view of heaven" and "unbroken verdure"; for him, the scenery represents "a glorious picture of affluent forest grandeur" (Cooper, *Deerslayer* 24)[1]; in *The Last of the Mohicans*, he specifies that wilderness stands for the "American landscape" (Cooper, *Last* 32). Therefore, as required by Slotkin, the tales center on the Universe of the wilderness which becomes an exclusively American cultural archetype.

Frazier Nash mentions the nationalist Philip Freneau's description of the Mississippi as the "prince of rivers in comparison of whom the *Nile* is but a small rivulet, and the *Danube* a ditch."[2] The scholar also refers to the author Washington Irving and his admiration for the American wilderness: "we send our youth abroad to grow luxurious and effeminate in Europe; it appears to me, that a previous tour on the prairies would be more likely to produce that manliness, simplicity, and self-dependence."[3] He also explains that for some intellectuals the Old World entails robbery, "blood, despotism, and barbarity with sanctuaries and altars"; while "the American heritage was more innocent and moral" (Frazier Nash 74). These opinions advocate the wilderness' grandeur and promotion of virility as well as innocence and morals. On the basis of the reported evidence, it seems fair to claim that the American wilderness is a cultural asset in the creation of the national myth.

Frazier asserts that with *The Leatherstocking Tales*, Cooper "discovered the literary possibilities of wilderness" and that "wild forests and plains … dominate the action and determine the plots of these novels (Frazier Nash 76). American wilderness is at the core of the narratives; furthermore, it offers a stage to the

[1] One might go as far as to say that the American wilderness is the "Modern" Arcadia, the Ancient Greek enchanted and utopic place where gods and magical creatures lived. https://www.greekmythology.com/Myths/Places/Arcadia/arcadia.html https://www.britannica.com/place/Arcadia-region-Greece

[2] https://quod.lib.umich.edu/e/evans/N16424.0001.001/1:69?rgn=div1;view=fulltext

[3] http://www.telelib.com/authors/I/IrvingWashington/prose/tourofthеprairies/chapter10.html

conflicting visions between Indians and settlers, respectively between devotion and skepticism towards nature. Yet, as Slotkin explains, there is a necessity of conciliation which is embodied in the character of Natty Bumppo. Throughout his life, he asserts a dual perception towards the Universe as he conveys the Indian Moiratic perspective vis-à-vis wilderness. The young Deerslayer appears to be committed to the forest and its abundant resources; he even refers to "waste and destruction" that settlers bring (Cooper, *Deerslayer* 36). As he grows, Hawkeye claims that men abuse nature (Cooper, *Last* 143); he is so dedicated that he recognizes the need to adopt Indian ways in the wilderness, as he says: "Whoever comes into the woods … must use Indian fashions, if he would wish to prosper" (Cooper, *Last* 47). Thus, Natty cultivates his Indian Moiratic perspective towards wilderness.

As he ages, Leatherstocking lives nearby a settlement; there, he contrasts his acquired Indian vision to that of the settlers. For him, it is sinful and wasteful to hunt beyond necessity (Cooper, *Pioneers* 150). He implicitly denounces and condemns greed as men hunt abundantly with no respect to nature; he also reminisces old days when he enjoyed loneliness in his beloved wilderness (Cooper, *Pioneers* 165). At this stage, he is nostalgic of the times when he rejoiced nature before the settlers started abusing it. Frazier Nash goes further and considers Leatherstocking as the "ideal pioneer because he honored the wilderness and used it respectfully" (Frazier Nash 77). This reinforces the claim concerning Natty's attachment to nature. By the end of his days, he decides to part away from the settlement to retrieve his freedom in his beloved forest. These instances depict and assert Natty's communion with nature that is associated to the Indians. Through his life, his Moiratic perspective has increased and intensified the bonds he has with nature.

Nonetheless, being of Christian origins, Natty does not forget his heritage that he recalls via his other approach to nature. Besides his Moiratic vision, he displays a White Themis perspective which is tied to God and Christianity. For instance, the young Deerslayer associates the forest's beauty to Providence (Cooper, *Deerslayer* 26). Such stand towards nature and wilderness has been

identified as the "Myth of Nature's Nation" by Peter Hughes who defines it as the common belief that "the American system … was based on a natural order, built into the world by God himself"; he adds that, according to this myth, "the American identity derived … from nature [and] formed directly by the Creator" (Hughes 86). Hence, Natty's respect and devotion towards nature stands for the White settler's vision as well as for the Myth of Nature's Nation. Though uneducated, Natty contents with what he receives from the hands of God, in nature (Cooper, *Deerslayer* 289). This means that in his communion with wilderness, Natty does not forget Christianity or Providence; as Peter Vasile claims, it asserts his "allegiance to God as creator of heaven and earth" (Vasile 488).

This stand also reinforces the Myth of Nature's Nation which is '"Nature's God" that is, the God all human beings can know through nature" (Hughes 53). Abiding by the settler's vision, Natty sees God and finds Him only in nature which provides him with a sufficient amount of knowledge. As he matures, Pathfinder says, "There [in the forest] I seem to stand face to face with my Master; all around me is fresh and beautiful, as it came from His hand … the woods are the true temple after all, for there the thoughts are free to mount higher even than the clouds" (Cooper, *Pathfinder* 49). For him, being alone in the forest makes him closer to God who helps his communion; nature is the only true place of worship because it offers abundance, knowledge and freedom. As Robert McNulty states, this stand enhances Natty's honest belief in God and Christian ethics (McNulty 49).

His devotion to God originates from the Christian background that he carries with him to the wilderness; besides, it is similar to the Puritan experience that Slotkin refers to as "Conversion". Like them, he does not forget his Creator; on the contrary the wild surrounding reinforces his faith in Him. Therefore, Natty's recalling of God asserts his White Themis perspective towards the wild Universe. The tales epitomize the cultural attribute of the wilderness as appropriated by the Americans; they also embody the conciliation of the opposed visions through Natty Bumppo as stipulated by Slotkin who considers such blend as another cultural archetype developed in the Universe of the myth.

2. The Indian War and Captivity Narratives

The last cultural archetypes related to the Universe are the Indian War and Captivity Narratives. As mentioned before, the encounter of the Natives and Whites consists of a series of feuds and captivity; in accordance with this, Cooper's tales evoke the same archetypal narratives. For instance, *The Deerslayer* deals with the young Natty's initiation into his first warpath which opposes the Delawares−allies of the Whites−to the Mingos, their oldest enemies. The plot also includes the captivity of Hurry Harry (the frontiersman who accompanies Deerslayer to the Glimmerglass), Tom Hutter (the owner of Muskrat Castle in the Glimmerglass), Hetty Hutter (Tom Hutter's daughter) and Deerslayer. *The Last of the Mohicans* follows the same course of events as it involves the French and Indian War, a war between Americans and their allies the Delawares against the French and their allies the Mingos; it also revolves around the captivity of the Monro's sisters, Alice and Cora (daughters of Colonel Monro, Commander of Fort William Henry) who are accompanied by David Gamut and Major Duncan Heyward. The plot of *The Pathfinder* involves the escort of Mable Dunham (the daughter of a sergeant), providing her safe passage back to her father's fort which hints to the perpetuation of the feud between Whites and Indians. In *The Prairie*, despite the end of the war and the Indians' displacement, the old Natty manages to free Inez Augustin Middleton (Captain Duncan Uncas' wife) who is abducted by Abiram White[1].Therefore, *The Leatherstocking Tales* carry on the American literary tradition; they reveal the cultural archetypes of Indian wars and Captivity Narratives that find stage in the wilderness of the Universe.

After close analysis of the Universe, one could say that Cooper's tales rely on the same universal structure of a myth but tinted with cultural traditions and American experience. Following Slotkin's insight, the first structure of the Universe revolved around the wilderness that became a typically American

[1] Although presented as cultural archetypes, Cooper's captivity narratives remind us of Homer's *The Iliad* which also deals with the abduction and captivity of Helen by Paris which led to the well-known Trojan War. The latter could also stand as parallel to the Indian War narratives as both entail a long and violent conflict between two opposed parties; they also include heroes who "seek glory through military exploits" (Thomas F. X. Noble, *et al* 54). Hence, in his creation of the American Myth, Cooper could not prevent himself from being influenced by European universal traditions.

mythical setting; it reinforced the American Myth of Nature's Nation and offered a stage for the Moira and Themis conflict throughout the clash between the Natives and White settlers, embodied by Natty Bumppo. On the one hand, Natty stands by the Indian Moiratic respect and devotion to nature; on the other hand, he asserts the Christian Themis communion with God; thus, he represents the necessary blend and reconciliation of the opposed visions. The last cultural archetypes related to the Universe are the Indian War and Captivity narratives that Cooper's tales carry on as part of traditional literary archetypes in American literature. In short, the Universe, as depicted in *The Leatherstocking Tales,* asserts its abidance by the requirements of creating a national myth. Equally important to the creation of a myth, the Protagonist is the second universal structure that mutates to become a cultural archetype in the American mythogenesis.

III. The Protagonist as a Cultural Archetype

This section examines the second universal structure of the myth: The Protagonist; more precisely, it focuses on Natty Bumppo as the archetypal American character that abides by Slotkin's version of the Myth of the Frontier and the Myth of the Hunter. Accordingly, it splits into two sub-sections: the first one introduces Natty as the Protagonist of the myth; the second one studies his ambivalence between the archetypal tension of Moira and Themis throughout his origins, physical description, discourse and stand. The main objective here is to prove that Natty, as the embodiment of the Protagonist, also stands by the American tradition and experiences which elevate him to the status of the archetypal hero.

1. Natty Bumppo the Protagonist of the Myth

The duality between the Indian and White worlds influences the creation of the national myth as Slotkin reminds us that the combination of the Captivity and Indian War Narratives gives birth to the Myth of the Frontier which depicts "the triumph of civilization over savagery symbolized by the hunter's rescue of the White woman held captive by savages" (Slotkin, *Gunfighter* 15). Thus, the Frontier Myth sets the borders between the Indian 'savagery' and the White civilized ways. This myth is fundamental in the American mythology because it condenses the American experience in the wilderness. Central to this myth is the

mythical hero, the Hunter (the second structure in the mythogenesis), the Protagonist who travels between these antagonistic worlds. As the scholar asserts, he is the man who knows the Indians, the "natural wilderness and the wilderness of the human soul" (Slotkin, *Gunfighter* 14). Hence, like the Universe, the Protagonist of the myth is a dual character.

Natty Bumppo evolves in accordance with the patterns set in the Frontier Myth for he swings back and forth between the Indian and the White worlds. As the narrator puts it, he belongs to those who spend their time between the "skirts of civilized society and the boundless forests" (Cooper, *Deerslayer* 6). Frazier Nash explains that Cooper's tales are "backwoods novels" which were "preeminently American fiction because they bore the stamp of the unique in the American environment" (Frazier Nash 76) which conveys the archetypal Frontier. In addition to Cooper, the scholar also illustrates with Robert Montgomery Byrd as a backwoods novelist; his tale *Nick of the Woods −The Jibbenainesay−*(the spirit that walks) − (1837) revolves around the same setting between civilization and wilderness. As the scholar Joan Joffe Hall writes "the book deals with the nature of the American wilderness, the struggle there between settler and Indian" (Hall 173). Accordingly, the protagonist Nathan Slaughter is similar to Natty Bumppo for he is a good Quaker by day and an Indian killer by night, which implies his constant moving back and forth between two opposed worlds.

Like Nick, Natty constantly moves between wilderness, its natives and the White settlements throughout his entire life. For instance, in *The Deerslayer*, he emerges from the forest towards Muskrat Castle where the Hutter family dwells; he goes there in order to help these settlers to secure their territory. He also rescues Hetty who was taken a captive by the Mingo tribe. Once his heroic deeds fulfilled, Natty ventures back towards wilderness with his friend Chingachgook, looking for further adventures to fight the Indian enemy. In *The Last of the Mohicans*, he carries on the same patterns as he is in constant contact with both the wild and civilized worlds. Once more, Cooper's tales assert their depiction of the national myth; they present the Frontier Myth and the Hunter Hero as depicted by Slotkin.

2. Natty Bumppo's Ambivalence between Moira and Themis

2. 1. Origins

Beyond the outward staging of the Moira and Themis, Cooper goes further as he provides an individual and personal scope for the tension via Natty Bumppo who also swings back and forth between his inner Moira and Themis; the former partakes to his Indian upbringing, while the latter recalls his White Christian origins. As Slotkin explains, the American Hunter is the curious blend of opposed ethnicities, cultures and features; he is a mixture of the following dichotomies: Christian/ Indian, Euro-American cultivated/wild nature (Slotkin, *Regeneration* 153). However, as mentioned before, such blend requires the White domination. In accordance with this, Natty Bumppo balances between these antagonistic attributes.

Hurry Harry asserts that Natty is born a Christian and educated as such; yet he is a remarkable hunter among the Delawares (Cooper, *Deerslayer* 66), which means that he has a dual and ambiguous upbringing. Regardless of his Indian background and lifestyle, he pledges by Christian education that the White settlers adhere to. Furthermore, Hawkeye clearly puts it: "I am a warrior of the wilderness and a man without a cross" (Cooper, *Last* 138). His position as a warrior enhances his Moiratic Indian side, but the absence of blood crossing with Natives asserts his Themis Christian side. In terms of mythogenesis, as presented by Slotkin, this amalgamation underscores the necessity of acknowledging the Moiratic blood knowledge. As Hawkeye asserts, "He who wishes to prosper in Indian warfare, must not be too proud to lean from the wit of a native" (Cooper, *Last* 244).

2. 2. Physical Description

Beyond origins and background, Natty's physical description abides by the same duality. He is a strong and muscular young warrior (Cooper, *Deerslayer* 5); he dresses in deerskins and hunting shirts; he wears moccasins that are fashioned in the natives' way. As part of his garb, he carries with him a rifle and a hunting knife, but no tomahawk (Cooper, *Last* 33). Based on such features, one notices the blend of the two cultures, with a clear distinction. Though dressed like an Indian, Natty

does not carry a tomahawk but he has a rifle (Killdeer)[1]; the former symbolizes the Indians, while the latter stands for the Whites. This conveys the delineation which he insists upon; it also represents the domination of the Themis over the Moira, as stipulated in the Frontier Myth. When compared to *Nick of the Woods,* Natty's attire reflects duality; however, Nathan's is clearer and more accurate since he is a good Quaker by day and he only wears the mask of the Indian-slaughterer by night. Therefore, Natty asserts the twofold and ambivalent features that align with the myth; he also concretizes his role as the dual Hunter Hero, as introduced by Slotkin.

2. 3. Discourse and Stand

Besides his physical description and attire, Natty's conduct and discourse vacillate between the two cultures. On various instances, he aligns with the Indian Moiratic ways. As a young warrior, Deerslayer aspires to a peaceful life in the woods (Cooper, *Deerslayer* 125), which implies that he responds to the call of the wild and seeks for the Indian lifestyle which consists of hunting in nature. When Judith wonders about his sweetheart, he explains that he finds her in trees, rain, grass, clouds and birds (Cooper, *Deerslayer* 151). This proves the extent of his devotion to and affection for nature which he substitutes for his beloved. Deerslayer shows a deep interest and respect for the wilderness; he is as devoted to nature as the Indians are. For example, he prefers the comfort of the wide woods to farms (Cooper, *Deerslayer* 310); moreover, he often drifts away from his White gifts towards the customs and feelings of the natives (Cooper, *Deerslayer* 559). These features affirm his aligning with the wild and impulsive Moira. As the tale advances, he demonstrates his growing love for life in wilderness among the Natives. During his furlough, he pledges to honor Old Tamenund (an Indian-Chief) and Uncas (Chingachgook's father) with his word (Cooper, *Deerslayer* 498); his respect for them is so considerable that he even expresses his wish to live and die among the Delaware tribe (Cooper, *Deerslayer* 346). Therefore, Deerslayer asserts

[1] Cooper excludes magical or supernatural forces that help the hero. Natty's glorious weapon is a regular rifle which he masters; however, Beowulf resorted to a magical sword to kill Grendel's mother. Hence, Cooper, though relying on European conventions, he adapts them to the American context, that is why he supplements his protagonist with a distinction.

his rising sympathy for the Natives' way of life into which he deeply delves. As a result, he starts opposing life in the settlement; a life he deems full of contradictions, preferring the harmony of the woods (Cooper, *Deerslayer* 310).

His commitment to Indians entails his withdrawal from the White habits, especially when he claims that churches and forts are unnecessary as they do not make people happier (Cooper, *Deerslayer* 310). He clearly opposes the symbols of the Christian institution and White settlements; he also contests their education and their books and refers to the uselessness of the Bible during a war against the Iroquois (Cooper, *Deerslayer* 289). Interestingly, Natty's attitude towards the Bible reminds us of his literary ancestor Daniel Boone as depicted in John Filson's narratives *The Adventures of Col. Daniel Boone* (1784)[1]; Slotkin explains that he "reads nature as a Bible" (Slotkin, *Regeneration* 272). Hence, Natty's and Boon's devotion to nature is comparable to the religious zeal of the settlers; in both cases it echoes the Myth of Nature's Nation and it reinforces Indian Moiratic attributes. Even as Hawkeye, Natty persists in contesting the worthlessness of book-knowledge in the wilderness (Cooper, *Last* 223); he sees no use of books and White knowledge in the woods. Therefore, his firm discourse asserts the necessity of the blood-Moiratic knowledge that Slotkin mentioned, which further shows that he aligns with the Indian way of thinking.

Natty goes on in his adventures praising nature's knowledge that he acquired from his experience in the wilderness; he insists on the necessity of understanding its signs and taking lessons from fowls and beasts (Cooper, *Last* 146). His communion with nature and Indian ways is so deep that he mimics their manners and adopts their "arts of eloquence" (Cooper, *Last* 236). As Pathfinder, Natty admires their trait of holding tongue, while criticizing the whites' boastfulness of being wiser than the Indians (Cooper, *Pathfinder* 22). Hence, as the narratives proceed, Natty proves the extent of his acculturation[2] to the Native

[1] John Filson's *The Adventures of Colonel Daniel Boone* is considered as the pioneer of Frontier literature; it depicts Daniel Boone as a typical American folk hero of the wilderness in Kentucky. Slotkin comments: "Filson created a character who was to become the archetypal hero of the American frontier… The Boone narratives, in fact, constituted the first nationally viable statement of a myth of the frontier" (Slotkin, *Regeneration* 269). Hence, referring to Smith's sentence, one might say that Natty Bumppo is Daniel Boone's literary son.

[2] Slotkin explains the term as a way to adopt Indian ways and habits.

mores and he concretizes his Moiratic tendencies in favor of the Indian wild way of life.

Natty also displays White Themis manners and discourse that partake in and unveil his Christian background. Throughout his life, he, paradoxically, strives to distinguish himself from the Natives. For that reason, he repeatedly emphasizes his "white gifts" (Cooper, *Deerslayer* 124). This demarcation stands for the boundaries he sets to his acquired Moiratic side. Unlike his previous appraisal, he considers the Indians as treacherous and savages (Cooper, *Deerslayer* 134); he associates them with revenge, while he relates forgiveness to the Whites; he also condemns their customary scalping (Cooper, *Deerslayer* 88). Thus, Natty now glorifies the Whites and gloats about their superiority over the Indians; he adopts the triumphalist discourse that is central to the Frontier Myth, which justifies why Deerslayer thinks it is wrong to "mix colors" (Cooper, *Deerslayer* 312); it also explains Hawkeye's emphasis that he is "a man without a cross". Natty carries on the Puritan "touch-me-not bigotry" that rejects wilderness and the Natives; with this, he conveys his allegiance to the White Themis customs and discourse; he also asserts the White's boundary set in the Frontier Myth which Slotkin comments on: "though we were a people of "the wilderness", we were *not* savages" (Slotkin, *Gunfighter* 11).

Despite living in the forest, Natty acknowledges the value of law and pledges by it (Cooper, *Deerslayer* 17); moreover, he deems "it ever a point of honor to reason and feel like white men, rather than as an Indian" (Cooper, *Deerslayer* 566). This suggests that he honorably abides by the White laws, which asserts his Christian White origins. In accordance to that, he hails the White settlers as he defends their settlements. Deerslayer dutifully secures Old Tom's fort from Indian invasion (Cooper, *Deerslayer* 103); he even refers to him as the "king of the region" (Cooper, *Deerslayer* 283). He also finds harmony between Hutter's building and the forest (Cooper, *Deerslayer* 138). Moreover, Hawkeye supports the settlers' right to wander freely in the land (Cooper, *Last* 90). Therefore, Natty recognizes their sovereignty over the Indians; as he sides with them, he proves his turning away from the Moiratic Indian vision. To assert his White stand further,

he conveys a strong fervor towards Christianity and God. Deerslayer revels, “I couldn’t fly in the face of his providence by forgetting my birth and natur.’ White he made me, and White I shall live and die” (Cooper, *Deerslayer* 176). Regardless of his previous claim to die among the Natives, Natty wishes to die a Christian and he never forgets to recall God; he associates knowledge and wisdom to Him who solely lies in the forest (Cooper, *Deerslayer* 500). His devotion to wilderness fuses with his Christian background. As Robert McNulty says, “his feeling for God is mixed with his love of the forest” (McNulty 49). Despite the Indian Moiratic wildness and wilderness, he clings to White Themis Christianity. When he finds ivory elephant figurines, he openly condemns old Tom for such possession and goes on to question his intention of defending a man who betrayed his White gift (Cooper, *Deerslayer* 258). This stands for his Christian zeal and loyalty to Christians. Hence, he clearly abides by his White origins that he does not forsake.

The main conclusion that can be drawn from this section is that Natty Bumppo embodies the Protagonist of the national Frontier Myth; he is the Hunter Hero who stands at the frontiers of savagery and civilization and he evolves between the opposed Indian and White cultures. Consequently, as a Protagonist, he develops ambivalence and duality in origins, physical description and discourse. He is the wild Christian-born frontiersman that the Delawares adopted; on the one hand, he is the Indian-like hunter who is eager to live in the wilderness and nature, which stands for his Moiratic self. On the other hand, he is the Christian man of the forest who defends the Whites in the name of God who represents his Themis self. Therefore, Natty Bumppo is an ambivalent Hero. As he puts it, “I’m white in blood, heart, natur’, and gifts, though a little redskin in feelin’s and habits” (Cooper, *Deerslayer* 347). Such paradoxical features furnish the Narrative of the myth that Slotkin identifies as regeneration through violence.

IV. The Narrative of Regeneration through Violence as the Last Cultural Archetype

The Narrative of the Frontier Myth is regeneration through violence that deals with "the redemption of American spirit … through a scenario of separation, temporary regression to a more primitive or "natural" state, and regeneration through violence" (Slotkin, *Gunfighter* 12). The Narrative revolves around the Hero's different cycles in the Universe so that he achieves the boon of renewal. In the first cycle, he departs from a familiar to an unknown world which consists of the first step of separation. Then, as part of his immersion, he experiences further communion with the wilderness that unveils his Moira; this stands for the second step of regression. While he proceeds in his journey, he replicates the Indians' Moiratic customs. Finally, as he culminates the cycles, he emerges out with a new acquired self; nevertheless, it is only through violence that he fulfills his quest as Slotkin confirms, "Violence is central to both the historical development of the Frontier and its mythic representation" (Slotkin, *Gunfighter* 11). This entails that it is a cultural archetype in the American mythogenesis and experience in the Frontier; besides, violence allows the Hero's regeneration. As mentioned before, he directs it against the Natives in favor of the Whites, which asserts the triumphalist spirit of the myth that further redeems the Hero.

The character Natty Bumppo grows between the Indian and White worlds. Given this peculiar position, he develops ambivalence and duality that lead to his fragmentation as an individual; he has difficulties to assign himself to a clear sharp character and to one stand. Accordingly, he ventures in a lifetime quest of self-knowledge. As Slotkin asserts, his problem is "that of discovering or molding his own character or identity" (Slotkin, *Regeneration* 497), which means that his quest mostly deals with his search of identity. Relying on the myth of regeneration through violence, the coming paragraphs deal with Natty Bumppo's lifetime journey through the five narratives. The chronological order of Natty's life conveys his quest of identity: *The Deerslayer* stands for his "Separation" from the familiar world of civilization and Initiation to an unknown life in the wilderness; *The Last of the Mohicans* depicts his "Regression" in the wilderness; *The*

Pathfinder and *The Pioneers* refer to his "Emergence" and his "Return" to the familiar world of civilization; finally, *The Prairie* deals with his retreat towards nature where he concludes his cyclic life and dies. By the end of this chapter, his quest will be assessed and his regeneration will be determined either as a success or a failure.

1. Separation: Natty's Initiation in *The Deerslayer*

Natty's past and family details are almost unknown facts to the reader. Nathaniel Bumppo first lived amidst settlement and he vaguely recollects his boyhood and his father reciting the bible (Cooper, *Last* 68). He also remembers his mother and sister (Cooper, *Deerslayer* 33). As the Delaware tribe adopts him, he becomes Deerslayer. His family remind us of his ancestor Daniel Boone who "was born of good Quaker parents … and was formally adopted by the good savages of the Shawnee nation" (Slotkin, *Regeneration* 296). Though Natty's past is mysterious, we can easily depict the starting point of his journey. As a boy, Nathaniel moves from the acquainted world of the White settlement towards the unknown wilderness, among the Natives; thus, his journey begins with his withdrawal from his biological family towards his foster one. This represents the starting point of his *regression* from the White Themis to the Indian Moiratic world.[1] This echoes Daniel Boone who moved from the comfort of his farm and responded to the call of adventure which led him to Kentucky (Slotkin, *Regeneration* 303). Such shift implies a growing familiarity with the wild Indian lifestyle. After spending ten years among the Delawares, Natty becomes a valuable and confirmed hunter; he shows familiarity with the natives' customs and manners and like them, he masters the art of trailing thanks to his sharp sight, hearing and smell (Cooper, *Deerslayer* 121); moreover, he displays their features of self-command and stoicism (Cooper, *Deerslayer* 132). He also conveys reverence to nature's laws and deems it wrong and unmanly to hunt outside the season (Cooper, *Deerslayer* 7). Therefore, his

[1] As Campbell explains: "This first stage of the mythological journey—which we have designated the "call to adventure" —signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown. This fateful region of both treasure and danger may be variously represented: as a distant land, a forest … but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight" (Campbell, *Hero* 53).

acculturation with the Moiratic world develops while he communes with the Indians and the wilderness. This stands for the growing state of "regression" as he delves more into primitivism.

In his immersion, Natty displays instances of acute violence. During the frontier war, and throughout his life, he indulges in a long series of brutal killings; hence, his communion with wilderness unveils violence and unleashes his Moira. As referred to before, his claim about the uselessness of the Bible in front of an enemy symbolizes the depth of his "regression" into blood-knowledge. In this tale, Natty faces an Iroquois whom he shoots and kills (Cooper, *Deerslayer* 128). Unlike Boone's initiation, which included hunting the deer (Slotkin, *Regeneration* 303), Natty's comprises killing an Indian. Unlike Lewis' claim about the rebirth of Natty, according to David W. Noble, a professor of American Studies, this kill symbolizes Natty's loss of innocence (Noble 421) which implies a withdrawal from the Themis. After this, Deerslayer increasingly delves into violence; when taken a captive, he violently injures to suffocation an old Indian woman (Cooper, *Deerslayer* 338); then, he reiterates another kill against an Iroquois. This time, he does not use a rifle but a "keen little axe [that] struck the victim in a perpendicular line with the nose, directly between the eyes, literally braining him on the spot" (Cooper, *Deerslayer* 570). The use of the axe, instead of the rifle, proves his "Indianization", as it is their favorite weapon. Unlike his previous kill, Deerslayer shows no mercy towards the fallen victim; instead he gives a triumphant and exultant cry, after seeing the dead Indian (Cooper, *Deerslayer* 753), echoing Nathan Slaughter. Therefore, Deerslayer crystallizes his growing wild Moiratic feature that transcends and obliterates his Themis background. As the American Hunter, he perpetuates the archetypal Frontier violence against the Natives, the avatars of wilderness.

Natty abides by a regenerative violence upon which the American mythogenesis rests. As mentioned before, a specific code, which regulates the hunter's Moira, legitimizes and redeems his violence. Slotkin asserts: "deeds of violence are contained by a moral spirit that transforms them into acts of devotion" (Slotkin, *Regeneration* 499). In accordance with this, Deerslayer follows the same

code of moral violence. First, he refuses to indulge in the activity of scalping because it is an Indian and not a white gift (Cooper, *Deerslayer* 129). His refusal represents the delineation he sets between him and the Natives. Like him, Boone manages to set boundaries from the Indians as he does not succumb to their devastating terror (Slotkin, *Regeneration* 288); unlike them, Nathan Slaughter yields before temptation as he carves a cross on his victims' bodies, which is comparable to scalping. Besides, though evolving in the wilderness, Natty staunchly relies on self-restraint and rigor, two crucial features of the code. He deems killing unlawful, except in wartime (Cooper, *Deerslayer* 8). Despite the thrill of an Indian pursuit, he does not shoot at an enemy who is disadvantaged (Cooper, *Deerslayer* 122). Hence, the Themis restrictive morals prevail as they frame Deerslayer's Moiratic behavior.

Furthermore, he performs his killings under specific conditions. As stipulated before, he only kills "if necessary"; as he says, it is "wrong to kill a human mortal without object" (Cooper, *Deerslayer* 138). This condition further legitimizes and explains his killing. For instance, with his first victim, he explains that he had "no choice [be]tween killing or being killed" (Cooper, *Deerslayer* 134); with the second, he maintains the same tone as he explains that the Indian did not respect the war's laws and he attacked an unarmed captive (Cooper, *Deerslayer* 586). Implicitly, he justifies his deeds in terms of self-defense, which unquestionably legitimizes his killings and violence. Besides, like Nathan Slaughter, his list of victims comprises solely the Indians, as he deems them to be treacherous creatures (Cooper, *Deerslayer* 176). Regardless of their teaching and initiation into the wild life, Natty turns against the Natives for the sake of the Whites' welfare. As Noble comments on his loss of innocence during the first kill: "He has no choice but to fight for Anglo-Americans against the French and Indians… a man as Hawkeye fights for English culture against the Indian" (Nobel 421). In short, the Themis' grip on his deeds is stronger than his acquired Moiratic education.

Finally, Deerslayer's violence serves the settlers. As mentioned before, he helps securing the Hutter's fort from Indian invasion. In fact, his first victim

wanted to steal the canoe that belongs to Old Tom and when the latter is held captive, he entrusts Deerslayer for taking care of his daughters, Judith and Hetty (Cooper, *Deerslayer* 84); hence, he watches over innocent Christian females and he rescues Judith from a Mingo attack (Cooper, *Deerslayer* 95). His heroic savings crystallize the last rule of the code of moral violence. Liberating innocent female captives further redeems his resort to violence. As Slotkin asserts, "captivity amends the hero's Indian sinfulness of his profession of hunter" (Slotkin, *Regeneration* 502). Thus, Natty confirms his abidance by the narrative of the national myth. Thanks to the code, Deerslayer emerges as a hero and rescuer of the captives against the hateful archetypal Indian enemies. In short, with his killings and rescues, he regenerates from a young warrior to the Hunter Frontier Hero.

After his immersion in the wilderness, Deerslayer collects his first boon that contributes to his quest of self-knowledge. His first kill is symbolic as it stands for an initiation on two levels. On the one hand, it introduces him to the Frontier warfare as he becomes a valiant and courageous warrior; before the Mingo dies, he renames Deerslayer and he suggests the new sobriquet '*Hawkeye*' that evokes a warrior's name which stands for "eye sartain—finger lightening— aim, death—great warrior" (Cooper, *Deerslayer* 132). R. W. B. Lewis compares this newly acquired identity to "Isaac McCaslin, on the occasion of his first ritualistic encounter with Old Ben in William Faulkner's "The Bear" (Lewis 104). Therefore, after his first kill, Natty obtains a fresh identity that symbolizes a new self that he gains through acts of violence, which elevates his status from a hunter into a warrior-hunter of the Indians and he becomes the "civilization's most effective instruments against savagery" (Slotkin, *Gunfighter* 16). By the end of the novel, his reputation reaches the Mingos who fear Hawkeye; and White officers who ask for his services during the French and Indian War (Cooper, *Deerslayer* 659). Therefore, Deerslayer experiences regeneration of status from a simple hunter to a valiant warrior-hunter. This represents the outer level of his initiation as it partakes in the outside world.

On the other hand, Deerslayer's initiation during his first kill deals with his inner self. Thanks to it, he discovers the extent of his violence as he fiercely kills

his enemies, which stands for his encounter with his Moira that the wilderness and the Indian sobriquet unveil. Deerslayer delights the stoicism with which he concludes his first kill (Cooper, *Deerslayer* 132). Regardless of the moral code of violence, he cannot but rejoice its thrill because he feels triumphant (Cooper, *Deerslayer* 145) and he takes pleasure in unleashing his dark Moiratic self. Consequently, he knows that he will kill again; as he says, "it's not likely to be the last" (Cooper, *Deerslayer* 134). This foreshadows further Indian victims as he proceeds in his journey. At this stage, Natty discovers the killer inside of him. Therefore, this initiation entails an internal regeneration through violence. Thanks to it, he encounters his inner dark Moira, which will be explored more as he delves deeply into primitivism.

2. Regression: Natty's Primitivism in *The Last of the Mohicans*

Slotkin places Daniel Boone as the archetypal figure who influenced American authors including Cooper whose protagonist also "embarks on a quest that takes him, figuratively or literally, back in time into a primitive world and downward into his own consciousness, until the basic or primitive core of the psyche is revealed" (Slotkin, *Regeneration* 308). *The Last of the Mohicans* represents Natty's further regression into the primitive world. As Hawkeye, he proceeds in his journey in a quest of further boons and self-knowledge. Based on Slotkin's vision, the Hunter immerses deeper into wilderness. With his new acquired identity and among the natives, Hawkeye replicates their deeds and keeps on learning from their experience. As a result, he commits himself more to hunting and violence that further reveal and assert his Moira which guides his path towards his regeneration and discovery of the self.

After thirty years in the forest, Hawkeye is a mature man. Now, he shows further sympathy towards the Natives; unlike Deerslayer, he admits that they are honest (Cooper, *Last* 43); he also claims that they never recklessly hurt a woman (Cooper, *Last* 255). He corrects the White misconception about the Indians because he highlights their morals, honesty and self-restraint in war and peaceful times. Furthermore, he recognizes that they have reason (Cooper, *Last* 34); he also honors their deliberate and wise customs (Cooper, *Last* 224). In his defense of the

natives, he contradicts the White Themis demeaning discourse that reduces them to savagery and wildness. Thanks to his long communion, he displays his growing familiarity with the natives and he praises their valuable morals which he also abides by. Therefore, he identifies more with Indians than with White men. This proves the extent of Natty's leaning towards the Natives and his growing acculturation. To illustrate his new stand, he admits that he prefers the Indian manner of naming as it is a "matter of conscience" (Cooper, *Last* 67) which unveils their truthfulness and rightfulness. Besides, he has a glorifying Indian name with which he identifies; he even considers himself more as a "warrior of wilderness" than as an educated man (Cooper, *Last* 138). As opposed to Deerslayer's condemnation of boasting as not a part of "White Gifts", Hawkeye openly praises his achievements in the wilderness (Cooper, *Last* 160). Therefore, he asserts and crystallizes his Indian Moiratic self that increases his familiarity with their habits so much that he does not hesitate to withdraw from the White Themis ones. As his acculturation accrues, he ventures in condemning them; now he admits: "I am willing to own that my people have many ways, of which as an honest man, I can't approve" (Cooper, *Last* 35). He implicitly hints to their mistreatment and betrayal of the Indians. Hence, Hawkeye draws a clear cut from his Themis White origins as he reverses his discourse in favor of his new acquired Moiratic self.

Apart from espousing the Indian culture, Hawkeye also displays a deeper communion with the wilderness. As mentioned before, he regrets the settlers' destruction and abuse of nature. As he prospers in wilderness, he becomes an expert in recognizing and distinguishing different noises of the forest (Cooper, *Last* 73), which asserts the extent of his experience in nature that he sees as a home where he feels secure (Cooper, *Last* 158). He shows his preference of the wild life as opposed to marriage that he associates to life in the settlement (Cooper, *Last* 315). Thus, Hawkeye outgrows Deerslayer's love and devotion to his sweetheart, the wilderness. So significant is his communion that he is able to perfectly incarnate a bear; as he mimics the animal, he loudly and fiercely growls and manages to fool even the Huron (Cooper, *Last* 299). Heyward congratulates him, "admirably did you enact the character; the animal itself might have been ashamed

by the representation" (Cooper, *Last* 305). This symbolic imitation evokes a sort of identification with the animal, as part of his communion with wilderness. In short, he asserts further his acculturation and familiarity with animals, nature and the Natives that reinforce his deeper immersion into the Moira, as he crystallizes his new self as Hawkeye, the hunter of the deep woods.

Natty's going along his journey in the wilderness also conveys his persistent resort to violence. Of all *The Leatherstocking Tales*, *The Last of the Mohicans* is the one that vividly portrays the violence of the Frontier warfare. As Edwin Russel claims, it is "unrelentingly bloody, cruel, and savage" (Russel 40) and professor Robert Milder goes as far as to say that "it is the most violent of Cooper's books, with the words 'blood' and 'bloody' appearing at least ninety-five times" (Milder 414). Indeed, in this cycle, we observe that Hawkeye further unleashes his Moira which is noticeable via his use of his favorite and emblematic rifle "Killdeer" which is known as the "fatal and avenging weapon" (Cooper, *Last* 403) and the "messenger of death" (Cooper, *Last* 77). The Hunter commits several killings as he immerses more in the Moira and even insists on the necessity of violence and rifles (Cooper, *Last* 387). Throughout this tale, he kills eight Indians; compared to Deerslayer, he appears more self-confident as a confirmed warrior of the wilderness. David Noble asserts: "The Deerslayer who could bring himself to kill a man only with the greatest reluctance is now Hawkeye, efficient, methodical, terrible killer of Indians… [he] is the coldblooded frontier fighter who will shoot first and ask questions later" (Noble 422). When faced with a foe, he does not hesitate to strike with his fatal weapon. His previous reluctant resort to violence vanishes because he firmly stands by his Moiratic self. The narrator describes him when he kills Magua: "[his] form had crouched like a beast about to take its springs, and his frame trembled so violently with eagerness that the muzzle of the half-raised rifle played like a leaf fluttering in the wind" (Cooper, *Last* 400). This description portrays the vehement Moira taking possession and control of the Hunter, as he experiences a deeper regression into darkness. Furthermore, Hawkeye's violence echoes that of Nathan Slaughter who crusades in the wilderness after the Indians; he is a "fighting Christian, devoted to the extirpation

of evil" (Hall 176); as R. W. B. Lewis asserts "The diabolic conversion of his energies is symbolized in the sign of the cross he carves into the corpses he has already brutally mangled" (Lewis 107). This proves the extent of his ruthlessness and asserts his blood-knowledge to which Natty also succumbs. Therefore, this cycle further emphasizes Natty's wild, primitive and bestial nature.

Despite his acute violence, Natty clings to Themis morals that the spirit of the national myth relies upon. Regardless of his communion with the Moira, Hawkeye depends upon the moral code that redeems his violence. As required, his rifle only targets the Indian Hurons who are "a thievish race… skulks and vagabonds" (Cooper, *Last* 43). Besides, he insists on freely escorting Alice, Cora and their friends in the wilderness (Cooper, *Last* 53). When the females become captives, he strives to save them from the ferocious Huron. He is so devoted to his cause that he offers his dearest Killdeer in exchange of Cora as Magua's captive (Cooper, *Last* 372-373). Hence, Hawkeye perpetuates the tradition of the code that is also found in Deerslayer. He continues to oppose the Indians as eternal enemies; he refuses to take any scalp and he provides safe passage for his White companions in the wilderness. He also rescues captives and fights for their safety. Like him, Nathan Slaughter relies −to some extent− on the archetypal moral code; he only kills the Indians and he constantly rescues the Forresters. In short, despite leaning towards the Moira, Hawkeye still abides by Themis morals of the national myth.

Like Beowulf, Natty resembles Medieval Knights and his code is not different from Chivalric ideals. F. X. Noble defines Medieval Chivalry as follows:

> an elaborate code of conduct regulating relations between the sexes or the value system behind the literary image of dashing knights in shining armor saving damsels in distress from fire-breathing dragons. Chivalry highly esteemed certain masculine, militant qualities. Military prowess was the greatest of chivalric virtues. A knight who was not a great warrior was useless. Literature of the time exalts the knight who slays fearsome beasts or the hero who single-handedly overwhelms impossible numbers of the enemy. Openhanded generosity was another key virtue. Knights were obsessed with their honor, their reputations (Thomas F. X. Noble, *et al* 287).

Cooper's hero shares Medieval knights' heroism, bravery and war-like qualities. Natty, although he does not wear a shining armor, perpetuates the Medieval

Chivalric tradition of saving damsels in distress and being a valiant warrior; however, instead of dragons, he fights villainous Indians. Like the "Knight of the Woods", as Cooper refers to him, Natty asserts his heroic virtues including honor and devotion; he is a man of his word and he is loyal to settlers and to his Indian friends. In *The Deerslayer*, he keeps his word to his captives by not betraying his furlough and he remains faithful to his duty towards Old Tom Hutter; in *The Last of the Mohicans*, he confirms his virtues as he vouches for the safe return of Colonel Munro's daughters. Cooper's depiction of Natty advocates heroic loyalty, a tradition of Medieval Chivalry; however, F. X. Noble explains that some knights were deceitful, especially young ones who "were loyal to their lords when they could be, but fundamentally they were loyal to themselves" (Thomas F. X. Noble, *et al* 288). Again, Cooper seems to cultivate his difference from European conventions as he redeems Medieval Knights' shortcomings with his exemplary American "Knight of the Woods", a mixture of Europeans and Indigenous traits. Natty is the kind of transposition of the European epic hero to the American soil; hence Cooper's popularity, impact and influence in Europe in the 19th Century.

The analyses of these two novels conclude Natty's first cycles of his lifetime quest. In *The Deerslayer*, he experiences initiation into the world of the Indians and the wilderness. Deerslayer shyly immerses into this Moiratic environment; he discovers the extent of his violence which he immediately attaches to Themis moral code. By the end of the tale, he enjoys a two-leveled regeneration. On the one hand, he shifts from a novice hunter to a valiant warrior-Hunter and rescuer of captives; on the other hand, he gets in touch with his inner Moira as the Indian-Hunter. While he continues his adventures, Natty deeply plunges into the wilderness; In *The Last of the Mohicans*, he openly displays his assimilation of and sympathy for the Indians, animals and nature which represent his further regression into primitivism. Unlike his reluctant initiation, now he rejoices his Moira which he freely and violently unleashes; however, the White Themis prevails through the perpetuation of the moral code. Hawkeye consolidates the boons he gained in *The Deerslayer*. On the outer level, he is still the warrior Hunter and rescuer of captives; on the inner one, he becomes more familiar with this own darkness, as

the Indian-Hunter. Hence, the early cycles of Natty's life deal with his journey in the wilderness where he is more inclined to the Indians and the Moira. Paradoxically, he does not cut ties with his Themis Christian heritage.

Natty's abidance by the moral code implies his aligning with the White Themis vision; it also depicts its centrality in the American spirit to justify the violence behind the national experience and history in the Frontier. However, when considering Natty as the American Hero, such ambivalent stand creates inner fragmentation and furthers the feeling of alienation. Despite his immersion and regression into the wild Indian Moira, Natty carries on his superiority over the Indians; nevertheless, as Slotkin pinpoints, the Hero must fully immerse himself in the wilderness, forgetting about all differences (Slotkin, *Regeneration* 507); he has to transcend it. Yet, Natty Bumppo's trance is only partial, as he does not withdraw from Themis prejudices. Despite his Moiratic behavior, Natty strives to please the White settlers by helping their conquest of the land. In terms of mythogenesis, the spirit of the national myth prevents the necessary complete immersion. Therefore, Natty fulfills the Myth of the Frontier on the outer level only; on the private one, this creates inner turmoil as he is unable to define himself and is condemned to a lifetime quest of identity to elucidate his riddle. After the end of the Frontier, he emerges out from his immersion; looking for a position to adjust to the world of settlement. In the coming stages of his life, he goes back to live near the settlement surrounded by White Christian fellows. There, he seeks to make his ambiguous Moiratic-self fit within the Themis world of settlers.

3. Emergence: Natty's Attempt to Blend in with Settlers in *The Pathfinder* and *The Pioneers*

In the next cycle of his journey, Natty endeavors to reconcile his new Moiratic self with the Themis background of the American spirit. As he emerges from wilderness, he seeks for a position among settlers. In *The Pathfinder*, he ventures in a quest of a lifetime mate. In *The Pioneers*, he tries to adapt to the settlement's laws and rules; ironically, each of his attempts meets with failure and a return to the now familiar world of wilderness. This sub-section deals with the second part of Natty's life, after experiencing Moira. The focus will be on *The Pathfinder* and

then on *The Pioneers*. The aim is to analyze Natty's stand between the dichotomies: Indians/ Whites, Savagery/ Civilization, after meeting with his Moira.

In *The Pathfinder*, Natty is a middle-aged man, known as the Scout, which indicates his knowledge of the wilderness and his mastery of trailing as a hunter and a guide. As he says, "I have never been known to miss one end of the trail" (Cooper, *Pathfinder* 9). Natty carries on in this cycle as a confirmed Hunter of the deep woods. Although the settlements grew and developed, many Iroquois are still a considerable threat (Cooper, *Pathfinder* 15). For that reason, he keeps on being the warrior-Hunter at the service of the Whites. As he emerges from wilderness, he provides a safe passage to Sergeant Dunham's daughter Mabel and her uncle Charles Cap. Though being a "Pathfinder", Natty has difficulties in situating himself in the path between the Indians and the Whites. Throughout the tale, his ambivalence furthers the inner feeling of alienation and loss. On some instances, he defends Indians and their ways; however, on others he carries on the White Themis moral code; he even aspires to marry, an idea which he previously rejected. In short, in this cycle, he moves from the wilderness to the world of settlements and he seeks a position between Moira and Themis.

Initially, the mature Natty stands by the Indian Moiratic vision and criticizes the settlers' learning that is limited and does not fit to the wilderness (Cooper, *Pathfinder* 12). This confirms the previously mentioned stand towards books and asserts the necessity of blood-knowledge which Natty learned during his communion. Hence, Pathfinder becomes more skeptical towards the Whites and develops a discourse in favor of the Indians; as he defends them, he says, "There is a soul and a heart under [a] red skin" (Cooper, *Pathfinder* 40). This implicitly opposes the White discourse which condemns them as beasts. Furthermore, he tolerates and understands their manners and habits and goes as far as to explain that scalping is an honorable Indian activity (Cooper, *Pathfinder* 42) and he admires their humility and disapproves of the Whites' boastfulness from which he wishes to dissociate himself (Cooper, *Pathfinder* 22). Pathfinder asserts his love and respect of the Indians; for him they are more grateful and respectful to nature

than the Whites are; as he says: “A red-skin never repines, but is always thankful for the food he gets… To the shame of us white men … that we look upon blessings without satisfaction” (Cooper, *Pathfinder* 66). He scorns “towns and wasty ways of settlements” (Cooper, *Pathfinder* 244).

His attitude reminds us of John Filson’s Daniel Boone who also found comfort among the Shawnee tribe: “I … was adopted, according to their custom, into a family where I became a son, and had a great share in the affection of my new parents, brothers, sisters, and friends. I was exceedingly familiar and friendly with them, always appearing cheerful and satisfied as possible, and they put great confidence in me” (Filson)[1]. Slotkin explains that unlike the hypocritical British, the loyal and affectionate Shawnee acknowledged Boone’s worth as both a man and a hunter and they welcomed him as their equal (Slotkin, *Regeneration* 287). Clearly, like his ancestor, Natty elevates the Natives and diminishes the Whites who become ignorant, boastful, ungrateful and wasteful invaders of the forest. Hence, Pathfinder’s stand confirms his Moiratic self that he acquired in the previous cycle; he seems to have changed his stand towards his White gifts.

Yet, Pathfinder fuses his Themis Christian background to the acquired Moiratic identity and he still swears allegiance to the Christian Faith since he identifies himself as a “Christian Warrior” (Cooper, *Pathfinder* 35). This conveys that he keeps on distancing himself from Indian attributes, just like, Boone who asserts his superiority (Slotkin, *Regeneration* 287) regardless of his appreciation of the Shawnee. To reinforce his aloofness, Natty invokes God’s presence when facing the enemy and keeps on praising the Whites’ courage, as opposed to the Indian cowardice in war (Cooper, *Pathfinder* 37) and he reminds us: “I’m in church now; I eat in church, drink in church, sleep in church. The 'arth is the temple of the Lord ... No, no, I'll not deny my blood and color; but am Christian born, and shall die in the same faith … I'm a Christian already … No, no, I'll not deny my birth and blood” (Cooper, *Pathfinder* 238). He attempts to convince himself, or those who surround him, that he is a good Christian, regardless of his violent Moira. According to him, his beloved nature is the ideal location to find God. Despite

[1] This is an e-book; that is why page number is not available.

appearances, he is a confirmed Christian; implicitly, he conveys the American spirit of the Frontier Myth, as presented by Slotkin, 'though people of wilderness, we are not savages'. However, at this stage, Pathfinder stands at the periphery between the Indian and the White culture; he is a hybrid Christian of the wilderness and he has difficulties in locating his position. In short, despite Moiratic communion, he still advances White Christian features to delineate himself from the Natives. This paradoxical stand results in a blurred mixture of opposed traits that Pathfinder displays as the narrative continues.

Throughout this novel, Pathfinder crystallizes his Moiratic self as he kills twice; yet, to assert his Themis attributes, he frames his violence within the traditional moral code. As in the previous cycle, he differentiates himself from the Indians, since he reminds us that he does not take scalps (Cooper, *Pathfinder* 239); besides, he stands by rigor and self-restraint, as he does not indulge recklessly into killing and says: "I do not seek blood without a cause" (Cooper, *Pathfinder* 39), which means that he targets only the Indian enemy. Accordingly, he directs his violence merely against the Mingo. To further legitimize his killing, Pathfinder blames the Indian "the skulking reptyle brought it on himself" (Cooper, *Pathfinder* 40). He once more justifies his deeds in terms of self-defense. Finally, being the hero of the Themis world, he provides a safe passage for Mabel, showing bravery and courage in front of the enemy (Cooper, *Pathfinder* 58). As set by the code, he is at the rescue of Christian females in distress. Therefore, Pathfinder carries on the code of morals that redeems his Moiratic self among the Whites. Internally, however, Pathfinder still experiences alienation and fragmentation.

In an attempt to find a position amidst the Whites, Pathfinder wishes to wed and to retrieve life in the settlement; as professor David W. Noble remarks, he is "an incomplete being [who dreams] to exchange physical nature for human companionship" (Noble 424). Despite the long period spent in his beloved wilderness, Pathfinder now considers having a house with furniture (Cooper, *Pathfinder* 98). As opposed to his previous indifference to Judith Hutter, the old hunter wishes to marry the young Mabel Dunham; he openly confesses his love to her (Cooper, *Pathfinder* 102); he also admits that his secluded communion in the

wilderness does not suppress his need of a mate (Cooper, *Pathfinder* 146). It is clear that his attempts to find a life partner convey his routing up of a position among fellow Christians who, supposedly, share his White gift. He wishes to comply with their lifestyle, regardless of his Moiratic devotion to wilderness; this stands for the peak of his alienation and solitude.

Given this weak position, he openly displays his vulnerabilities in front of Mabel whom he views as a dove, (Cooper, *Pathfinder* 29) while he thinks of himself as a wolf (Cooper, *Pathfinder* 152). This imagery illustrates his insecurities, implying that he is unfit to be her husband as she is innocent and frail; whereas he is a wild and solitary man. As Noble comments again,

> Pathfinder, who is now specifically identified as Adam by Cooper, is willing to accept this responsibility to marry and become the archetypical father for a uniquely natural community … [however] there is no mythical Eve to complement the willing Adam. Pathfinder falls in love with Mabel but Mabel will not, indeed, she can- not give up civilization to marry the frontiersman (Noble 423).

The scholar highlights his inadequacies with her; he is too 'natural'−not to say too 'savage'. Even Pathfinder acknowledges that he is "too old and too wild," a "rude hunter," and a "poor ignorant woodman" (Cooper, *Pathfinder* 69). Accordingly, he asserts his acculturation to the wild life in the forest. Not surprisingly, he fails to gain Mabel's love because she kindly rejects him; therefore, he retreats to the wilderness, feeling lonelier and more isolated than ever (Cooper, *Pathfinder* 253). This return to nature concludes the tale and initiates the next one where Pathfinder becomes Leatherstocking.

In *The Pioneers*, the scenery has remarkably changed. As opposed to the previous tales, most of the events take place in, or near, the village which has expanded to include fifty buildings and was called Templeton after its founder Marmaduke Temple. The earlier natural setting now includes an urban one that blends with the forest. The narrator refers to "beautiful and thriving villages… at the margin of small lakes … neat and comfortable farms… through vales and mountain tops … roads, academies, minor edifices, places for the worship of God" (Cooper, *Pioneers* 9). These infrastructures depict the expansion of the White settlements in the wilderness. After a period of forty years, the settlers established

a community, with its own regulations, churches and schools. Hence, there is a shift from the wild Universe to a more 'civilized' one. This reversal of scenery further affects Natty (referred to as Leatherstocking in this novel) who continues to seek a suitable position among the inhabitants of Templeton now that the war ended; it also sets a stage for Rousseau's insights concerning his "Savage Man", commonly known as the "Noble Savage".

The French philosopher of the 18th Century Jean-Jacques Rousseau, the precursor of Romanticism, was a fervent advocate of the "State of Nature" [1] and its "Savage Man" −embodied by Old Leatherstocking− and he was a harsh opponent of civilization and progress− symbolized by the Templeton village. In his seminal *Discourse on the Sciences and Arts* (1750), known as *The First Discourse,* the philosopher argues that man, before the rise of civilization, was innately good and happy; yet, with progress, he became decadent and wicked. He writes: "the sciences and arts owe their birth to our vices; we would be less in doubt as to their benefits, if they owed their birth to our virtues" (Rousseau, *First* 56); he adds, "the advancement of the sciences and the arts has contributed nothing to our true happiness, it has corrupted morality" (Rousseau, *First* 65)[2]. Rousseau's argument is that man in the natural state, without the refinement of civilization and modern society, is virtuous and progress did not ameliorate life for people but led to a corruption of morals, to man's servitude and to evil and sin.

In his *Second Discourse, Discourse on the Origins and Foundation of Inequality Among Mankind* (1753), Rousseau portrays his ideal society which stands for the "State of Nature" to contrast with civilization. It goes back to a time when men and women lived in wilderness without modern progress; nevertheless,

[1] "The State of Nature" is an expression invented by the English philosopher of the 17th Century, Thomas Hobbes. In his *Leviathan* (1651), he considers American Indians the best example of a contemporary people living in a state of nature without a government, a state "a war of all against all", a life that is "solitary poor, nasty, brutish and short". Hobbes' views on man are more pessimistic than Rousseau's as he believes that only a "Leviathan", a tyrant and an invincible 'monster,' stands for the ideal form of government as it keeps men, who are driven by impulses, from killing each other. https://plato.stanford.edu/entries/hobbes-moral/

[2] Rousseau's ideals remind us of the Greek philosopher Diogenes the Cynic (4 B.C) who "employed extravagant gestures and a provocative attitude to preach the rejection of all civilized conventions and a return to nature and spontaneity." One might go as far as to say that Rousseau responds to Diogenes' call to reject civilization in favor of nature. https://libcom.org/library/primitivism-history-miguel-amor%C3%B3s

they lived in harmony among themselves and they respected nature and were devoted to it. He asserts: "they lived free, healthy, honest and happy, as much as their nature would admit, and continued to enjoy with each other all the pleasures of an independent intercourse" (Rousseau, *Second* 120); he adds: "Savage man … is at peace with all nature, and the friend of all his fellows" (Rousseau, *Second* 140). Therefore, unlike Hobbes, man in Rousseau's State of Nature lived freely and in peace with both his fellows and his surroundings. Accordingly, Old Leatherstocking and his mate Chingachgook[1] comply with Rousseau's philosophy as they are fulfilled in the wilderness; they embody his conception of the Savage Man and they are always set at the periphery of the civilized world, represented by the White settlers.

Rousseau claims that men in the State of Nature "could not be either good or bad, and had neither vices nor virtues"; nonetheless, they were the "most virtuous" (Rousseau, *Second* 105)[2]. As he clarifies: "savages are not bad, precisely because they don't know what it is to be good; for it is neither the development of the understanding, nor the curb of the law, but the calmness of their passions and their ignorance of vice that hinder them from doing ill (Rousseau, *Second* 106). Hence, the Noble Savage is innocent and free from any vices that Rousseau attributes to law and to civilization; he is innately good because he abides by his passion rather than by social conventions which determine good and bad behavior.

The Noble Savage was solely controlled by the natural law of pity and empathy for others' suffering; Rousseau confirms that "pity is a natural sentiment … which hurries us without reflection to the assistance of those we see in distress; it is this pity which, in a state of nature, takes the place of laws, manners, virtue, with this advantage, that no one is tempted to disobey her gentle voice" (Rousseau, *Second* 108). Therefore, the Noble Savage abides only by pity which increases his compassion towards fellow men. Accordingly, Natty's, and by extension

[1] One might add Uncas, Chingachgook's son, as another representation of Rousseau's Noble Savage.
[2] Before Rousseau, the Mesopotamian *Epic of Gilgamesh*, referred to the conception of the Savage Man as virtuous through Enkidu. Though a man of nature, he was able to "humanize" and to influence the tyrant-king Gilgamesh as Thomas F. X. Noble asserts "Enkidu arrives and puts [Gilgamesh] in his place, and then the two become close friends and comrades in arms" (Thomas, F. X. Noble, *et al* 17). Even after Rousseau, in 1851, Herman Melville's *Moby Dick* (1851) echoed such virtuous Nobel Savages namely, Queequeg, Daggoo and Tashtego. https://www.britannica.com/art/noble-savage

Chingachgook's, urge to rescue female captives and to help settlers might be explained by the innate pity and compassion they have as two Noble Savages.

By juxtaposition, Old Leatherstocking's position as a man of the State of Nature ignites a feud with the Templetons, which illustrates civilization's invasion and destruction of his beloved wilderness. Regardless of his new sobriquet 'Leatherstocking', the villagers refer to him with his Christian name, Nathaniel Bumppo and they even have baptized Chingachgook as John Mohegan[1], which implies and foreshadows their rejection of Natty's acquired Indian-self and of the Indian. Accordingly, Leatherstocking lives in a hut, three miles away from Templeton; he is set one more time at the frontiers between wilderness and civilization. Nevertheless, for the old hunter, this peculiar position thrusts a growing feeling of melancholy towards nature. Now that settlements have prospered, and given his origins in the State of Nature, he longs for the glorious past when he used to freely commune with nature. Throughout the narrative, Leatherstocking expresses feelings of 'homesickness' due to the advance of settlements; he says, "I had the place to myself once, and a cheerful time I had of it…it was a cheerful place, and I had but little to disturb me in it" (Cooper, *Pioneers* 165). He clearly feels nostalgic towards the past; he longs for his beloved forest when the settlers have not invaded it. One might even go as far as to say that he voices Rousseau's lamentations over the destruction that civilization brings to nature.

During the time he spends with the villagers, Leatherstocking expresses his wish to convert the clearings and farms back to hunting grounds (Cooper, *Pioneers* 159). This conveys that he feels uncomfortable among the Whites and he longs for the old wild hunting days. As an old man of the woods and as he complies with Rousseau's criticism of society's refinement and sophistication, he scorns the settlers' "new fashion" (Cooper, *Pioneers* 172). Such stand refers to his opposition to their ways as he favors wilderness and nature. In this cycle, Leatherstocking retrieves his Moiratic self with which he staunchly confronts the settlers; he also

[1] This reminds us of Daniel Defoe's *Robinson Crusoe* (1719) where Crusoe negates the Nobel Savage as he rebaptizes him "Friday."

asserts his compliance with Rousseau's image of the Savage Man of the State of Nature.

As evidence of his Moiratic self and his Savage Man attributes, he resists Templeton's laws and rejects their authority in favor of the natural ones which he only abides by. To regulate hunting, the village forbids it during a specific period; however, Leatherstocking seems opaque vis-à-vis this restriction. According to him, one ought to hunt as one pleases, provided he does not involve waste. When confronted to the issue, he says that he does not care about the law (Cooper, *Pioneers* 167) for he complies with his innate passion to hunt freely according to nature's law. One night, he and Chingachgook pursue a deer which Natty kills. The two hunters seem to have dived into their glorious hunting past; during the trail, they speak in Delaware tongue and Chingachgook refers to him as Hawkeye who enjoys the thrill of the hunt and seems in a state of trance. Symbolically, the hunters have delved into a trance in the State of Nature as two Rousseauan Savage Men. The narrator describes Natty as follows: "the dark eye of the old warrior was dancing in his head with a wild animation, and the sluggish repose in which his aged frame had been resting in the canoe was now changed to all the rapid inflections of practiced agility" (Cooper, *Pioneers* 170). The hunt awakens Natty's Moira that has been asleep for a long time; he exults because he finds back his identity of the Hunter of the wilderness. Though not killing an Indian, the spirit of the hunt unleashes Natty's contained Moira which Templeton imprisons. When Leatherstocking gains back awareness, he boasts: "so much for Marmaduke Temple's law! ... This warms a body's blood… I haven't killed a buck in the lake afore this, sin' many a year" (Cooper, *Pioneers* 171). This asserts his indifference and his refusal of servitude to the settlement's law; he even seems almost revengeful and provocative. As the Savage Man, Natty asserts Rousseau's emphasis on freedom and independence in the State of Nature where concepts of domination and servitude do not apply because they do not exist in a state of nature where man is "his own master" (Rousseau, *Second* 112).

Regardless of his personal victory, Leatherstocking's deed led to his prosecution by the villagers; yet, he kept defending his stand and he rejected their

law because he never resorted nor related to it for forty years. He even questioned its utility as he wondered, “what has a man who lives in the wilderness to do with the ways of law?” (Cooper, *Pioneers* 178). At this stage, Natty experienced profound alienation as he did not identify with the “civilized” ways of the settlements. Even with the end of the warfare, he saw himself as a man of the wilderness as he could not detach himself from his Moira-self. Ironically, he was guilty and he became an outlaw in the eyes of the settlers who considered his deed an act of rebellion (Cooper, *Pioneers* 205). This symbolizes the abyss that separates Natty from his ‘fellow’ Christians. On the one side, they are unfamiliar with life in the wilderness and they fail to grasp his Moiratic instinct that initiated the hunt; on the other side, Natty refuses to abide by their vision towards natural laws because he is a man of wilderness. Therefore, from this point on, there occurs a split between the two parties and Leatherstocking no longer wishes to fit within White Christian ways.

Natty distances himself from the villagers because he discovers their hypocrisy and abusive nature: they regulate deer hunting but they enjoy shooting pigeons for the sake of games and entertainment, a fact Leatherstocking opposes because he considers it a “wasteful and unsportsmanlike execution” (Cooper, *Pioneers* 138). He soliloquizes in defense of the pigeons; he condemns settlements that hurt harmless creatures who were his companions for many years, he aches when he sees the wasteful carnage during the shooting game and explains that hunting to soothe hanger is tolerable but “to kill twenty and eat one” is preposterous (Cooper, *Pioneers* 139). At his stage he crystalizes his status of Rousseauan Savage Man and his Moiratic-self; when he hunts, it is out of natural need and not for an ephemeral amusement. This asserts the old hunter’s reverence

to nature and its creatures as opposed to the settlers' squandering[1]. With this juxtaposition, he reinforces his communion with and devotion to wilderness and animals.

After the deer-hunting episode, Leatherstocking heroically rescues Elizabeth Temple, Judge Temple's daughter, from a threatening panther. Once more, he reenacts the moral code of the myth and he abides by the only natural law of pity; he saves Elizabeth, regardless of her father's mistreatment and disregard to the Old Hunter. Furthermore, symbolically, the rescue is supposed to redeem the hero since he liberated a female from a dangerous situation. Unfortunately, the settlers did not respond to Natty's heroic deed. On the contrary, they solely focused on his hunting outside the season and they sentenced him to prison. This stands for an incompatibility between life post-frontier and the hunter's Moiratic life.

Leatherstocking tries to defend his case by reminding judge Temple of how he helped him in the past,

> Hear me, Marmaduke Temple… and hear reason. I've travelled these mountains when you was no judge, but an infant …and I feel as if I had a right and a privilege to travel them agin afore I die. Have you forgot the time that you come on to the lake shore, when there wasn't even a jail to lodge in: and didn't I give you my own bear-skin to sleep on, and the fat of a noble buck to satisfy the cravings of your hunger? Yes, yes—you thought it no sin then to kill a deer! And this I did, though I had no reason to love you, for you had never done anything but harm to them that loved and sheltered me. And now, will you shut me up in your dungeons to pay me for my kindness? … No, no—there's them that says hard things of you, Marmaduke Temple, but you ain't so bad as to wish to see an old man die in a prison, because he stood up for the right (Cooper, *Pioneers* 216).

[1] Natty's lamentation are reiterated in the 21st Century by a Native American of the Kogi tribe, in Columbia. He says: « La terre c'est comme un être humain. Si tu abîmes une partie du corps, tu vas provoquer un déséquilibre général. C'est pareil pour la planète. Si tu abîmes une partie de la terre mère, tu vas générer un déséquilibre dans la nature… Nous le territoire que nous occupons il est très petit mais nous l'avons protégé. Vous, vous avez détruit vos terres. Et maintenant vous voulez venir dans la Sierra. Nous on fait que suivre les lois ancestrales. Pour construire cette maison, on a suivi nos principes en accord avec les arbres : pour construire une maison, il faut abattre un arbre mais en suite il faut en planter un autre. » He explains that his people respect Mother Nature that they see as a human being; he says that civilized men and progress have created a disequilibrium which harms the environment and Mother Earth. He reminds us that his people have protected their small land while modern men have destroyed theirs. It is true that they tear a tree down to build their huts but they immediately plant another one to replace it. [Translation Mine]. In short, this Native man is implicitly blaming the civilized men for destroying and disrespecting nature; he seems to be as protective and concerned as Natty was vis-à-vis the wasty ways of civilization. https://www.dailymotion.com/video/x6yh7r1

This long speech reinforces Leatherstocking's Rousseauan discourse and it clearly displays judge Temple, who symbolizes the Whites, as an ungrateful man. When Leatherstocking invokes reason, he implies that they have lost theirs. The old hunter seems to realize the Whites' ingratitude and hints to the hospitability of Delawares who were met with mistreatments, neglect and persecution. He firmly opposes the White settlers' wrongdoings and unfair treatment towards both the forest and the Natives. For him, his stand is right and just, unlike that of the Judge. As the scholar William H. Goetzmann confirms, the hunter considers the judgement to be humiliating and it equals his spiritual death (Cohen 83).[1] This asserts the settlers' destructive agenda towards the Savage Man and it also symbolizes Natty's firm commitment to his Indian upbringing and his devotion to nature and to the Moira.

Noticeably, there occurs a reversal of situations as Leatherstocking openly turns against the Templetons. When Hiram Doolittle, a magistrate who reported Leatherstocking's crime, wants to enter the old hunter's hut, the latter shows a fierce opposition as he violently ousts the man who trespasses his territory (Cooper, *Pioneers* 180); later on, he openly displays "Killdeer" and warns Billy Kirby, a woodchopper, with it. He says: "Stand off, I bid ye, you know my aim, Billy Kirby; I don't crave your blood, but mine and your'n both shall turn this green grass red, afore you put foot into the hut" (Cooper, *Pioneers* 195). As he threatens to shoot Kirby, Leatherstocking symbolically directs his violent Moiratic self against the Whites for the first time. Ironically, Natty experiences the Indian fate; like them, he finds his territory, which the hut represents, invaded by the settlers. Accordingly, he resorts to violence and threats in order to protect his rights. Therefore, in this cycle, his heroic status seems to have become useless and almost inappropriate. With the end of the Frontier warfare, which connotes settlements' progress over wilderness, Natty is more alienated and lost than ever because his Universe and heroism are altering and it almost seems that the grounds of Myth of the Frontier are in jeopardy. As a result, he seeks to regenerate and

[1] « Le puissant Bas-de-Cuir est jugé, et convaincu du délit humiliant de braconnage ; c'est pour lui une sentence de mort spirituelle prononcée par l'agent de la civilisation qu'est le juge Temple ». [Translation mine].

departs from the Templeton, further West where there remains some of the wilderness. As Hall comments, his "disappearance is paradoxical and nostalgic, for … he depends for his existence on a lawless and uncivilized frontier while he prepares for the advance of a society in which he can have no role. Although noble, he is still somewhat savage; he is not good enough for the very society for which he has cleared the way" (Hall 180).

After Chingachgook's death, and his attempts to fit in and to conform to civilized ways met with failure, old Leatherstocking expresses his wish to return to wilderness where he feels home and welcomed. This situation deepens his solitude; that is why he retreats to the woods. By the end of the novel, he confesses to Elizabeth Temple and to Oliver Edwards,

> They tell me that on the big lakes there's the best of hunting, and a great range without a white man on it unless it may be one like myself. I'm weary of living in clearings, and where the hammer is sounding in my ears from sunrise to sundown … I crave to go into the woods agin ... I have took but little comfort sin' your father come on with his settlers … your ways isn't my ways … I love the woods … I eat when hungry, and drink when a-dry; and ye keep stated hours and rules; nay, nay ... I'm formed for the wilderness, If ye love me, let me go where my soul craves to be agin! (Cooper, *Pioneers* 264-265).

As he cannot stand to live among settlers, Natty wishes to be alone in the State of Nature for the remaining days of his life and he prefers the solitude of wilderness to the presence of the White man. There, he enjoys hunting in accordance to nature's laws, which connects him back to the previous boon he acquired during his youth. Natty craves for the hunter that brings out his Moira. In this cycle, he withdraws from civilization and the Themis figure because they constrain and reject his free-spirited Moiratic hunter. He recognizes that he does not match with their ways and laws because he belongs to wilderness. Hence, he goes back to nature, closing this cycle and ushering the final one.

This concludes Natty's cycle of emergence from wilderness to the world of civilization. In *The Pathfinder*, in an attempt to conciliate his acquired Indian Moiratic lifestyle to his White Themis origins, he perpetuates the code of morals in defense of the settlers; he even considers marriage in order to conform to their ways. However, his efforts meet with failure, which increases alienation steering

difficulties to cope with life in the settlements. In *The Pioneers*, given his nostalgia and melancholy, he ventures in a battle against the law widening the abyss that separates him from the villagers and for the first time, he aims his Moiratic self against the Whites. Such reversal of situation represents the shaking pillar of the national myth of the Frontier Hunter who ventures again in the solitude of the wilderness, attempting a final regeneration.

4. Ultimate Regeneration: Natty's Final Days in *The Prairie*

In the last tale, *The Prairie*, old Bumppo indulges into an ultimate quest of regeneration. As he carries on in the wilderness, he keeps on his search of a position between Indians and Whites. Despite his previous boon, old Natty still conveys a desire to fit within the White Themis vision and he appears to crave for their recognition and acceptance. Throughout this narrative, he displays the same ambiguous stand, he is a solitary man of nature that another Indian tribe adopted; yet he still fights the Natives in favor of the Whites, as he displays their discourse. In short, the last cycle of Natty's life brings back his ambiguity and his refusal to meet with his true self.

In this tale, Natty becomes the old Trapper who he is almost eighty. After his retreat from Templeton, he has spent ten years wandering further west. His nomadic lifestyle is the result of his desire to be alone in nature and away from the wasty ways of the settlements. He wishes to live in harmony with nature, abiding by its laws, as he says: "I have come into these plains to escape the sound of the axe; for here surely the chopper can never follow!" (Cooper, *Prairie* 75). He is so irritated that he rejects any identification as a settler and emphasizes that he has no "regular abode" and that he is in constant move (Cooper, *Prairie* 16). Natty continues to stand against the Whites and their abusive ways to his beloved wilderness as they deface the latter and bring only destruction; he says: "I often think the Lord has placed this barren belt of prairie behind the States, to warn men to what their folly may yet bring the land" (Cooper, *Prairie* 17). The old Trapper conveys the same condemning discourse which he acquired in the previous cycles against the settlers; he openly and firmly condemns the damages they caused to

nature. Thus, he shares the same Indian discourse; like them, he is devoted and respectful of the wilderness.

The Trapper explains that he has spent most the 'seasons' of his life in the wilderness; now that winter (death) is approaching, he wishes to close his days in his beloved woods and he explains that the settlers disturbed his secluded and quiet communion with nature (Cooper, *Prairie* 135). Implicitly, Natty, like the Natives, finds himself chased away by the Whites who invaded the forest, which resulted in his displacement. As an old man, he seems to understand more their hypocrisy and ungratefulness, he admits; "I am no great admirator of your old morals … your old morals are none of the best. Mankind twist and turn the rules … to suit their own wickedness" (Cooper, *Prairie* 150). At this stage, echoing Rousseau's discourse, he seems to grasp their mischievousness as he no longer associates them to pristine morals; like the previous cycle, he denounces their hypocrisy and selfishness vis-à-vis his loyal services. Goetzmann asserts that Natty has two key features: freedom and respect of nature (Cohen 88)[1]. Once the Frontier wars were over, they drove him away and he was treated as a pariah. For this reason, he chose to dwell among the Pawnee Tribe where he adopted an Indian son, Hard-Heart. This reinforces his love and respect for the Natives who have always welcomed and valued him as a Hunter of the woods; it also implies his wish to belong to a people to soothe his profound alienation and loneliness.

Once more, Natty asserts his archetypal ambivalence vis-à-vis his familiarization with and identification to the Natives. He continues to abide by the Themis moral code of violence as he does not hesitate to fight the Sioux enemies, he helps the Bush family; he also rescues Inez from captivity. These deeds awaken the spirit of the Frontiers and the thrill of adventures in Old Natty who clings to the code that redeems his Moiratic-self which he defended before and he still attempts to please the scolding Themis White fellows. In accordance with this, he reverses his previous claim concerning law; unlike before, the old Trapper hails it and says: "The law— 'tis bad to have it, but, I sometimes think, it is worse to be entirely without it … Yes— yes, the law is needed" (Cooper, *Prairie* 19). To

[1] « La liberté et le respect de la nature ». [Translation mine].

further sooth his anxieties, he reminds us that he has always relied on the holy book (Cooper, *Prairie* 150). Before, he proudly admitted having no Bible in his hut, as it was unnecessary; now, he invokes its use and value and he switches his discourse back in favor of the Whites, despite several decades in wilderness. Therefore, it seems that he is in a constant quest of pleasing them in order to fulfill his wish of belonging. Like Hawkeye, the old Trapper swears allegiance to the Whites and emphasizes, "Still I am man without the cross of Indian blood; and what is due from a warrior to his nation, is owing by me to the people of the States" (Cooper, *Prairie* 49). He implies that he was born White and will die White, regardless of his acculturation and familiarization with the natives. In short, despite his Indian-Moiratic self, Natty still crystallizes the Themis American Myth of the Frontier as the Hunter-Hero of the deep woods.

By the end of the novel, the Trapper is facing death due to old age. On his deathbed, he still displays the archetypal ambivalence between the opposed cultures. On the one hand, he seems to assert his White Themis gifts as he wishes to donate his skins and traps to the Pawnees, but insists on marking them with the letter N (Cooper, *Prairie* 233) which stands for his Christian first name Nathaniel. Such choice is highly significant; despite the various Indian sobriquets he acquired in his lifetime, he still identifies with the White Christian name which he clearly prefers. Furthermore, Natty claims White Themis superiority; as part of his desire to belong to them, he wishes to be buried according to Christian ways and asks for a tombstone engraved with "something from the holy book" (Cooper, *Prairie* 240). Once more, he underscores his Christian White Themis origins. Before he dies, he blesses Hard-Heart according to Christian traditions and wishes that Providence look after him (Cooper, *Prairie* 239). Hence, Natty still strives to make himself fit within White Christian molds and he implicitly hopes that this blessing would redeem his adoption of an Indian son, not a White one like Jasper Western in *The Pathfinder*, or Oliver Edwards in *The Pioneers*.

On the other hand, he cannot prevent his Indian Moiratic self from manifesting itself as he confesses: "I fear, I have not altogether followed the gifts of my colour, inasmuch as I find it a little painful to give up for ever the use of the

rifle, and the comforts of the chase" (Cooper, *Prairie* 239). He realizes that he is not an exemplary Christian as he enjoys violence and trailing that symbolize his Moiratic self as a Hunter of the deep woods. In fact, his love for and devotion to the latter are so immense that he refuses to be buried in a settlers' cemetery and he wants his grave to be "beyond the din of settlements" (Cooper, *Prairie* 240). He wishes to die a Christian and in accordance to Christian ways but he does not want to be buried in an enclosed settlement which would symbolically further contain his freedom as a Savage Man. Accordingly, he dies in the open prairie surrounded by his beloved nature and guarded by the Pawnees. Therefore, Natty Bumppo culminates his lifetime journey as ambivalent as he started it, in between two worlds, with no firm stand.

Interestingly, the Indian woman, whom Natty attacks in *The Deerslayer,* seems to have predicted his alienation and lifetime wandering between the two worlds; she says to him: "Skunk of the palefaces … Your own people will not own you, and no tribe of redmen would have you in their wigwams; you skulk among petticoated warriors" (Cooper, *Deerslayer* 344). This woman has foreseen and prophesized the displacement that Natty experienced in *The Pathfinder, The Pioneers* and *The Prairie*. After the end of the Frontier warfare, he undergoes a series of failures vis-à-vis his attempts to conform to the Whites' ways; he fails to marry, to adjust to laws and to simply live among the settlers. As she predicted, he ends up his life wandering alone in nature as his services are no longer needed and most Indians tribes have been displaced.

Furthermore, Natty's alienation seems to expand to the afterlife. Before Chingachgook dies, he confesses: "Hawkeye! My fathers call me to the happy hunting grounds. I look—but I see no white-skins; there are none to be seen but just and brave Indians. Farewell, Hawkeye—you shall go … to the white man's heaven; but I go after my fathers (Cooper, *Pioneers* 245). Though he acquired a Moiratic self as the hunter of the deep woods, Natty is not allowed in the Indian hunting grounds. Slotkin explains that he envies the latter; however, "he knows that such a heaven is inappropriate to a member of the White race, yet he might wish for a heaven like that" (Slotkin, *Regeneration* 493). Natty craves for an Indian

heaven because he knows that his violence would not lead him to a Christian Themis heaven. This may justify his sorrow when he recalls the war (Cooper, *Prairie* 41). In short, the Themis figure he tries to please all his life would not allow his soul to get to the Whites' heaven.

Although he dies among Natives, in the open prairie, Natty wants to be remembered as "the man without a cross" to assert his White Themis blood; he says: "I die as I have lived, a Christian man … as I came into life so will I leave it" (Cooper, *Prairie* 238). This is symbolic for it clearly displays his White Themis side that constantly dominates his acquired Indian Moiratic one; it also crystallizes his lifetime alienation because he is neither a Christian nor an Indian. He simply stands in between, seeking to please his Themis heritage over his Moiratic upbringing. Natty dies as an ambivalent mixture of Moira and Themis; he belongs neither to Indians, as he was an agent against them, nor to Whites because he was "Indianized". As Goetzmann comments, Cooper, and by extension Natty, never managed to choose between nature (Moira) and civilization (Themis) (Cohen 85)[1].

Throughout his life, Natty never takes a firm stand towards his identity and he always swings between the Indian and the White modes of perception. It is true that the Narrative of the Frontier Myth requires the Hero to be a mediator between the opposed cultures; however, on the individual level, such ambivalence alienates the Hero and creates disequilibrium within his psyche, an issue the last chapter investigates. It seems that the national myth's Themis morals have continually oppressed Natty. Throughout his adventures in the wilderness, the roaming 'ghost' of the Whites kept taming his wild behavior; however, to attain self-knowledge, a complete immersion into Moira is ineluctable, as mentioned before. Slotkin emphasizes that the boon of the frontier experience is possible only through a total immersion in the wilderness regardless of notions good and evil and civilization and savagery (Slotkin, *Regeneration* 310). Thus, the hero must forget about the ground rules, racial differences, religion and God; yet, in all his cycles of adventure, Natty Bumppo always recalls God and the White superiority over the Indians.

[1] « Cooper … ne put jamais se décider à choisir entre la nature et la civilisation ». [Translation mine].

Taken together, the findings of this chapter suggest the assumption that the national myth of the Frontier and the Hunter Hero fulfill only the outer world, represented by the settlers and by extension society. The Themis tone of the myth makes it abide by social conventions and morals; but, on the inner level, it leads to a psychic fragmentation of the Hero. Natty Bumppo is the "Savage Christian" and the American Hunter of the Frontier Myth and, as presented by Richard Slotkin, the tales abide by universal and cultural attributes in the creation of the myth; they also comply with the Universe of wilderness, with the dual Protagonist and with the Narrative of regeneration through violence. However, if we take Natty individually, he seems lost between the Indian Moira and the White Themis feud; he appears to be in a purgatory, waiting for Dexter's rescue. The latter will probably succeed to remedy the ambivalence of the myth of regeneration through violence as Natty's literary descendant. As Prof. Henry Nash Smith claimed, there are many "Sons of Leatherstocking" that the coming chapter will present; they are literary descendants of Natty Bumppo.

Chapter Three: The American Myth from Cooper's Wild Frontiers to Lindsay's Urban City

The Leatherstocking Tales start with the rising and shining sun on the young Deerslayer and they culminate with its setting upon the old Trapper. The movement of the sun symbolizes the cyclic life of the Hunter; it also entails another sun rising on another hero who will carry on the national myth. Before he dies, Natty sadly confesses, "I am without kith or kin in the wide world! ... When I am gone, there will be an end of my race" (Cooper, *Prairie* 240). Despite having no biological offspring, Natty Bumppo influenced generations of American literary characters namely, the Western and the Hard-Boiled Detective Heroes.

As he stands for the archetypal American Hero, his descendants preserve the American tradition and moral fantasy. Regardless of the changing context, the next generation keeps on the Moira and Themis conflict, the cycles of adventures, the moral code and regeneration through violence, adapting them to the flux of time and to different literary genres. As a potential descendant of Natty Bumppo, Dexter Morgan, a contemporary hero of the 21st Century abides by the archetypal myth as presented by Richard Slotkin with Natty Bumppo; he also conveys conventions of the Western Popular and the Hard-Boiled Detective Formulas. Hence, Dexter Morgan and Natty Bumppo are alike.

Echoing the findings of the previous chapter, the aim here is to draw the transitory path that takes the Hunter from the wild Frontier of the past to the urban city of contemporary times, specifically from Natty Bumppo to Dexter Morgan. The analysis of the Myth of the Hunter will proceed as it evolves through time and genre, respectively from the 19th century to the 21st century and from Canon to Popular Culture. After dealing with the archetypal myth, as Richard Slotkin conceived it, now this chapter relies on John G. Cawelti's concept of Formula in Popular Culture; more precisely, it will extract the sets of Conventions from Inventions (that Popular Formula advances) in relation to the archetypal Myth of the Frontier and the Myth of the Hunter. It will also analyze the evolution of the Myth of Regeneration Through Violence in juxtaposition to Cawelti's popular myths of violence.

The present chapter is divided into five main sections. The first one creates a link between the archetypal Myths of the Hunter and the Western Frontier and

the Popular Formula of the Western by extracting Conventions; the aim is to prove that Cooper's canonical tales are hybrid for they also instigate the Western Popular Formula which in return influences its descendant the Hard-Boiled Detective Formula that Lindsay's *Dexter* narratives depict. Accordingly, the second section presents Lindsay's narratives in a summary; it also extracts their popular formulaic attributes with the purpose of introducing the narratives and setting them within the molds of popular culture. The third section will carry on the analysis of the conventions between the Myth of the Hunter, the Western Formula–relying on Cooper's tales− and the Hard-Boiled Detective Formula −which the *Dexter* novels depict. The fourth section will elaborate *Dexter*'s differences from the Western formula as part of the formulaic sets of inventions from conventions. Finally, the last section will deal with two popular myths of violence: "The Myth of the Vigilante Avenger" and "The Myth of the Hard-Boiled Detective and His Code" that Cawelti presents as expansions of the Myth of Regeneration through Violence.

I. *The Leatherstocking Tales* from Canon to Popular Culture

Natty Bumppo's status of archetypal hero implies similarities, or Conventions, with his literary descendants and by extension between the Myth of the Hunter and the Western Formula. As Cawelti confirms: "the Western took shape in Cooper's enormously successful *Leatherstocking Tales.* Cooper's frontier hero and his plot of chase and pursuit through the wilderness became the basis of hundreds of novels and dime novels in the nineteenth century and innumerable films and television programs in the twentieth" (Cawelti, *Mystery* 46-47). This means that, though part of Popular Culture, the Western Formula relies on conventions found in the canonical literature of the Myth of the Hunter; accordingly, the following paragraphs extract these resemblances, namely the archetypal tension between Moira and Themis, the clash between civilization and wilderness and the dual hero who strives to retrieve law and order.

When considering *The Leatherstocking Tales* from a popular perspective, we notice the two American escape visions towards the West. Natty abides by the God's Country perception which parallels the archetypal Themis vision. As demonstrated before, his adventures include a journey through wilderness and

nature in the mythical West; they also convey a pure and innocent quest of rebirth and regeneration; in the process, Natty staunchly recalls God and the Bible. Therefore, the tales abide by the conventional optimistic vision of morals and innocence found in the American fantasy of the West as God's Country. Yet, they also express the Injun Territory vision which echoes the Moira perception. In fact, Natty's adventures also include a wild behavior and a liberation of primitiveness that reflect the American fantasy of the West as an Injun Territory which the tales also represent. Therefore, by juxtaposition, the archetypal visions of Themis and Moira shifted from the canon to the popular visions of God's country and Injun territory visions, making of *The Leatherstocking Tales* hybrid narratives.

Cooper's novels extend beyond the canonical representation of the archetypal myth to usher the Western Popular Formula which "tends to portray the frontier as a "meeting point between civilization and savagery" too; it also includes "the clash of civilization ("law and order") with savagery, whether represented by Indians or lawless outlaws" (Cawelti, *Six* 36). After a close observation, one notices that Cooper's setting includes the frontiers between civilization and wilderness mostly noticeable in *The Pioneers* where the village is set at the edge of nature; in the first chapter, the narrator describes how the natural landscape of mountains, valleys and pine trees contrasts with roads, farms, academies and places of worship (Cooper, *Pioneers* 9). The portrayal conveys the juxtaposition of nature to civilization; to match with the Western Formula, the set of characters includes townspeople or villagers, namely judge Marmaduke Temple, his daughter Elizabeth Temple and Billy Kirby who stand for civilization, law and order; opposed to them are the 'savage' Indians represented by Chingachgook to symbolize anarchy and chaos. In short, the setting and characters of Cooper's canonical texts align with those of the Western Formula.

In between these characters, there is the dual Western Hero who stands amid civilization and savagery, order and chaos. Cawelti reminds us that his role is "to create the purified community by purging the denizens of Indian Territory ... But [his] shootout [is] a complex and paradoxical act… it [is] in itself a supreme act of individualistic aggression" (Cawelti, *Mystery* 147). Thus, the Western hero

resembles the Hunter as he also resorts to violence against the Natives in order to achieve salvation; hence, he relies on the conventional American notion of moral violence which requires the same moral code of honor that combines the opposed visions of the American fantasy of the West. In short, Natty, besides being the traditional Hunter, is also the Western popular hero.

Moreover, both heroes strive for justice, law and order to remedy the villagers' incapacities; as Cawelti explains: "The western hero acts out the myth that society and its organized processes of law, however necessary, are incapable of bringing about true justice" (Cawelti, *Mystery* 175); furthermore, he mentions the hero's isolation from the community, despite the fact that he brings law and order; he describes the Western hero as a solitary figure (Cawelti, *Mystery* 150). In accordance with this, Natty −the western hero− looks for the stability of the White settlements −though rudimentary− and he relates to such solitude, which explains his constant withdrawal from the settlers he helps throughout all the tales. Therefore, like the Western Hero, Natty Bumppo conveys a feeling of alienation and estrangement vis-à-vis the community of the Whites.

The Leatherstocking Tales seem to prove their hybridity as they stand for both a literary canon and a popular formula; respectively, the canonical hero Natty Bumppo corresponds to the Hunter and to the Western popular hero. Both heroes abide by moral violence and resort to a code of honor; they are ambivalent characters who comprise civilization and anarchy and they are justice crusaders in favor of the Whites against the Indians. Hence, Natty represents the hybrid ancestor of the popular Western hero; he is the archetypal hero of the national myth in canonical literature; at the same time, he is a cornerstone in the creation and evolution of the popular hero in the Western formula. Given these similarities, Natty stands for the pioneer of the popular Western Formula which gave birth to the Hard-Boiled Detective Formula which *Dexter*'s tales embody.

II. *Dexter*: Summary and Formulaic Attributes

Before analyzing the above popular formulas in terms of Conventions, a summary of the *Dexter* narratives is a prerequisite for their understanding as the Hard-Boiled Detective Formula. Furthermore, as part of Popular Culture, it is necessary to present *Dexter* in the light of Cawelti's Popular Formula which asserts its popular genre. Accordingly, this section is divided into two sub-sections: the first one provides with a summary of Lindsay's narratives and the second one extracts the formulaic attributes of the safe journey and game dimension. The aim of this section is to familiarize the reader with the protagonist, Dexter.

1. Summary

Lindsay's novels include the following eight serial books: *Darkly Dreaming Dexter* (2004), *Dearly Devoted Dexter* (2005), *Dexter in the Dark* (2007), *Dexter by Design* (2009), *Dexter is Delicious* (2010), *Double Dexter* (2011), *Dexter's Final Cut* (2013) and *Dexter is Dead* (2015). As conveyed in each title, the books revolve around one protagonist, Dexter Morgan. At first sight, he appears to be an ordinary blood spatter analyst in Miami Metro Police; he is a family man surrounded by a loving girlfriend, Rita, her children Astor and Cody and his foster sister Sergeant Deborah. The Morgans adopted him when he was three after Officer Harry Morgan found him in a crime scene, where the boy witnessed brutal chainsaw dismembering of his mother. After three days, Harry discovered Dexter who remained in the pool of his mother's blood. In front of such atrocity, he decides to take care of him.

Given his traumatic state, Dexter grows out to be different from other boys. In fact, he has violent killing impulses that he refers to as the *Dark Passenger*. In front of injustice in his workplace and out of love and care, Harry decides to channel his son's urges and make them useful. As he tells him, "you can learn to control that difference and use it constructively" (Lindsay, *Darkly* 36). Accordingly, he indulges Dexter into a life training of the "Code of Harry", from early childhood. Under Harry's tutorship, Dexter becomes a skillful serial killer whose victims include only killers and criminals of various sorts. The different narratives describe Dexter's adventures in the city of Miami as a member of the

police, a family man and a serial killer. In order to elaborate the study, the focus will be on the four first novels; however, there might be reference to the other ones whenever necessary. Before proceeding in the analysis of *Dexter* narratives, the following paragraphs examine their juxtaposition to Formula and Popular Culture as presented by Cawelti.

2. Formulaic Attributes

Formula is part of a specific popular culture[1] which Lindsay's tales are part of. As opposed to the canons' refinement and formality, the novels' narrative style relies on colloquial and everyday English; for instance, Dexter refers to many idioms such as "salt of the earth", "push the envelope", and "doodly-squat". The use of idiomatic expressions conveys the contemporary American slang and spoken language. Moreover, when he relates events, the reader has no difficulties in following the trail, as the language is plain, simple and quite informal; in several instances, it is even hard-boiled and rude, especially when Deborah speaks, which reinforces the popular attribute of the novels. Besides, there are many examples of popular references, such as "kick the can game", which he plays with Astor and Cody, "Dr. Phil" the famous American TV show and Superman, the popular American superhero. These annotations assert the narrow scopes and features of the formula being particular to one social group; in this case, it is restricted to the American culture. Furthermore, as referred to before, mass media and popular arts transmit the formula. In accordance with this, the American TV channel, *Showtime*, adapts Lindsay's novels into an eight-seasons show which widens its accessibility for the masses, as it gathers a larger audience through media. Hence, the novels confirm the popular aspect of the formula as introduced by Cawelti.

Cawelti refers to Formula's game dimension aimed for entertainment, escape and relaxation; accordingly, *Dexter*'s tales and their adaptation abide by these attributes. Being popular artifacts, these novels and their TV adaptation are basically meant to entertain the audience on a collective level. More profoundly,

[1] For a definition of formula, refer to chapter one, p. 51, **1. 2. Definition of Formula**.

Dexter's serial novels evoke the moral fantasy of the safe journey[1]. Throughout the narration, one lives intensely the events which trigger identification with the reader or the audience who share the excitement of each of Dexter's adventures. As David Schmid, an Associate Professor in the Department of English at the University of Buffalo, explains, Dexter enables the audience to, safely, enjoy the thrill without consequences (Howard 136). Readers and watchers, embark on a safe journey: in *Darkly Dreaming Dexter,* they partake into the thrill of tracking the Tamiami Butcher and in *Dexter by Design*, they experience Dexter's captivity. Despite the tense events, they know that the formula allows a 'better' ending for the hero; therefore, they relax and escape reality throughout the medium of the formula.

Furthermore, the safe adventure entices one's Unconscious and reenacts one's repressed desires. When Dexter puts to death the vicious criminals, he releases his Id, by juxtaposition his Dark Passenger; via identification, the formula allows the audience to unleash safely their repressed urges, without facing the moralizing Super-Ego, represented by society's conventions. Douglas L. Howard, an Associate Professor in the English Department at Suffolk County Community College, aptly comments, "there is something compelling about Dexter that demands our attention—perhaps some murmur from our own Dark Passengers in the backseat" (Howard xviii). Hence, Dexter's executions are cathartic for the audience as they provide them with a safe experience of unleashing their Dark Passengers without consequences, allowing a safe liberation.

Popular formula consolidates unity within a given culture since it resolves conflicts regarding morals, namely the American Myths of the Frontier and the Hunter which contrast violence to morality, making the unaccepted accepted for the audience. Therefore, while displaying Dexter's resort to vehemence, it advances his other moral attributes. Considered from a formulaic perspective, his choice of victims makes the audience tolerate and approve his deeds; as Angelina I. Karpovich, a lecturer in multimedia and broadcast technology at Brunel

[1] As mentioned in chapter one, p. 54, Cawelti associates the *Moral Fantasies* to the imaginary world where the audience experiences the thrills of adventures without having to deal with insecurity; hence, they stand for a safe journey for the reader/ audience.

University, claims in this context, "*Dexter* assumes its audience's familiarity with the serial killer genre. Unlike any of the previous entries in the serial killer canon, Dexter then inverts the generic conventions to make the protagonist not only sympathetic, but the central figure of audience identification" (Howard 40). As further moral attributes, Dexter shows a touching and genuine concern for kids. Although he subdues to darkness, he cannot fathom those who harm children. In *Darkly Dreaming Dexter*, he wishes he could kill father Donovan twice because of his monstrous nature (Lindsay, *Darkly* 14), namely pedophilia. Moreover, his care for children who stand for innocence further sublimes Dexter's goodness and morals as they cover up his violence and make the audience sympathize with him because he spears and protects the weak and innocent children.

As supplementary moral features, the narratives display Dexter's care and attention for Rita and her kids, Astor and Cody and for his sister Deborah. Contrary to his claim of being 'dead inside', he nurtures warm and genuine human bonds with his family. Though he says the loving Rita is his human disguise, Dexter cannot refrain from being affectionate towards her. As Simon Riches (a PhD in Philosophy from University College, London) and Craig French (a graduate student in philosophy from the University of London) explain, Dexter is "self-deceived with his emotions because they are inconsistent with his actions, and his emotions are manifest in his actions, [which] are not the actions of an unemotional man" (Howard 126). Despite what he claims, he admits that he goes to her when feeling bad (Lindsay, *Dearly* 22); as to her kids, he acknowledges, "I felt a special attachment to them, an interest that went beyond maintaining my disguise with Rita" (Lindsay, *Dearly* 19). Besides, whenever they are in danger, he goes to their rescue and worries about them; he considers their protection and safety to be a "top priority" in his agenda (Lindsay, *Design* 217). Therefore, Dexter is not opaque to Rita's love nor to Astor's and Cody's innocence; he cares for them and responds to their warm and reassuring feelings. Besides, he has a special bond with his sister and says openly that if he could have feelings, they would be for her (Lindsay, *Darkly* 16). He is her protector as he always helps her in her investigation and her political feud with her superior, detective LaGuerta. More noticeably, when she is

severely wounded, he experiences genuine worry and concern for her (Lindsay, *Design* 90) and admits that he cannot imagine the world without Deborah (Lindsay, *Dead* 49); he is even able to connect emotionally with her. Such worry and fear towards his sister are interpreted as "an emotionally charged desire" to save her (Howard 126). Hence, Deborah, Rita and the kids connect him to humanity and humane feelings; they reinforce the formula's attribute of resolving the issue of morals. Therefore, the novels depict the protagonist as a morally concerned being; as Riches and French explain, his "emotional actions are instinctive reactions, which it is hard to pretend to have" (Howard 126.) In short, Dexter is not a cold-blooded serial killer. After presenting Lindsay's popular hero; the following section elaborates the Conventions that the Myth of the Hunter and popular formulas of Western and Hard-Boiled Detective share.

III. Natty and Dexter at the Crossroads of Conventions between Myth and Popular Formula

In the continuum of a culture, the concept of Formula advances Conventions to consolidate traditions, such as the American collective fantasy that is present in the Canonical Myth of the Hunter and carried on in the Popular Western Formula and the Hard-Boiled Detective Formula. In fact, there are various similarities −or Conventions− between the Hunter, the Western and Hard-Boiled Detective formulas which confirm their intertwined relationship. Therefore, the myth and the two formulas express the same American fantasy that deals with moral violence; Cawelti explains this quite well, the "paradoxical and ambiguous act –the stepping outside of the law in order to make manifest a more perfect justice is … shared by the western and hard-boiled detective … and as much suggests the existence of deep-lying moral and cultural patterns in American society" (Cawelti, *Mystery* 188); Richard Slotkin adds, "The hard-boiled detective is no less a recrudescence of the frontier hero: an agent of regenerative violence through whom we imaginatively recover the ideological values, if not the material reality of the mythic Frontier" (Slotkin, *Gunfighter* 228). Thus, the Myth of the Frontier and of the Hunter influence the Western Formula which in return impacts the Hard-Boiled

Detective Formula and each includes patterns of vigilantism, a search of justice and moral violence to match with the American fantasy.

Relying on an alternating method of comparison, this section will juxtapose Lindsay's *Dexter* to Cooper's *The Leatherstocking Tales* in terms of two-fold conventions between myth and formula. The first sub-section begins by a parallel with Natty Bumppo the Hunter and Dexter Morgan the Hard-Boiled Detective as far as the archetypal myth is concerned; the aim is to prove that, regardless of the time gap separating the two, the popular narratives rely on the canon's conventions. The second sub-section will carry on the comparison by including the Western (also conveyed by Cooper's tales) and the Hard-Boiled Detective formulas that also share conventions of the archetypal strain, the chaotic setting. The last sub-section focuses on the dual hero with his code of moral violence. All these similarities reflect the American moral fantasy.

1. Dexter the Embodiment of the Modern Hunter

Before proceeding in a thorough comparison of the myth and the popular formulas, the analysis starts with a parallel between Cooper's and Lindsay's tales as there are many resemblances that connote the archetypal Myth of the Hunter as presented by Richard Slotkin. Both Natty Bumppo and Dexter Morgan are White male protagonists. Natty's interaction with the Indians (Chingachgook, Uncas from the Delaware tribe and Magua the Pawnee enemies) highlights his White American background; likewise, Dexter's entourage stresses his ethnicity as his colleagues are African-Americans, (Sergeant Doakes), Hispanic (Angel Batista and Migdia LaGuerta) and Japanese (Vince Masuoka); therefore, both heroes evolve among different ethnic groups that emphasize their White Americanness, which facilitates the process of identification from the American audience. Furthermore, both protagonists are adopted and their backgrounds are unclear. Natty's origins are blurry and vague, he barely recalls his biological family as the Delaware adopted him[1] when he was a boy; similarly, Dexter is an orphan adopted by Harry Morgan, "a cop and a *Marine* vet" (Lindsay, *Dead* 29). Moreover, both

[1] Thomas Berger's western novel *Little Big Man* (1964) echoes such adoption as his Jack Crabb was adopted by the Cheyenne tribe.

men have been influenced by their upbringing among their foster families; thanks to the Delawares, Natty is a remarkable hunter-warrior and Dexter, like Harry and his sister Deborah, works among the police force where he excels as a blood spatter analyst in Miami Metro Police.

Lindsay's novels display the long-established conflict between the protagonist and a nemesis since in each narrative, Dexter confronts an antagonist that stands for a threat or an evil character. In *Darkly Dreaming Dexter*, he tracks the Tamiami Butcher who is responsible for several brutal murders; in *Dexter in the Dark*, he faces Moloch Followers who make human sacrifices. Such confrontations send us back to Natty Bumppo's adventures with many Indian foes, namely the ones he kills in *The Deerslayer* and Magua who poses for a threat and murders Cora Munro in *The Last of the Mohicans*. Therefore, Dexter carries on the conventional confrontation of the protagonist to a maleficent enemy[1].

These conflicts lead to a series of captivities and then rescues that are central to Cooper's and Lindsay's tales. In *Darkly Dreaming Dexter*, the Tamiami Butcher abducts Deborah; in *Dexter in the Dark*, the Moloch kidnaps Astor and Cody who were again kidnapped by a drug lord in *Dexter is Dead*. Like the archetypal myth, Deborah, Astor and Cody go through the same ordeal of captivity that Judith and Hetty Hutter and Alice and Cora Munro went through. In each instance, and despite the perilous task, Dexter asserts bravery and courage as he saves them; hence, like Natty, he comes out as the hero who rescues and liberates the captives. By extension, Dexter becomes the "Urban Knight" or as he sometimes refers to himself the "Dark Knight" (Lindsay, *Dark* 168) and the "Knight of the Night" (Lindsay, *Design* 247) who stands as a parallel to the Medieval Knight Beowulf. Moreover, on some occasions, the protagonist goes through captivity; accordingly, in *Dearly Devoted Dexter*, the evil Dr. Danco captures Dexter (Lindsay, *Dearly* 141) echoing Natty's captivity by the Indian tribe in *The Deerslayer*. Interestingly, in this tale, Judith goes to his rescue, while

[1] One might go as far as to say that Dexter's nemeses remind us of Beowulf's Grendel and Odysseus' Cyclops.

pretending to be a queen looking for a peaceful truce[1]; likewise, it is Deborah who rescues Dexter from Dr. Danco (Lindsay, *Dearly* 145). These instances draw the conclusion that Lindsay's popular novels stand and abide by the conventional cultural archetypes of captivity and rescue narratives found in the canonical Myth of the Hunter in Cooper's tales.

Furthermore, the *Dexter* narratives rely on the archetypal cycles of initiation and emergence as presented by Slotkin. Dexter immerses into the "Clean Room" where he executes the criminals; by juxtaposition, the room stands for wilderness where the Moira takes control of Dexter's deeds. Like Natty's wilderness, the room allows Dexter to unleash his wildness that he identifies as the "Dark Passenger"; during his ritualistic killing, he fuses with the latter to the extent of almost becoming one. As he says, "something in my voice, the Dark Passenger's voice now, froze him" (Lindsay, *Darkly* 10). Hence, the Clean Room represents Dexter's place of retreat in order to be in touch with the Moira. After each immersion, Dexter emerges from the room more relieved; he feels better as such unleashing evokes a "sweet release" (Lindsay, *Darkly* 13). Hence, his fusion with the Moira increases the feeling of inner peace. In short, like Natty, Dexter cleanses Miami from the savage enemies, regardless of the end of the Western Frontier.

Cawelti emphasizes that though the Western is no longer in the foreground, it "has always managed to revitalize itself by discovering new cultural meanings for the great dramatic triangle of pioneers, outlaws, and gunfighter heroes… [it is] in search of a new set of cultural meanings" (Cawelti, *Mystery* 151). Hence, the Western Formula and by extension the Myth of the Hunter outlive in the American Popular Culture; despite the flux of time, they look for other formulas with which they regenerate. This conveys the succession of the Myth of the Hunter into the Western which develops into the Hard-Boiled formulas. Given their intertwined relationship, a comparison in terms of Conventions between this myth and those formulas is ineluctable in order to ensure the continuity of the American moral fantasy. In the following paragraphs, *The Leatherstocking Tales* will stand for

[1] This reminds us of Owen Wister's western novel *The Virginian* (1902) when Molly Wood rescues the Virginian after he has been attacked by Indians.

Myth and the Western Formula; whereas *Dexter*'s narratives will represent the Hard-boiled Detective Formula.

2. The Archetypal Tensions and the Chaotic Setting in Canon and Popular Culture

Despite the end of the Western frontiers in the 21st Century, the *Dexter* narratives recall the two escape visions of the Western Formula which in turn echoes the archetypal tension of the Moira and Themis in the Myth of the Hunter. On the one hand, Dexter accords with the Injun Territory vision when he refers to his urges as the "Need": "Oh, the symphonic shriek of the thousand hiding voices, the cry of the Need inside" (Lindsay, *Darkly* 1). He seems to have internally assimilated the Natives' call of the wild that his Dark Passenger stands for. Regardless of the urban setting, he still hears their 'dark' voices, in the far away West, that entice him to unleash his wildness; accordingly, he accepts their invitation to liberation, adventure and thrill and he executes the call of the Need and goes on tailing and hunting his prey. In short, like the Western hero Natty, Dexter also responds to the popular Injun Territory vision of the West.

On the other hand, Dexter responds to the God's Territory vision that stands for morals, goodness and innocence. As a young boy, he starts to feel his oppressing killing urges; yet, he refuses to react, as he thinks of his parents, Harry and Doris Morgan (Lindsay, *Darkly* 39). His retraction symbolizes his good intentions and genuine consideration for them, despite the tenacious Need; he resorts to morality that his foster parents stand for and inculcate in him. Besides, he is a caring brother for Deborah, a thoughtful boyfriend for Rita and an exemplary step-father to Astor and Cody; by juxtaposition, these characters depict the God's Territory vision to which he also responds. When Harry says to Dexter, "you are a good boy", (Lindsay, *Darkly* 40) he conveys a belief in his son's genuine goodness. The other factor that unveils Dexter's morality is his choice of victims for he is the destroyer of criminals and killers and he controls his urges to prove his abidance by restricting morals; as he claims, "I am not at all the kind of guy who would ever prowl the city and kill unconsciously" (Lindsay, *Darkly* 227). In

short, like Natty, despite wildness, Dexter conveys the morals of the God's Country vision.

This middle stand between impulse and reason echoes the Moira and Themis tension upon which *The Leatherstocking Tales* are grounded. Like the Hunter, Dexter is a violent killer who succumbs to the Moira by killing criminals who are the descendants of the Indians for Natty; nonetheless, he shows self-restraint and morals as he spears innocents, which reminds us of Natty's refusal to take scalps and to kill non-Indians, conveying the Themis. Therefore, like Natty he swings back and forth between these tensions. By juxtaposition, Dexter carries on the archetypal hunt[1] in the 21st Century urban frontier of Miami. This leads to the conclusion that both canon and popular culture rely on this conventional strain in their respective narratives.

The Hard-Boiled Detective formula's setting reminds us of the Western Formula; as Cawelti explains, each of their settings includes "lawlessness, violence and inadequate social authority" (Cawelti, *Mystery* 187); this means that the narratives revolve around the archetypal conflict between the opposed forces of good and evil, which creates a chaotic environment dominated by outlaws, criminals or savages. Accordingly, regardless of the urban setting of Miami, *Dexter*'s narratives rely on the conventional Western feud as their set of characters depict such conflicted values. On the one side are the good and innocent citizens of Miami, represented by Deborah Morgan, Rita and her kids; they parallel Judith and Hetty Hutter in *The Deerslayer* or Alice and Cora Munro in *The Last of the Mohicans*. Besides, there are Miami Metro Police officers, such as Detective LaGuerta, Sergeant Doakes and Angel Batista, who symbolize law, order and justice; they appear like Old Tom Hutter in *The Deerslayer,* Colonel Monro and Major Duncan Heyward in *The Last of the Mohicans,* and Sergeant Dunham in *The Pathfinder* as they all strive to set order.

[1] Cawelti claims that hunting is an archetypal activity in American literature such as Melville's *Moby Dick* (1851), Faulkner's "The Bear" (1942) and films like *Deliverance* (1972) and *The Deer Hunter* (1978) (Cawelti, *Mystery* 214). One might also think of Ernest Hemingway's *The Old Man and the Sea* (1952).

On the other side are the criminals who include various serial killers, such as the Tamiami Butcher in *Darkly Dreaming Dexter* and Dr. Danco in *Dearly Devoted Dexter* who overwhelm Miami with atrocious crimes and threaten the safety of the innocent citizens. These outlaws stand for the anarchical and villainous characters that lurk in the urban city; by juxtaposition they relate to the Natives namely, the Pawnees in *The Deerslayer* and Magua in *The Last of the Mohicans*. Hence, like the Western Formula, the setting of the Hard-Boiled Detective Formula in *Dexter* revolves around the traditional opposite parties of innocent citizens and wild outlaws; their interplay goes back to the Myth of the Frontier in *The Leatherstocking Tales*.

3. The Hero's Moral Code of Violence in Canon and Popular Culture

In accordance with the conventional feud, the Western and the Hard-Boiled Detective formulas depict the local authority as weak and incompetent, which requires the help of the hero to remedy the chaos. In both formulas, the protagonists stand in the middle of two opposed parties and they manage to restore law and order. Cawelti asserts that "each is a skilled professional man of violence" (Cawelti, *Mystery* 181); they resort to the latter in their crusade against the villains, outlaws and criminals. However, they also are men of honor, integrity and bravery as they highly depend on a personal code of honor and justice in their attempts to achieve law and order. As the scholar explains, their codes "transcend the written law and the conventional morality" (Cawelti, *Mystery* 183); therefore, they are characters whose code and individualistic and personal approach to morals create equilibrium within their ambivalent traits embodied in Natty the Hunter and the Western and in Dexter the Hard-Boiled Detective.

Like the Hunter and the Western Hero, Natty Bumppo abides by these dual features, as proven before; he excels in his crusade against the Indian enemy, relying on his "Killdeer", especially in *The Last of the Mohicans.* Likewise, Dexter is a professional man of violence as he hounds criminals and brings them to the Clean Room to kill them. Although he does not rely on firearms, Dexter skillfully handles them, as Harry taught him their proper use; he admits: "I could put holes in things at a very good distance (Lindsay, *Final* 67). Hence, Dexter carries on the

traditional western firearm to the urban city. Despite his preference for knives and saws in his killings, he relates to the conventional symbol of the Hunter and Western to assert his resemblance to these heroes. Moreover, like Natty who seeks to avenge Cora's death by killing Magua, Dexter wields to violence when he shoots the abductor of Astor and Cody (Lindsay, *Dark* 173) and when he retaliates and stabs Deborah's aggressor (Lindsay, *Design* 79).

Regardless of their utter violence, these heroes stand by honor and integrity as they do not seek recognition or fame regarding their deeds (Cawelti, *Mystery* 184); as part of their honorable traits, they are humble men who favor discretion. For example, in *The Last of the Mohicans*, Hawkeye refuses to take the reward money offered by Alice and Cora Munro in exchange of their escort. Similarly, Dexter admits humility and says, "I am not vain" (Lindsay, *Darkly* 123); besides, given his extra-activities, he does not want nor does he need attention. Despite contributing to the welfare of Miami, he would rather stay in the dark as he says: "I had always been very careful to avoid publicity of any kind; it was far better for someone with my recreational tendencies to stay anonymous as much as possible" (Lindsay, *Double* 73). Although his stand conveys practicality, Dexter −like Natty− is not tempted by the spotlights of fame and recognition.

Furthermore, the Western and Hard-Boiled Detective heroes are courageous and brave men as Cawelti asserts their physical prowess and endurance along with toughness in front of dangerous situations and opponents (Cawelti, *Mystery* 185). Such traits connote athletic heroes like Natty whom the narrator describes as a tall slender and agile young man (Cooper, *Deerslayer* 5) who does not hesitate to face the villainous Indian enemies to rescue the innocents. Dexter also is fit and athletic as he informs us about his cycling, running and 'pumping iron' activities (Lindsay, *Darkly* 54), thanks to his strength, he is able to neutralize father Donovan (the pedophile priest) when he captures him (Lindsay, *Darkly* 6). He also bravely goes after the monstrous Dr. Danco to help sergeant Doakes and tracks the Moloch followers to save Astor and Cody. These features assert that the Western Natty and the Hard-Boiled Detective Dexter are courageous and heroic men, like the archetypal Hunter and like Beowulf, Achilles and Odysseus.

The most peculiar feature of the heroes under scrutiny is their moral code of violence in their attempt to retrieve justice and order in the community. As the Hunter and the Western Hero, Natty, throughout all his life, contributes in the well-establishment of the Whites' settlements which he constantly keeps safe from the Indian enemy, abiding only by his personal approach of justice and law. Dexter's adventures parallel those of Natty as he restores order and justice in Miami too. His contribution is two-fold: his day job consists of forensic expertise in crime investigation among Miami Metro Police; this stands for the permitted side of his daylight profession; at the same time, Dexter acts out in the shadows as a night-crusader who personally eradicates criminals; this represents his trespassing of the law and conventional morality. Therefore, Dexter obeys his personal set of rules as he tracks down killers, like the Hunter and the Western; he seeks justice between the frontiers of legality and criminality. As Douglas, L. Howard clarifies, he "satisfies the need for justice beyond the judicial system" (Howard 77).

Nonetheless, in his adventures, Natty also stands by morals of self-restraint and rescuing captives; in accordance with this, while Natty does not take scalps, Dexter does not kill innocents. The Code of Harry prevents reckless behavior because it targets only killers, by juxtaposition the Indian 'villains'; he also rescues captives, namely, Astor and Cody, Deborah and Sergeant Doakes. Like Natty, Dexter strives to cleanse Miami's streets from criminals, as he removes "heap of mess from the world" that becomes "a happier and a better place" (Lindsay, *Darkly* 11). Dexter's and Natty's help coincide with the security of the settlements −by extension Miami− and the safety of the settlers − innocent citizens. In short, their violence paradoxically helps their respective communities and protects innocents; Natty and Dexter take a personal stand vis-à-vis the way to achieve justice; to help the weak local authority in front of villains and criminals, they opt for counter-violence, which goes beyond law and morals.

Finally, Cawelti explains that the formulas' heroes are alienated from their respective societies (Cawelti, *Mystery* 185). Given their peculiar and ambivalent stand, they find themselves detached from the people they often help. As explained before, in *The Pioneers*, Natty expresses such feeling of alienation from his

fellowmen; after he could not cohabit with them, he decides to depart back to his beloved nature. Likewise, Dexter has difficulties to adjust to society's conventions. From early childhood to young adulthood, his father Harry meticulously teaches him how to imitate human life. For example, he encourages him to join student unions and drink cokes, as other students in the university do (Lindsay, *Darkly* 152). Furthermore, as a man, Dexter does not understand the behavior of his colleagues in a party; he feels lost and at odds with their decadence which includes drinking and debauchery and he also has difficulties to fathom Rita's 'girlfriend' behavior. Hence, besides his urges, Dexter does not identify with ordinary humans, as he is different from them on many levels. In short, both Natty and Dexter comply with the estrangement and alienation of the two formulaic heroes which echo the archetypal quest of the Self.

Natty's alienation is conveyed through his quest of self-knowledge with the interplay of his various sobriquets that Dexter also displays. Natty, as mentioned before, goes by various names that he identifies with; similarly, Dexter often refers to himself with different nicknames such as "*Dexter the Avenger*" (Lindsay, *Darkly* 13), "*The Dark Scout*" (Lindsay, *Darkly* 144), "*The Dark Avenger*" (Lindsay, *Dearly* 88), "*Dutiful Dexter*" (Lindsay, *Dearly* 135) and "*The Knight of the Knife"* (Lindsay, *Dark* 59). Each of these nicknames reflects his identity and experience. Referring to different names reminds us of Natty's search of identity as presented in chapter two. Being the archetypal American Hunter and Western Hero, he ushers the quest of identity that the popular hero Dexter carries on. Therefore, the protagonists' different sobriquets reflect their search of the self that begins in the canon and evolves in the popular works. In short, the quest of the self, which will be analyzed in the last chapter, is another convention upon which the popular formula rests.

This section investigated the *Dexter* narratives as the Popular Formula of the Hard-Boiled Detective. In terms of Conventions, they share similarities with the Formula of the Western and the archetypal Myth of the Hunter, both embodied in Natty Bumppo. The main conclusion that can be drawn is that Lindsay's tales keep on the traditional characteristics of the literary path that transits from

canonical to popular literature, asserting further the linearity in the evolution of the archetypal hero in American literature. The similarities of the Hard-boiled detective narrative of *Dexter* with the hybrid *Leatherstocking Tales* assert the formula's role in maintaining and preserving the American moral fantasy which includes an active strain between good and evil, a chaotic setting with inadequate authority and an ambivalent hero whose personal code of justice and morals brings law and order.

Conventions help preserve the American moral fantasy and collective identity to facilitate the process of identification with the protagonist; however, for a formula to be successful, it has to provide with numerous inventions that react to changes through time. As Cawelti writes, "one cannot fully experience the culture of the past without referring it to the present. At the same time, the culture of the present is shallow and meaningless without a deeper sense of its roots in the past and its relationship to the more timeless world of the cultural heritage" (Cawelti, *Mystery* 129). This conveys the interplay between conventions and inventions and past and present which are intertwined. In accordance with this, after presenting Dexter's conventions, the following section focuses on the inventions he presents.

IV. The Hunter, The Western and the Hard-Boiled Detective Formulas: Inventions

In this section, the focus will be on the set of differences -or Inventions- that the Hard-Boiled Detective Formula brings to the Western Formula and to the Myth of the Hunter. Following the previous section, the Hunter of the canonical *Leatherstocking Tales* and the *Dexter* narratives of popular culture will be compared in terms of Inventions first. Then, the comparison broadens to include the Western Formula and the Hard-Boiled Detective Formula, respectively referring to Cooper's tales and Lindsay's novels.

1. The Myth of the Hunter and the Hard-Boiled Detective: Inventions

This sub-section will contrast the Myth of the Hunter as depicted by Cooper to the Hard-Boiled Detective as portrayed by Lindsay; more precisely, regardless of their similarities, Natty Bumppo's and Dexter Morgan's differences will be elaborated. They include their respective approach to the use of violence, such as their choice

of weapons or planning. The other divergence between the two protagonists concerns honesty and lie either vis-à-vis the outside world or their inner selves. The last examined difference is their stands towards religion and God.

As mentioned before, the sun is a crucial symbol in the life of Natty and there are many instances where the narrator describes his bright posture under its rays; in contrast, in *Dexter*, the moon is important for Dexter as he seems to connect with it. The opposition of the sun to the moon respectively symbolizes their light and dark resort to violence. Natty acts openly by day as he shoots Indians; on the contrary, Dexter moves secretly by night and kills only under the rays of the moon. Moreover, Natty only kills with his rifle 'Killdeer' that he proudly displays; however, Dexter's favorite weapon is the knife which is more silent and easily hidden; he does not like guns because they are "loud and messy" (Lindsay, *Delicious* 225); he deems them "impersonal" and without "elegance" (Lindsay, *Design* 251). Furthermore, while Natty solely relies on Killdeer, Dexter has an array for other tools that he uses in his executions, namely, tranquillizing syringes, rubber gloves, a saw, garbage bags, bottles of chemicals and duct tape.

In terms of modus operandi, Natty never plans his killings; he instantly acts according to the setting and course of events. For instance, in *The Deerslayer*, he does not plan to kill the Indian; it is because he betrayed the truce that he shot him. On the contrary, Dexter has a thorough ritual: before tracking his victims, he prepares and sets the Clean Room; as its name indicates, it is a tidy quiet space painted in white, swept, scrubbed, and sprayed as clean as can be and thick rubberized white sheets cover the windows' room. Under the lights, Dexter arranges his tools that include bottles of chemicals, saws and knives (Lindsay, *Darkly* 11); in the middle, he sets a table upon which he duct-tapes his stripped victims (Lindsay, *Darkly* 12). As part of his ritual, he tracks the criminals and captures them wearing a white silk mask[1]; then, he takes them to the room where he displays the incriminating evidence in front of them. As Simon Brown (Senior Lecturer in Film Studies at Kingston University) and Stacey Abbott argue (Reader

[1] Dexter's white mask might contrast to the popular vigilante heroes namely, Zorro and Batman who wear black masks.

in Film and Television Studies at Roehampton University), "Dexter stages his murders as performance art. He dresses the kill room as a narrative space" (Douglas 219). As he brings them to Court Dexter, he takes a drop of blood then he stabs them. Finally, he dismembers their bodies, puts them in garbage bags and dumps them in the ocean[1].

In Cooper's tales, violence appears to be a collective activity, especially in *The Last of the Mohicans* where Chingachgook and Uncas assist Natty in his rescuing mission and confrontation with the enemies; the two warriors stand for his henchmen, which means that in his violent pursuit, Natty can act with a sidekick. On the contrary, Dexter's executions are solitary, individual and intimate, as he has no accomplice. His sole assistant is the Code of Harry which −by juxtaposition− represents the invention within the convention of the henchman. Finally, after he kills the Indians, Natty never collects trophies represented by scalps; unlike him, Dexter must gather the blood-slides that help him recollect his murders and soothe his Need in-between executions.

Throughout Cooper's narratives, Natty Bumppo displays a deep interest in and devotion to God and the Bible, and on various occasions, he refers to them as part of his White gifts to which he staunchly sticks; however, Dexter seems careless and indifferent vis-à-vis these notions. While tracking the Moloch followers, he makes a sarcastic comment and wonders about the relevance and importance of the Bible (Lindsay, *Dark* 86); in another instance, he doubts about the actual existence of God (Lindsay, *Dark* 128) and he also deems prayers as nonsense singsong (Lindsay, *Delicious* 30). In *Darkly Dreaming Dexter*, father Donovan starts to invoke a prayer when he is about to be executed; Dexter bursts and says to him "None of that, Father. Not now. Now is for real truth" (Lindsay, *Darkly* 9). Dexter associates prayers, the Bible and even God to lies. Therefore, he withdraws from Natty's religious piety and Christian zeal.

Abiding by the above, Dexter directs his faith to another 'mighty' being: The Dark Passenger that is behind his killing urges; he comments: "I have a great

[1] One might think of the aforementioned Kogi Tribe's and Natty's devotion and respect of Nature as part of their Noble Savage attributes in contrast to Dexter's polluting of the ocean with plastic bags as 'Civilized' men do.

deal of faith ... in the sweetness of sharp steel on a moonlit night. I have faith in the dark unseen, the cold chuckle from the shadows inside, the absolute clarity of the knife. Oh, yes, I have faith" (Lindsay, *Dark* 130). Dexter's words assert his devotion to the moon, to his inner darkness and to his favorite weapon; as opposed to the lies of the priests' prayer, he believes in the truthfulness of his deeds, as the "Knight of the Knife". Unlike Natty's, Dexter's gift and faith are dark and not white. The Dark Passenger shows him the right direction (Lindsay, *Dark* 63); it guides him in the realm of the wild darkness. Therefore, Dexter favors the dark religion of killing and violence. Natty's and Dexter's stand towards religion reveals their attitudes vis-à-vis honesty and lies. Natty is an honest man who solely abides by the truth; he says: "I would dare to speak truth, Hurry, consarning you or any man that ever lived" (Cooper, *Deerslayer* 16); however, his truthfulness is aimed for the outer world of the Themis only. Inwardly, he reluctantly acknowledges his Indian Moiratic self; thus, while he is sincere to his surrounding, he is untruthful to his inner self. On the contrary, Dexter is a liar and wears a mask in order to blend in; he outwardly acts out his humanity as an ordinary brother, husband and coworker; however, internally he seems more honest with his inner Moiratic self. He is aware of being a 'monster' and a killer, devoid of human feelings and he fully acknowledges and assumes his darkness which he copes with thanks to Harry's Code. In short, while Natty lies to himself to avoid facing his darkness, Dexter acknowledges it.

2. The Western and the Hard-Boiled Detective: Inventions

This sub-section will carry on the differences between Cooper's Western and Lindsay's Hard-Boiled Detective narratives in terms of Inventions that promote new elements that fit with the changing context and advance the author's creativity. Accordingly, relying on Cawelti's insights, it will analyze divergences in the narrative structure and set of characters, the patterns of action, the city and the protagonist.

2. 1. Narrative Structure and Characters

The first difference that Cawelti points to is the structure of the narrative. While the Western Formula relies on the third-person point of view, the Detective Formula uses the first-person narrative (Cawelti, *Mystery* 181), respectively as in *The Leatherstocking Tales* and *Dexter*. In the former, the narrator has monopoly over all the events and characters. For instance, we do not have access to Natty's genuine, personal and inner thoughts; only the omnipotent narrator reports them. On the contrary, recalling Dashiell Hammett's *Red Harvest* (1929)[1] with Continental Op's first-person narration, all of the *Dexter* tales rely on the first-person point of view, as Dexter is the sole narrator of the events. Douglas, L. Howard comments that thanks to this kind of narration, he is able to open up and be honest; he adds that the fact that he articulates his thoughts produces a "degree of familiarity" (Howard xv). Indeed, Dexter informs us about Miami, his job as a blood spatter analyst and his family; he even addresses the readers when he asks, "don't you think?" (Lindsay, *Darkly* 15) and says, "believe it or not" (Lindsay, *Darkly* 52). Such directness facilitates the familiarizing process with the protagonist.

Cawelti elaborates, "Strong reader-identification is further encouraged by the structural device of narrating the story from the detective's point of view" (Cawelti, *Adventure* 160). Via this type of narration, we have access to the detective's inner and deepest thoughts. Dexter opens up to the reader as one would with a therapist. Besides his daily life, he informs us about his Dark Passenger and provides with a candid and personal description of it as he explains, "[He] was driving from the backseat now and how I felt was not terribly important anymore because he felt strong and cold and eager and ready. And I could feel him swelling inside me, surging up out of the Dexter-dark corners of my lizard brain" (Lindsay, *Darkly* 130). Dexter's confession seems authentic and sincere because he is the one who expresses it, not the third-person narrator. Such intimate and personal description stirs up the reader's identification with his Dark Passenger. Unlike

[1] Dashiell Hammett was one of the first American Hard-Boiled Detective authors and he was the first who "dared to entrust the narrative to the detective himself" (Ousby, 98).

Cooper's narratives, *Dexter*'s readers enter the mind of the protagonist through the first-person point of view.

The other difference that Cawelti refers to is the set of characters. As mentioned before, the western involves the villagers, the outlaws or the Indians; however, the hard-boiled detective formula presents a contemporary list of characters who include the middle class, the police, rich businessmen and gang mobsters (Cawelti, *Mystery* 180). Respectively, Rita and her kids stand for the middle-class family; Captain Mathews, Sergeant Doakes, Detective Migdia LaGuerta, Detective Angel Batista and Officer Deborah Morgan represent the police officers and Dexter Morgan and Vince Masuoka are the forensic experts in Miami Metro. Finally, the novels include various criminals and killers instead of mobsters; these are Jaworski, "a repulsive little slug who killed children for money and kicks" (Lindsay, *Darkly* 140), the pedophile McGregor (Lindsay, *Dearly* 6) and Zander, a rich businessman who kills homeless people (Lindsay, *Dark* 10). Hence, *Dexter*'s tales present different characters that replace those of the Western Formula to fit with the Hard-Boiled Detective Formula.

2. 2. The Pattern of Actions

The pattern of actions also differs from the Western narratives. Unlike the feud between the villagers and outlaws, the Hard-boiled formula includes a crime investigation (Cawelti, *Mystery* 181); accordingly, *Dexter*'s narratives convey such plot. As a blood spatter analyst, Dexter follows the trail of lurking criminals as his official job in Miami Metro consists of crime scene analyses and examination; he explains that it involves writing reports, filing evidence and sorting pictures (Lindsay, *Darkly* 49). These describe his daily process of crime investigation where the pattern of actions includes the trailing of criminals, such as the Tamiami Butcher in *Darkly Dreaming Dexter*; Dr. Danco in *Dearly Devoted Dexter* and the Moloch followers in *Dexter in the Dark*. In each tale, Dexter is part of the police team that investigates the case, despite the fact that he is not an official detective; Stan Beeler, a film and television studies teacher at the University of Northern British Columbia, Canada, asserts and explains that his "employment as a forensic technician for the Miami police force is closer to the tradition of the

hard-boiled private-eye. Like [him] he is unofficially related to the law enforcement community but has no authority to act" (Howard 223). Therefore, the *Dexter* narratives abide by the conventions of the crime investigation pattern of the Hard-Boiled Detective Formula.

In addition to his forensic expertise, Dexter appears as an efficient and shrewd detective. Throughout the Tamiami Butcher investigation, he understands the Butcher's profile better than his colleagues do. For instance, when they discover a new victim, he explains to Deborah the killer's dissatisfaction and frustration; he is simply bored with the fact of being uncaught because he is repeating the same pattern for the fifth time which entails that he would include a new pattern to his kill (Lindsay, *Darkly* 35). Therefore, Dexter asserts his skills as a detective for he understands and interprets the killer's behavior. His sister identifies his abilities as hunches that allow him to "put a quick and clean finger on something that nobody else knew was there" (Lindsay, *Darkly* 46). Throughout the tale, he constantly helps Deborah with her police work while analyzing the serial killer; he explains to her the importance of the ritual in his modus operandi (Lindsay, *Darkly* 48). His deductions are efficient as he succeeds in finding the refrigerated truck which proved to be right lead to find the killer (Lindsay, *Darkly* 68). As the narration proceeds, he informs Deborah that there is a copycat killer of the Butcher, contrary to what LaGuerta believes; relying on forensic evidence, he explains the different patterns of each killer to prove his claim (Lindsay, *Darkly* 177). In short, this further asserts his keen detective eyes and skills, especially in contrast to the actual detective LaGuerta and Officer Deborah Morgan.

Dexter's detective aptitude expands from his professional career to his personal involvement in the case; as Cawelti explains, very often the hard-boiled detective is personally involved in the crime investigation; he illustrates with Mickey Spillane[1]'s *I, the Jury* (1947) where one of the detective's friends is killed

[1] Mickey Spillane is an American writer of detective fiction. He "looked back to his favorite author, Carroll John Daly, and re-invented Daly's swaggering protagonist, making his own variation on the detective hero, Mike Hammer, into a relentless enemy of Communist subversion and sexual freedom. His tales of jubilant vigilantism made Spillane a massive bestseller and the most popular author of the 1950s by far" (Nickerson 55).

and with Raymond Chandler[1]'s *The Long Goodbye* (1953) where the detective's friend is taken as a prime suspect (Cawelti, *Mystery* 183). It is true that Dexter's interest in finding criminals is part of his daytime job; however, his personal 'nighttime-job' includes investigating and catching killers too. When Miami police detectives are trailing the butcher, Dexter shows a personal interest in the case as the killer awakens his Dark Passenger, which means that he "really wanted to find him, too" (Lindsay, *Darkly* 32). Dexter wants the Butcher on his table to apply his justice on him in his Clean Room. As the narrative proceeds, Dexter is further personally involved in the case because the Butcher abducts his sister Deborah. Consequently, he goes after him following the clue of a Barbie doll, put by the Butcher himself in Dexter's apartment (Lindsay, *Darkly* 237); accordingly, as Spillane's or Chandler's detectives, he follows the trail in search of his sister.

Apart from this personal involvement, Dexter further asserts his detective skills during his personal crusade against other killers. For instance, in *Darkly Dreaming Dexter*, he remarks that Jaworski, a kids' murderer, cannot afford to live in his neighborhood with his janitor salary; then, he notices that since he moved there, the number of runaway children increased (Lindsay, *Darkly* 131); therefore, given his detective skills, he deduces his enrollment in child abuse and child pornography. In *Dearly Devoted Dexter*, he remarkably finds the link between a missing child and his kidnapper McGregor; he proudly refers to himself as "Detective Dexter" (Lindsay, *Dearly* 6). Furthermore, in the same novel, his profiling analysis of Dr. Danco impresses special agent Chutsky (Lindsay, *Dearly* 45) as he goes further to find a lead to the doctor, before the agent does (Lindsay, *Dearly* 51). Based on these features, Dexter further confirms his detective features which expand beyond his formal job of a blood spatter analyst.

In *Dexter by Design*, Dexter travels to Paris for his honeymoon. Once there, he informs us that the only place he craves to visit is La Rue Morgue (Lindsay, *Design* 5-6). Such choice of location is highly symbolic as it conveys E. A. Poe's *The Murders in the Rue Morgue* and its protagonist the detective C. Auguste

[1] Raymond Chandler is a famous America writer of Hard-boiled Detective stories. After Hammett, he is considered as another writer "whose work established the Hard-Boiled school" (Ousby 93).

Dupin. The tale is a cornerstone in the traditional American detective narratives. As mentioned in chapter one, Poe stands for the initiator of the detective novel in American literature; hence, when Dexter hints to the mythical location of La Rue Morgue, he implies his relation with and identification to the detective story. As Alison Peirse (a Lecturer in Film Studies at the University of Northumbria) explains, Poe's Dupin represents "the archetypal noir protagonist … who solves crimes beyond the remit of the law. As such, parallels can be made between Dexter and the protagonists of hard-boiled fiction and film noir" (Howard 191) and she asserts that Dexter is "a detective in the mold of Poe's Dupin … Mirroring Dupin, [he] moves beyond the confines of the law (both literally and intellectually) to create his own justice" (Howard 194). The scholar confirms the assumption that Dexter conveys and relies on the conventions of the detective story. Hence, its pattern of actions complies with this formula which involves a crime investigation in a city crippled with criminals.

2. 3. The City

The next divergence concerns the setting of the narratives. Cawelti explains that the Western Formula deals with a "historic moment in the past" as it comprises "wilderness or frontier settlement"; however, the setting of the detective formula is the city and it "takes place in the present" (Cawelti, *Mystery* 180). In accordance with this, the events of the *Dexter* novels occur in the contemporary times, in the city of Miami that Dexter describes for us. For example, the Miami Metro Police station is a large glass building, located near the airport (Lindsay, *Darkly* 14). Besides, numerous references to computers, mobile phones and cars imply the present time. These features convey the modern city of the 21st Century. As mentioned in chapter one, and by juxtaposition, the city is the modern equivalent of the old frontiers and wilderness and Cawelti refers to it as the jungle of the modern times (Cawelti, *Mystery* 167). Throughout the narratives, Dexter's description of traffic in Miami suggests an urban jungle too where there occur fatal accidents or shootings (Lindsay, *Dearly* 20). He explains that the Miami drivers' behavior is inexplicable because it includes violence, chaotic mayhem, anger and lust to kill (Lindsay, *Dark* 31); furthermore, he refers to "the savage merciless

ferocity of driving" in Miami at rush hours (Lindsay, *Dead* 146). These instances entail a dangerous and unsafe setting. In short, the urban city parallels the archetypal wildness, violence and chaos, found in the old wilderness and frontiers.

The scholar explains that the setting of the detective's formula is violent, hostile and corrupt (Cawelti, *Adventure* 150) and he describes the city's streets as dark, chaotic and dangerous, where outlaws replace the Indians in the frontier (Cawelti, *Mystery* 186). The urban city is as dangerous as the archetypal wild frontier and by juxtaposition, criminals stand for the contemporary and urban evil characters that lurk in the city. Raymond Chandler's seminal essay "The Simple Art of Murder" provides with a description of the urban city as a place

> … where no man can walk down a dark street in safety because law and order are things we talk about but refrain from practicing; a world where you may witness a holdup in broad daylight and see who did it, but you will fade quickly back into the crowd rather than tell anyone, because the holdup men may have friends with long guns, or the police may not like your testimony, and in any case the shyster for the defense will be allowed to abuse and vilify you in open court, before a jury of selected morons, without any but the most perfunctory interference from a political judge (Chandler 7).

In accordance with Cawelti's and Chandler's city, Lindsay's narratives illustrate such danger and criminality in Miami. Through the various narratives, Dexter mentions the frequency of burglaries and robberies (Lindsay, *Darkly* 119). Echoing Chandler's words, he clarifies, "I lived in a city where mayhem was like the sunshine, always right behind the next cloud" (Lindsay, *Dearly* 25). Thus, his statement conveys that Miami is an unsafe and dangerous city, with a high rate of criminality. Besides thefts, the citizens face multiple dangerous serial killers, namely the Tamiami Butcher who slices innocent women's bodies into different bloodless parts and goes as far as to wrap them into gifts and he exposes them in public places just to nag the detectives (Lindsay, *Darkly* 22); Dr. Danco goes further as he cuts off his victims' body parts, keeping them alive and conscious throughout the entire amputation (Lindsay, *Dearly* 29) and in *Dexter is Delicious,* the narrative includes cannibals; as Dexter bewilderedly comments: "Real cannibals— contemporary, modern-day, right-here-in-Miami cannibals—and it felt like the level of badness had just gone up a few notches (Lindsay, *Delicious*

90). Therefore, these serial killers confirm the urban city as a place of vehemence, peril and criminality, a place where danger is always behind the corner; one might even go as far as to say that the city is more dangerous than the wilderness in frontier times[1].

Besides criminals and outlaws, a loss of ethics, principles and morals is another evil force in the urban jungle; as Cawelti clarifies, the city is a "man-made desert or cavern of lost humanity" (Cawelti, *Adventure* 155). Such features are echoed in Raymond Chandler's *The Big Sleep* (1939) where the detective Philip Marlowe is confronted to blackmail, pornography, nudity and drugs during his investigation. In accordance with this, the *Dexter* narratives evoke such decadence. Dexter criticizes and questions morals within the modern city. Echoing Natty who condemns the wasty ways of the Templeton villagers, Dexter scorns the citizens' "bad manners" (Lindsay, *Darkly* 57); worries about the "disintegration of society" (Lindsay, *Darkly* 162) and scorns people's selfish, inconsiderate and indifferent behavior; as he says, "but this was Miami in the twenty-first century, and when one hears gunshots, piteous cries for help, and multiple bodies hitting the floor, one simply double-locks the door and turns up the sound on the TV" (Lindsay, *Dead* 218). This brings to mind Chandler's individual who mingles with the crowd after he witnessed a robbery. Clearly, evil spreads beyond criminals as citizens of the 21st Century are immoral and bad. It seems that the old Templeton's wasty ways have deepened, evolved and worsened as wickedness ascends in the modern city of the Hard-boiled detective story.

Corruption is another form of evil in the urban jungle; Dexter says, "our fair city exists in a permanent blinding haze of cronyism and corruption" (Lindsay, *Dark* 29). In *Dexter is Dead,* he unveils the corrupt behavior of Detective Anderson who does not hesitate to falsify evidence to keep Dexter in detention (Lindsay, *Dead* 45) and goes after him only because he holds a grudge against

[1] The Urban City of the Hard-Boiled Detective stories reminds us of Batman's Gotham City which is as crippled with criminals as Miami. For a visual representation consult the following movies:
Burton, Tim, director. *Batman*. Warner Bros. 1989.
Nolan, Christopher, director. *Batman Begins*. Warner Bros. 2005. Netflix.
———. *The Dark Knight.* Warner Bros. 2008. Netflix.

Deborah (Lindsay, *Dead* 7). This proves that the detective, who is supposed to stand for law and honor, is a fraudulent and an unprofessional man. Furthermore, even Dexter's remarkable lawyer is corrupt, as he accepts bribery to frame Dexter (Lindsay, *Dead* 221). Therefore, corruption, bribery and unprofessionalism are the source of the disintegration of society that reaches those who stand for law and honor as they subdued and became "not trustworthy" (Lindsay, *Dead* 4). These modern evils further cripple the urban city and harm citizens who desperately need a hero to bring justice.[1]

2. 4. The Protagonist

The ultimate distinction between the two formulas concerns the protagonist. As Cawelti explains, the detective is similar to criminals; he rejects conventional police methods; he is fond of violence and serves as a fitting tool of vengeance (Cawelti, *Adventure* 59). Hence, although the detective complies with the western hero's ambivalent features, he deepens his resort to violence as he leans more toward the world of criminality. He is a man who delves more into evil and violence of the urban, corrupt and chaotic city; more specifically, he is an aggressive moral man. For instance, Hammett's Continental Op subdues to violence and criminality; while he investigates, he arranges many killings by using the gangs' rivalries against each other. As the Hard-boiled detective hero, Dexter shares similarities with the criminals he pursues. In *Darkly Dreaming Dexter*, he confesses to Father Donovan, "I understand perfectly. I can't help myself either" (Lindsay, *Darkly* 10) and he resorts to violence when he kicks his legs, tightens the noose around his neck and slams him on the floor, before he kills him (Lindsay, *Darkly* 8). Dexter identifies with the killer's vile urges, aggressiveness and violence.

Cawelti refers to various perilous situations that the detective confronts in his adventures and explains that he "faces assault, capture, drugging, blackjacking, and attempted assassination as a regular feature of his investigations" (Cawelti, *Adventure* 143). In accordance with this, the *Dexter* narratives describe a myriad

[1] Dexter's overall portrayal of Miami's decadence echoes T. S. Eliot's words in his poems *The Waste Land* (1922) and *The Hollow Men* (1925); the city seems to corresponds to the "Dead land", the "Cactus land" and to a "Waste Land".

of dangerous situations that he encounters. For instance, in *Dearly Devoted Dexter*, Dexter is Dr. Danco's captive; he drugs him with a sleeping shot, he also ties him and makes him watch his torturing procedures on Sergeant Doakes, promising he will be the next. In *Dexter is Delicious*, the cannibals hold Dexter a captive; they also drug him in order to eat him. These examples of captivity represent the dicey circumstances that the scholar mentions; they reveal and assert the hero's bravery and courage in front of obstacles, as he manages to overcome them.

The detective acts outside legal procedures, which creates a conflict with the police. Cawelti explains that his relationship with the latter is "inevitably competitive and hostile … his aims do not coincide with those of the police. He seeks justice. The police, by insisting on the tortuous routines of legality, cannot achieve justice in a society pervaded by evil" (Cawelti, *Adventure* 153). He adds that he "metes out the just punishment that the law is too mechanical, unwieldy, or corrupt to achieve" (Cawelti, *Adventure* 143). The detective's position parallels with the police's stand; while both pursue criminals, their means and methods differ highly. The process that the police follows is slow; yet the detective acts according to his personal code as he does not hesitate to trespass the law to protect his interest or to achieve his justice. Similarly, Dexter is in a competition with the Miami Dade. As mentioned before, he wants to catch the Tamiami Butcher before the police do; he is in competition with them as he does not want "the cops to catch every serial killer out there" (Lindsay, *Darkly* 32). He would prefer to capture them before in order to bring them to his Clean Room. So, he does not hesitate to hide evidence from the police, namely when he finds footage of the killer, he decides to keep it to himself (Lindsay, *Darkly* 226). This shows his indifference to legal procedures as his method goes beyond conventional ones. Furthermore, he denounces the slow and inefficient routine of local authorities and he mocks the police officers who refuse to see the obvious link between five victims because "it would make for an awful lot of paperwork" (Lindsay, *Darkly* 18). Hence, Dexter stands by the Hard-boiled detective's hostility towards the local authority.

Cawelti writes that the detective is "an instinctive protector of the weak, a defender of the innocent, an avenger of the wronged" (Cawelti, *Adventure* 151).

He is interested in and committed to justice. In accordance with these attributes, Dexter, though a serial killer, shows a deep and authentic care for children who are the weakest victims. He says, "I like them. They are important to me. They matter" (Lindsay, *Darkly* 54). They symbolize a valuable source of innocence that Dexter is eager to preserve and protect. As one scholar argues, "Avoiding child victims is much more than professional ethics for Dexter" (Howard 138). Hence, many of his victims include pedophiles who abused and killed children, namely, Father Donovan, McGregor and Jaworski. Given their atrocious deeds, he pursues them; even though he understands the violent urges, Dexter sets limits when it comes to kids, as he says "I would never do that, could never allow that. I am not … that kind of monster" (Lindsay, *Darkly* 11).

Besides pedophiles, the list of his victims includes other criminals, which makes of Dexter a fitting tool of vengeance as he enlarges the scopes of his vigilante avenger of the wronged. For instance, his first victim is Last Nurse who coldly kills weak patients by overdose (Lindsay, *Darkly* 156), and there is a high-school shop teacher who strangled nurses (Lindsay, *Dearly* 53). In *Dexter in the Dark*, he hunts Zander, a rich businessman whose victims comprise poor homeless people (Lindsay, *Dark* 10). This variety of criminals conveys the extent of his devotion to bringing justice and protecting the wronged in general. Moreover, these criminals are usually not suspected by the police, as there is no crime reported and they escape judicial pursuit and court. However, Dexter, the talented detective and killer, spots them and brings them to his table and his justice in his Clean Room. As Cawelti asserts, he "acts outside the law in order, supposedly, to more fully uphold it by bringing a just retribution to those criminals that society is unable to expose and punish" (Cawelti, *Mystery* 187). Dexter indulges into a paradoxical violent vigilantism in his quest of justice; hence, he further abides by the vigilante attributes of the hard-boiled detective as presented by Cawelti.

Regardless of violence, crimes, vengeance and of the decadent society, the detective is "a traditional man of virtue in an amoral world" (Cawelti, *Adventure* 152); he is a respectful and a moral man and Dexter stands by such features throughout the different narratives. For instance, in *Darkly Dreaming Dexter*, he

deems Rita's dress provocative (Lindsay, *Darkly* 56) and he feels uncomfortable when detective LaGuerta, openly and insistently, flirts with him (Lindsay, *Darkly* 90). Clearly, Dexter scorns their immoral and enticing sexual behavior. In *Dearly Devoted Dexter*, he feels nervous and awkward in front of the immoral behavior of his colleagues, during his bachelor party. He seems confused by their drunkenness and rapidly leaves the party (Lindsay, *Dearly* 114). Dexter seems to stand by moral conservative conventions in the debauched Miami. This reminds us of Mickey Spillane's Mike Hammer who seeks to purify the obscene from immorality (Cawelti, *Mystery* 159). In short, the detective is concerned about the decaying morals in society.

In terms of style, Lindsay's popular narratives further differ from Cooper's canonical tales which are more refined. When reading Lindsay's novels, as mentioned before, one has no problems in following the pattern of actions as the style is quite simple, contemporary and the language used is colloquial and informal not to say slang; and the fact that Dexter is the narrator makes the narrative seem almost as a private conversation one is having with him, especially when he addresses the reader. Cooper's style, however, abides by the Genteel Tradition as it relies on a formal style which is more ornamented; it also reflects the author's creativity as he uses a wide range of literary devices to enrich his text. In *The Leatherstocking Tales*, Cooper opens up each of his chapters with a quote from different authors who mostly partake to the Old World. For instance, *The Deerslayer*'s first chapter refers to Lord Byron's following extract from his poem "Childe Harold's Pilgrimage" (1812):

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore.
There is society where none intrudes,
By the deep sea, and music in its roar;
I love not man the less, but nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne'er express, yet cannot all conceal.[1]

The passage that Cooper chose is highly symbolical. Starting his novel with a reference to Lord Byron suggests his admiration and reliance on European Culture and Literature. The quote focuses on nature and life in the wilderness that the poem hails; it also paints the picture of the poet's feelings and emotion that are stirred by the pastoral setting which evokes the Romantic movement that Cooper adheres to. Accordingly, the narratives are filled with lengthy and elaborated descriptions of lakes, sea, trees, wind, mountains and hills. Furthermore, the poem hints to Natty Bumppo who is as devoted to nature as Childe Harold himself; it also foreshadows his solitary life in his beloved forest which he favors to life in the settlement. Hence, from the first page of the novel, the reader is acquainted with the tone of the narrative that concentrates on nature and life in the wilderness; Cooper's literary style is "pregnant" with imageries, symbols and allusion that support the Genteel Tradition and elevates his novels to canonical literature.

Lindsay's style is obviously less ornamented than Cooper's, though having some literary devices such as the following alliteration that describes his Need in *Darkly Dreaming Dexter*: "very careful cold coiled creeping crackly cocked" (Lindsay, *Darkly* 1). He also relies on personification as he makes of the Dark Passenger a living entity, not to say a human being. Furthermore, Lindsay's first-person narrative relies on wisecracks[2] as Dexter is very sarcastic, which makes the reader smile and sometimes laugh. Such choice of style asserts that the novels are part of popular culture and it facilitates the "conversation" the reader has with Dexter. Among the numerous instances of his sarcasm, Dexter mocks Detective LaGuerta and refers to her as "Lady Genius" (Lindsay, *Darkly* 34) which is ironic

[1] Lord Byron, "Childe Harold's Pilgrimage". https://www.gutenberg.org/files/5131/5131-h/5131-h.htm
[2] Raymond Chandler's style also relies on wisecracks as his Philip Marlowe is a sarcastic detective (Ousby 113).

as he thinks of her as an inadequate and inefficient detective. However, the dominating style in Lindsay's narratives remains 'down to earth' which explains the 21st Century zeitgeist that favors cinematographic adaptations that technologize literature. In fact, Dexter is very popular thanks to *Showtime*'s adaptation more than to Lindsay's novels. The series excel in portraying him and his double life in Miami; like Cooper's opening chapter in *The Deerslayer*, the opening sequence of the show are highly symbolical of the tone of both the narrative and the series. Thanks to the various cinematographic devices such as lighting and close ups the viewer immediately gets in touch with the character of Dexter[1]. Overall, the opening sequence, thanks to imageries and allusions, juxtaposes Dexter's daily morning routine to his nightly one. It begins with a mosquito which is smashed by a hand; Angelina I. Karpovich comments, "we are only five seconds into the series at this point, but the central theme is already established: Dexter Morgan disposes of parasites, with a deadly efficiency" (Howard 30)[2]. This conveys that the mosquito imagery announces the tone of the series the same way that Cooper introduced his narratives with a reference to Byron; it foreshadows and alludes to Dexter the "Vigilante Avenger". Hence, one might say that the conventional literary devices of the Genteel Tradition have been exported to the cinematographic adaptations to fit the 21st Century that supports the technologizing of the literature and canonical heroes. In short, there is a clear shift from Canonical literature to popular cinematographic adaptations.[3]

Regardless of the above differences, as the literary descendant of Natty Bumppo, Dexter carries on in the path of conventional moral violence to validate the American moral fantasy. Accordingly, the Myth of Regeneration Through Violence resurrects in Popular Culture into what Cawelti refers to as Popular Myths of Violence, among them "The Myth of the Vigilante Avenger" and "The

[1] To watch the opening sequence consult the following link: https://www.youtube.com/watch?v=ej8-Rqo-VT4&t=11s

[2] For the prominent analysis of *Dexter*'s opening sequence, I recommend Angelina I. Karpovich's "Dissecting the Opening Sequence", chapter 3 in *Dexter Investigating Cutting Edge Television* (2010).

[3] Future research on the differences between Cooper and Lindsay in terms of literary devices might extend the evolution from the Genteel Tradition to the technologized literature.

Myth of the Hard-Boiled Detective Hero and his Code" that the following section deals with.

V. The Myth of Regeneration through Violence and the Popular Myths of Violence

Cawelti explains that these myths of moral violence are interrelated because a story can include one or more (Cawelti, *Mystery* 161). In accordance with this, the *Dexter* narratives convey the two myths of "Vigilante Avenger" and the "Hard-Boiled Hero and His Code". Interestingly, the scholar refers to the archetypal Myth of Regeneration Through Violence, as introduced by Richard Slotkin; he claims that though the latter did not apply his myth on contemporary times, it continues to influence the popular tradition and he wonders about its application to the formula of the hard-boiled detective (Cawelti, *Mystery* 171). The scholar looks for the evolution of the myth from the Canon to Popular Culture. In accordance with this, the present section investigates *Dexter's* narratives, which stand for the Hard-Boiled Detective Formula, under the scope of these popular myths as the evolution and popular equivalents of the Myth of Regeneration through Violence. They carry on the canonical moral violence to the popular level of the formula with the same core of regeneration and rebirth. Hence, how does Dexter embody these popular myths of violence? And how does he carry on the archetypal myth of regeneration through violence in popular culture?

1. The Myth of the Vigilante Avenger

Following Cawelti's insights, this sub-section examines Dexter's violence in terms of the popular myth of the "Vigilante Avenger"[1] whose motives the scholar explains as follows: "When it becomes evident that the police, the courts, and society in general cannot either protect the innocent or avenge acts of criminal violence, then the vigilante must himself become the law" (Cawelti, *Mystery* 163). Hence, the vigilante responds to the weakness and inefficiency of local authorities in front of modern evil and he takes the law and justice into his own hands, making

[1] I am aware that the Avenger and the Hard-Boiled Detective and his Code are similar to the Protagonist mentioned in the previous section. Regardless of this, I would like to emphasize that in this section I follow the scholar's insight of the myths and despite similarities between the Avenger and the Hard-Boiled Detective and the Protagonist in the last section, the examples I have chosen are different and fit more with those myths.

of the vigilante a necessary enforcer of law and order in the chaotic city. In accordance with this, Dexter abides by the Myth of the Vigilante Avenger's attributes which are compatible with the formula of the Hard-Boiled Detective. As demonstrated above, the high rate of criminality and corruption cripple the city of Miami. Neither the police nor the court can face criminals, such as in *Dexter is Delicious* where the cannibals Victor Chapin and Bobby Costa escape justice because their families are rich and beyond the law. As Deborah comments, "he is a killer and he's going to walk—again—just because he's got money and clout. It's not right, and you know it" (Lindsay, *Delicious* 209). This asserts that justice is weak, biased and fraudulent, which explains the emergence of vigilantism and the vigilante to restore law in the mean streets of Miami.

Cawelti relates this myth back to the aforementioned 19th Century and early 20th Century American Vigilantism; however, he pinpoints to a difference: while the latter is collective, the former is individual for the vigilante acts alone and resorts to counterviolence to secure justice (Cawelti, *Mystery* 163) and he relies on his judgment and a court of his own to destroy and kill the outlaws (Cawelti, *Mystery* 164). As in past vigilantism, he aims his violence to criminals only; yet he trusts his personal judgment and he becomes the court. Therefore, the vigilante is the enforcer of justice, if not justice itself. Abiding by this, Dexter engages in an individual crusade against Miami's criminals. Throughout his personal investigation, he brings various criminals to his own court that the Clean Room symbolizes. Dexter explains his vigilantism and says,

> Zander probably thought that if he was ever caught he could count on buying the best legal care in the world, who would surely get him off with only community service-a little ironic, since that was how it had all started. But one thing he had not counted on was being caught by Dexter instead of the police. And his trial would take place in the Traffic Court of the Dark Passenger, in which there are no lawyers (Lindsay, *Dark* 11).

This passage embodies the core of Dexter's vigilantism. Due to corruption and inefficiency, he decides to go after criminals in order to punish them adequately. Relying on his judgment, he tracks and executes them in his court, "Court Dexter" where there is no appeal (Lindsay, *Double* 15).

Like a regular courtroom, in the Clean Room, Dexter faces his victims with their deeds, makes sure they know the reason behind their execution and he always seeks a verbal confession of their crimes. For instance, he digs out the bodies of Father Donovan's victims and confronts him to them as he forces him to "Look. Or I will cut your eyelids right off your face" (Lindsay, *Darkly* 8). With such confrontation, though rough and violent, he becomes justice; as Harry asserts, "you are Real Justice" (Lindsay, *Dearly* 47). In short, the myth of the Vigilante Avenger, which Dexter embodies, revives the familiar notion of vigilantism within the American audience, recalling their collective memory or American Psyche, as Stan Beeler refers to it (Howard 221) and as Ashley M. Donnelly, an Associate Professor of Telecommunications at Ball State University, U.S.A, asserts, "Dexter's system of vigilante justice mirrors America's … fascination with its own ideals of vigilantism" (Donnelly, 16). This creates catharsis as the audience identifies with such form of justice, copes with it and tolerates it as it is just, in favor of the wronged. Hence, Dexter preserves the traditional notion of vigilantism and embodies the Vigilante Avenger.

The vigilante's motives are spurred by the weakness of local authority that fails to protect innocents and to avenge crimes; accordingly, Dexter's vigilantism was born as a reaction to such deficiency. It goes back to his foster father Harry Morgan, the police officer and war veteran. Dexter narrates an event with Harry's partner Gus, who wanted to retaliate against Otto Valdez, a baby-rapist who escapes justice because of Gus's resort to 'excessive force' when he arrested him. Seeking revenge, Valdez goes after Gus and threatens him. Furious and outraged, the police officer decides to go after him in a vigilante crusade, asking for Harry's help. In an attempt to convince him, Gus says, "Didn't it hit you that the system just doesn't work? That the biggest [criminals] always find a way to fall out of jail and back onto the streets?" Harry refuses to help his partner and suggests letting the court deal with Valdez (Lindsay, *Design* 128). Dexter reports the succeeding events and says,

> Two days later they found Uncle Gus's body. It had been mutilated and beheaded and apparently tortured first … Three weeks after Uncle Gus met his untimely end, Harry and I went on a camping trip to Elliot Key, and with a few simple sentences - starting with, 'You're different, son' - Harry changed everything forever. His plan. His design for Dexter. His perfectly crafted, sane and sensible road map for me to be eternally and wonderfully me (Lindsay, *Design* 129).

This is a key event in Dexter's story because it provides the origins of his vigilantism. After Gus's death, Harry understands the inefficiency of justice and court that let Valdez get away with his crime and failed to protect Gus; he realizes the extent of corruption and decides to forge Dexter into a vigilante enforcer. Douglas L. Howard explains his motives as part of his intentions to raise Dexter to deal with the city's injustices and to exercise the adequate punishment for those vile outlaws, he simply seeks to "accomplish what [he] himself could not accomplish… as a chance to bring some moral order into the world" (Howard 64). Via such choice of taking the law into one's hand, Harry wants to remedy the system's deficiencies and to eradicate the city from evil criminals. Referring to his son's urge, he says, "You can channel it. Control it. Choose what… or who… you kill…there are plenty of people who deserve it, Dex…" (Lindsay, *Darkly* 41). Hence, he mentors Dexter and teaches him how to become a practical and a well-organized vigilante. As Dexter explains, he turned him from a "wild, blossoming monster into the Dark Avenger" (Lindsay, *Dark* 70).

After many decades, police and justice did not improve as they are as weak as in Harry's time. In fact, Dexter constantly complains about their incompetence, which propels his crusade. He depicts Miami police as an inept body of authority and he criticizes regular procedures, the game politics and his colleagues. For instance, he disapproves of wrecking purposely a case simply to save time and paperwork (Lindsay, *Darkly* 27), which implies the officers' negligence and laziness, along with the slow official procedures. In the Tamiami Butcher case, he hints to inefficiency and sarcastically asks, "You have to wait for him to kill again before you can do anything?" (Lindsay, *Darkly* 28), insinuating to the detectives' incompetence and indifference, as most of their work includes "routine, fitting details into patterns" (Lindsay, *Darkly* 35) which connote dullness, lack of analysis

and reasoning. Due to this, they automatically perform their jobs. Moreover, he pinpoints to the detective's interest in playing game politics instead of solving the murder case (Lindsay, *Darkly* 59), which implies neglect towards their civic duty as police officers. Finally, he scorns a feud between the Miami and Broward jurisdictions over a case (Lindsay, *Darkly* 210) as he deplores the trivial nature of the quarrel, instead of focusing on the urgent matter of catching the Tamiami Butcher.

More precisely, Dexter criticizes his superior Captain Matthews and his colleague Detective LaGuerta. He presents the former as a "man who believed what he read in the papers as long as they spelled his name right" (Lindsay, *Darkly* 169); he also reports his fondness of being on television and newspapers when interviewed by reporters (Lindsay, *Darkly* 211). On a crime scene, Dexter deplores the captain's delay due to the adjusting of his tie and spraying his body with perfume (Lindsay, *Darkly* 78), which is an inappropriate behavior. Dexter questions the captain's ethics and morals when he is on duty and he clearly scorns his vanity that discredits his status of captain of the police force. This represents another weakness of the local authority. As the narration proceeds, Dexter reprehends heavily LaGuerta who joined Homicide simply because she is "Cuban, plays politics and knows how to kiss ass"; he adds that she is "a terrible detective" (Lindsay, *Darkly* 26). This insinuates her inadequacy and incompetence as a detective within Miami Metro. During the Tamiami investigation, she displays a clear unprofessional behavior; due to her vanity and competition with Deborah, she keeps looking for a witness and arrests an innocent man, and when Deborah suggests the ice truck as a lead, the detective mocks her and rejects the idea. Dexter asserts, "She was really dumb as a box of rocks" (Lindsay, *Darkly* 103). Like the captain, the detective in charge is self-centered and unqualified, which further justifies the vigilante's intervention in the quest for justice, law and order.

As the protagonist of the Hard-Boiled Detective, Cawelti elaborates the vigilante's motives and asserts, "sometimes the hero's family or friends become victims of an act of criminal violence that the law is unable to avenge" (Cawelti, *Mystery* 163), which means that vigilantism emanates from the vigilante's personal

motives that are similar to Dexter's. Besides Harry's personal agenda in shaping him as the vigilante, Dexter resorts to violence to avenge his grievously wounded sister in *Dexter by Design*. He decides to retaliate against her aggressor and explicitly says, "Although Life is not fair, Law and Order was supposed to be…the idea that Doncevic might go free while Deborah wasted away in a hospital … wasn't fair. I felt a sharp sense of not-fairness to the whole thing, and it made me ponder what I might do to set things back in their proper order" (Lindsay, *Design* 104). Hence, he goes after Doncevic who got away with his crime and executes him, as part of his retaliation and personal "vendetta".

Like the Hard-Boiled protagonist and as the avenger of the wronged, Dexter's vigilantism trespasses personal motives. In his crusade, he seeks to punish evil doers in order to protect innocents and to achieve justice. When dealing with pedophiles, he explains that he looks for a better world for children to live and grow in (Lindsay, *Delicious* 258). As for other criminals, he considers them as wicked demons that he sends away (Lindsay, *Double* 149). Dexter simply wants to contribute to a safer and better world, by "tracking down the bad guys who slip through the cracks in the justice system and turning them into a few nice and tidy garbage bags full of spare parts" (Lindsay, *Design* 60). Consequently, he kills Zander and Bobby Costa who are protected by their wealth from legal prosecution. When the former offers money in exchange of freedom, Dexter says that he wants "exactly what you took from the others" (Lindsay, *Dark* 20) that is, their lives as payback and revenge. Furthermore, he avenges the seven children who were abused and killed by Father Donovan, as he explains his motives, "I find children a great deal more interesting than their elders, and I get particularly irritable with those who cause them harm. In fact, I occasionally search them out. And when I track these predators down, and when I am very sure that they have actually done what they have been doing, I make sure they are quite unable to do it ever again" (Lindsay, *Dark* 9). This further asserts his status of the avenger of the wronged against those monstrous beings who feed on children's innocence. Therefore, he contributes in creating order and achieving justice in the corrupt and dangerous urban city of Miami; as he claims, "the world is wickedness and danger… And so

it is a very good thing to make [it] a better and safer place, one small slice at a time" (Lindsay, *Delicious* 258). In short, Dexter is the Vigilante Avenger who is also similar to the myth of Hard-Boiled Hero and his Code.

2. The Myth of the Hard-Boiled Hero and his Code

The Hard-boiled Hero is a detective or a police officer who does not hesitate to break the law. Like the avenger, he resorts to violence to retrieve law and justice. Cawelti explains the core of the myth of the hard-boiled hero and his code as follows:

> the hero's controlled and restrained demeanor under pressure and his adherence to the ritual structure of the shootout are external signs of this inner discipline and moral integrity he gains from his absolute obedience to the Code. Though the Code is an unwritten law, engraved only on the hearts of its adherents, it is, nevertheless, a stringent set of moral rules concerning, above all, the proper uses of individual violence. The Code assumes that neither written law nor the conventional standards of society are adequate guides to moral conduct. True morality can be judged only by a man who is prepared to face extremely violent situations with trust in his own individual judgement… The tough private investigator[s'] and the heroic policeman['s] … heroism results from their willingness to bend or break the law when it seems right to do so (Cawelti, *Mystery* 167-168).

Like the Vigilante Avenger, the Hard-boiled Hero abides by a personal and an individual code which is extremely organized and meticulous to the extent that it becomes sacred. It contains and channels the hero's violence, restricting it within the molds of morality; it prevents him from succumbing to the temptation of wild violence, as criminals do. Like the Avenger, he abides by his personal justice which he puts at the service of the community.

Comparable to the Hard-Boiled Hero, Dexter also abides by a Code, that is the "Code of Harry", named after his foster father. Besides initiating his son into vigilantism, Harry inculcates in him a definite and strict set of rules which aim to channel Dexter's killing urges and to protect him. As Douglas L. Howard explains, it "virtually serves as a Ten Commandments for him, a sacred set of principles that restrains and directs his desire to kill" (Howard 65). The code stands for Dexter's personal religion that guides him through this dark path, which explains his

aforementioned withdrawal from religion. Therefore, Harry, the "Father", teaches him how to properly resort to violence by setting moral guidelines to wild pulses.

Harry discovers his son's unusual activities after he finds a grave where the young Dexter has buried many dogs. Considering Dexter's traumatic event, Harry understands his killing urges and reacts by training him to channel his wild impulses. Throughout his life, he shapes Dexter into a vigilante hero with a code to remedy the weakness and corruption of society. Dexter explains his father's plan as follows,

> Harry, my wise foster father, had taught me the careful balance of Need and Knife. He had taken a boy in whom he saw the unstoppable need to kill—no changing that—Harry had molded him into a man who only killed the killers; Dexter who hid behind a human-seeming face and tracked down the truly naughty serial killers who killed without code. And I would have been one of them, if not for the Harry Plan. There are plenty of people who deserve it, Dexter (Lindsay, *Dearly* 3).

The passage comprises the criteria of the Myth of the Hard-Boiled Hero and his Code. In fact, the Code of Harry is also unwritten, abstract and personal[1], as it is designed specifically for Dexter, it teaches him how to kill killers and how to properly use individual violence against those who deserve it; it creates balance between killing and justice and it imposes on him self-discipline and morality. The code saves Dexter from turning into a wild killer as it shows him how to be human. In short, the Code guides and protects Dexter during his crusade against criminals and it is set between violence and morals, between lust and restrain and between darkness and light.

Cawelti explains that the code validates and legitimizes violence because it prevents the detective from deviancy (Cawelti, *Mystery* 168). In accordance with this, the Code of Harry is what separates Dexter from other killers (Lindsay, *Dearly* 17) as it tames Dexter's Dark Passenger which criminals also carry. For instance, Dexter shows admiration for the Tamiami Butcher's modus operandi, wishing he had thought of it too; yet, he does not approve of his choice of victims

[1] In Showtime's *Dexter'*s season three, Dexter attempts to teach the Code to Miguel Prado, a prosecutor who strives to become a vigilante too; yet, he fails because the Code was tailored for his needs only. Therefore, the Harry Code is specific to one student: Dexter.

who are innocents (Lindsay, *Darkly* 68). On the juxtaposition of the two killers, Riches and French comment on their differences as they claim that Dexter's moral character resides in his belief that "one should not kill innocent people, and that if one does, then deserves to die" (Howard 123). As stipulated by the Code of Harry, Dexter must never kill innocents, otherwise he would become like the 'monsters' he pursues. As a further instance of restrains and discipline, when he kills Jaworski, the child murderer, he does not even consider the fact of killing the approaching guard because he is innocent (Lindsay, *Darkly* 143) nor does he succumb to the temptation of killing Sergeant Doakes who also has a Dark Passenger as he is an army veteran whose career involves several fatal shootings that Internal Affairs deemed right. Dexter asserts, "Doakes was a cop, but he was also a cold killer" (Lindsay, *Dearly* 5) who trails, threatens and insults Dexter in *Dearly Devoted Dexter*. Regardless of this, Dexter spears him and says, "no matter how necessary it seemed, Doakes was out of bounds for me" (Lindsay, *Dearly* 18), hence, he abides by self-restraint and self-discipline. Though a dark person, Doakes does not fit the code; there is no evidence of his Dark Passenger whatsoever. As Riches and French comment, "although Dexter's *desire* to kill is very much animalistic, in *satisfying the desire*, Dexter is perfectly rationative" (Howard 117). This conveys the consistency of the code as well as its rigor and discipline instead of reckless and pressing urge. In short, though he understands and recognizes the Need, he never harms kids or innocents in general; despite inconveniences, he never kills outside the code which indeed keeps him on track with morals.

Interestingly, in *Darkly Dreaming Dexter*, the Tamiami Butcher abducts Deborah. When Dexter goes to rescue her, he understands that butcher wants him to kill his sister. In order to entice him, he sets a Clean Room where she is ready on the table. At this moment, he experiences a strong and powerful dilemma between his urge and the code. On the one hand, the butcher offers him liberation of the Need and by extension liberation from the restrictive Code of Harry, as Dexter puts it, he was "demanding that I be myself" (Lindsay, *Darkly* 264). To some extent, he responds to this call when he sees the dim light on the blades (Lindsay, *Darkly* 265). This lure stands for the call of the Dark Passenger which

offers freedom of conventions. On the other hand, the victim on the table is his sister who is innocent; therefore, she does not fit with the Code. Besides, he genuinely cares about her and her blue eyes remind him of his father's. During this tense moment, he recalls and hears Harry's advice, "*You're a good kid, Dex"*, "*Choose what … or WHO … you kill"*, "*There are plenty of people who deserve it"* (Lindsay, *Darkly* 271). Dexter's projection of Harry on Deborah symbolizes the Code; regardless of the growing urge and temptation, Harry, via Deborah's blues eyes, prevents Dexter from making a mistake. As Howard clarifies, he represents Dexter's conscience or super-ego (Howard 72), even Dexter refers to the code as a substitute of his conscience, as he says, "… while I did not actually have a conscience, I did have a very clear set of rules that worked somehow the same way" (Lindsay, *Dearly* 16). This asserts further his strict abidance by the code's morals and its discipline. Despite the butcher's pressure, he makes up his mind and says, "no. I can't. Not Deborah" (Lindsay, *Darkly* 272). In short, the moral code wins over the burning urge.

The ritualistic feature of the Code, which conveys constancy and steadiness, provides Dexter with the ability to control and cope with violence. Throughout his life, Dexter remains faithful and loyal to the Code of Harry as before any execution, he follows the same pattern of being sure, careful, exact, tidy (Lindsay, *Darkly* 2) and always certain to do it "all right, all the same" (Lindsay, *Darkly* 3). Accordingly, in *Dearly Devoted Dexter*, he patiently waits for more time to find the incriminating evidence against Reiker to satisfy the code (Lindsay, *Dark* 133), in *Dexter in the Dark*, he also makes sure that Zander fits the code; despite his suspicions and hunches, he waits to find his incriminating trophies before he executes him (Lindsay, *Dark* 11). Such specific ritualistic reinforces discipline as he admits, "Harry had taught me discipline" (Lindsay, *Dearly* 46). The one-time Dexter kills without planning was with Jaworski, in *Darkly Dreaming Dexter*. His execution lacks preparation and is almost impulsive; as a result, it is messy, bloody and unfinished as Dexter had to flee the crime scene because of the approaching guard. This stands for a minor slip on Dexter's behalf and a lesson for him. Except for this one kill, he never acts outside the code.

The detective's code is beyond conventional rules since it relies on his personal judgment as he transgresses law in favor of unconventional means. The Code of Harry accords with this. In order to execute killers, Dexter must find incriminating evidence which, as Harry states, "doesn't have to hold up in court, thank God…But you need proof, Dexter. That's the most important thing…. You have to have proof (Lindsay, *Dearly* 17). Harry encourages him to go beyond the law and regular procedures in collecting evidence; accordingly, his trailing nights and investigations are illegal activities and punishable by the law for Dexter does not hesitate to break into houses, hack computers and hide evidence for the sake of vigilantism. The code of Harry includes further rules that deal with his status of a serial killer. Among them is the "never get caught" rule (Lindsay, *Dark* 73). As a police officer, Harry knows how to find killers, like Dexter; as a worried father, he teaches him the police ways to ensure his safe getaway. As Dexter puts it, "he taught me to be careful as only a cop could teach a killer. To choose carefully among those who deserved it. To make absolutely sure. Then, tidy up. Leave no traces" (Lindsay, *Darkly* 41) and he initiated him to "theoretical steps of stalking, disposing of evidence and so on" (Lindsay, *Darkly* 157). Hence, besides being the initiator into vigilantism, Harry ensures his son's safety through a careful training to protect him and to guide his life as a serial killer. As Simon Riches and Craig French argue, the code is a means for "his survival: it is something his father instills in him so he can survive as a killer, so that he can satisfy his urge without getting caught (either by a victim or by the police)" (Howard 119). In short, it is a manual for Dexter's survival and protection as a serial killer.

The code also represents a guide for Dexter's life as a human being because it teaches him how to blend in and to appear normal. Harry knows that Dexter's sociopathic tendencies would raise suspicions. To avoid this, he inculcates in him additional rules to make him fit within society. As Howard comments, Dexter's monstrous side is internal more than external as he manages to blend and to mingle with his colleagues (Howard 74). For example, as mentioned before, Harry teaches him to interact with his college classmates and he urges him to perfect his human disguise. Dexter confesses, "I had learned how to dress neatly and smile and brush

my teeth. I had become a perfect fake human, saying … things that humans say to each other all day long. No one suspected what crouched behind my perfect imitation smile" (Lindsay, *Dearly* 4). The code is so meticulous that it teaches him to hide his darkness in the light of social conventions. Consequently, Dexter works among police officers who do not have a clue about his extra activities. His girlfriend Rita and his sister Deborah also do not have any suspicion concerning his fake human attributes. Therefore, the code trains Dexter to survive among fellow citizens and to cultivate their morals and behavior.

In conclusion, this section attempted to prove that Dexter embodies both myths of the Vigilante Avenger and the Hard-Boiled Detective Hero and his Code, making him the Hard-Boiled Vigilante Avenger and his Code. Taken together, these myths recollect the archetypal Myth of Regeneration through Violence that the Hunter abides by. Like Dexter, Natty Bumppo is the avenger of the wronged like Cora Munro; he resorts to vigilantism to establish order and justice for the sake of the settlement. Furthermore, he also relies on violence which is framed within morals which are conveyed in the Code that both heroes strictly follow. They are selective in their killings; they stand by self-restraint and discipline; and they save innocents. Hence, Dexter the Hard-Boiled Vigilante Avenger and his Code perpetuates the tradition of the American fantasy of moral violence initiated by Natty the Hunter.

This chapter looked at the evolution of the Myth of the Frontier from Canon to Popular Culture. The notion of conventions helped proving the hybridity of Cooper's tales which extends from the canonical narrative to the popular Western formula where the Hunter evolves to become the Western Hero. This means that the myth mutated to its microcosm, the formula. After introducing Lindsay's narratives to assert their popular formulaic attributes, the third section relied on conventions to create a parallel between Natty the Hunter and his popular descendant, Dexter the urban hunter. The analyses proved that the popular hero broadly echoes the canonical one. The comparison of the Myth of the Hunter together with the popular formulas of the Western and the Hard-Boiled Detective asserted the shared conventions in American moral fantasy. However, popular

formula promotes inventions; accordingly, Cooper's canonical tales contrast with Lindsay's popular narratives through various divergences which could be condensed in the new faith towards the "dark religion" of violence. The Hard-Boiled Detective narrative depicts a setting that is more dangerous than the archetypal wilderness of the frontiers and a hero who is more violent as he would do whatever it takes to achieve justice, law, order to avenge the wronged and protect innocents.

The last section devoted attention to the juxtaposition of the archetypal Myth of Regeneration through Violence to the popular myths of the Vigilante Avenger and the Hard-Boiled Hero and his Code that Dexter well-embodies; he proved to be the Dark Avenger with his Code which stands as a further validation of the archetypal moral code of violence that the Myth of the Hunter conveys. Yet, it seems that violence in popular culture is more acute and more displayed because both the Vigilante and the Hard-Boiled are less scrupulous towards it. This would explain the proliferation and ascendency of violence in American popular narratives, namely in Cormac McCarthy's *Blood Meridian* or movies such as *Death Wish* and series like *Dexter*.

This allows the conclusion that violence and morals are antagonistic concepts that are typically heroic attributes in the American mythogenesis. Regardless of violence, American heroes, both canonical and popular, protect innocents from evil. However, psychologically, such position creates and accentuates feelings of alienation. While Natty seems to have coped with the outer world as the renown Hunter, internally he appears fragmented between his Moira and Themis; on the contrary, Dexter stands more in control of his urges and reason. In short, Natty ushered the archetypal quest of the Self and Dexter carries on towards psychic unity through the process of individuation that will be examined in the last chapter of the thesis.

Chapter Four: The Individuation of the Archetypal American Hero

The previous chapter focused on the evolution of the archetypal hero from canons to popular culture, respectively from Natty Bumppo to Dexter Morgan; the present chapter, will carry on the analysis of these two characters from a psychoanalytical perspective and through an alternating comparison in an attempt to attain their unity. It is divided into four main sections: the first one studies Natty Bumppo between Freudian Reality and Pleasure Principles; relying on Carl Gustav Jung's psychological journey, the second section investigates the extent of Natty's coping with the fragments of his psyche in the outer world of the Conscious and the inner world of the Unconscious. This section concludes with an attempt to elucidate Natty's fragmentation and to assess his psychological growth. Dexter's psychological journey in the realm of the mind following the same path initiated by Natty Bumppo will be analyzed in the third section. Finally, the last section will take both protagonists as fragments of the collective American psyche which relies on the archetypal hero and will investigate the extent of the American individuation. The present chapter attempts to prove the Unity of the American archetypal hero and by extension of the American collective psyche through Natty Bumppo and Dexter Morgan.

I. Natty Bumppo between Freud's Pleasure and Reality Principles

The present section aims at highlighting the convergence between psychoanalysis, myths and popular culture. Given their intertwined relationship, the following paragraphs unveil the connection between Freud's "Pleasure and Reality Principles", Richard Slotkin's archetypal tension between Moira and Themis and John G. Cawelti's popular visions of the mythical West as an Injun Territory and a God's Country. The analysis proceeds with a parallel of these psychoanalytical principles, as conveyed in the archetypal Hunter Natty Bumppo through his weapons, discourse and attitude.

Before moving to the psychological investigation, a link between Psychoanalysis and the American Myth ought to be established. As mentioned in chapter one, the former owes its birth to its founding father, Sigmund Freud, the first to have shed light upon the Unconscious−unawareness− as opposed to the Conscious−awareness− within the individual's psyche. For Freud, the wide

Unconscious is important and essential in the development of the individual. Adding to these insights, he sets up the Pleasure and Reality Principles as an active tension within the psyche of the individual. The former, which he associates to the Unconscious, abides by impulses and different wild drives; the latter, that he links to the Conscious, stands for regulations, morals and conventions. This psychological strain reminds us of the mythological one presented before by Richard Slotkin in his elaboration of the Myth of the Hunter. The archetypal Moira figure complies with a free and instinctive behavior; whereas the archetypal Themis stands for the reasonable side that insists on the respect of rules and conventions. Therefore, the Moira complies with the Pleasure Principle; while the Themis aligns with the Reality Principle.

Besides the archetypal and canonical fields, we also find Freud's tension in John G. Cawelti's popular concept of Formula and popular visions of the mythical West. On the one hand, the Injun Territory vision corresponds to the Pleasure Principle as both abide by the same untamed and feral behavior; on the other hand, the God's Country vision recalls the Reality Principle since it relies on morals and conventions. Thus, besides myths and canons, popular formula also reminds us of Freud's psychological tension. Based on these juxtapositions, we notice that mythological studies, be they canonical or popular, rely on the same psychoanalytical premises as established by Freud. In each case, the strain stands for the guiding spirit of the myth and the formula. Therefore, both the archetypal myth of the Hunter, embodied by Natty Bumppo, and the popular formula of Dexter evoke and convey the same psychological tension between the Unconscious and the Conscious. Thus, Mythological and Psychoanalytical studies intertwine and overlap. Given their convergence, the following paragraphs will explore Natty Bumppo's psyche from a Freudian perspective.

To begin with, the protagonist is trapped in the Indian and White Christian opposed worlds. In *The Deerslayer*, Natty is a young warrior who indulges in his first long series warpath. Throughout the narrative, as he is described by the narrator, Natty embodies a duality that recalls Freud's Reality and Pleasure Principles. His display and choice of weaponry is symbolic for it relates to the

opposed worlds he swings between; he carries both a rifle and a hunting knife, ornamented with wampum (Cooper, *Deerslayer* 6). The first stands for the White Christian world, whereas the second, with its ornaments, represents the Natives. By juxtaposition, the first one relates to the Themis Reality principle and the second represents the Moiratic Pleasure principle; thus, his duality conveys Freud's pair of opposites.

Natty's discourse also conveys the same tension when he confesses: "I know we live in the woods, Hurry, and are thought to be beyond human laws … but there is a law and lawmaker that rules across the whole continent" (Cooper, *Deerslayer* 16). Through his words, we understand that Deerslayer indirectly avows to the Reality Principle conveyed by law and God; although he lives in the wilderness, he complies with this Principle's scopes and morals. However, on another instance, he admits, "I live by the rifle, a we'pon at which I will not turn my back on" (Cooper, *Deerslayer* 8). Here, the rifle has a Janus-faced symbolism; its main purpose represents violence and impulsive wild behavior which stand for the Indian world as well. By juxtaposition, Natty abides by the Pleasure principle too. Therefore, his discourse is ambivalent as he vacillates between the two Principles.

When Hurry Harry wonders whether Deerslayer has ever killed a human, the narrator reports the hunter's reaction vis-à-vis killing which caused a clash between "mortification and correct feeling" (Coopers, *Deerslayer* 7). This is highly emblematic of Natty's inner psychological tension as the simultaneous sensation of discomfort and rightness illustrates and symbolizes the conflict between the Reality and Pleasure principles. Within his psyche, Natty's consciousness enhances the shameful sentiment towards the act of killing, as social conventions, supposedly, forbid it. Yet, his deep unconscious manifests itself throughout the feeling of correctness because it is a wild and instinctive behavior which disregards rules; it is simply an expression of one's impulses and urges. Hence, Natty, implicitly, conveys a desire to kill; however, his conscious outside world does not allow such activity. Consequently, he is further torn apart between the Reality and Pleasure principles.

As he grows older, the tension between pleasure and reality remains active in Hawkeye who is in his thirties in *The Last of the Mohicans*; he boasts about his White Gifts, Christianity and the fact that he is "a man without a cross" and when Cora dies, he thinks it is wrong to believe that she and Uncas will meet in the afterlife as there are separate heavens for each people. These instances, which connote the Themis Christian vision, stand for the Reality Principle. However, in the same tale, Hawkeye cannot restrain himself from acting according to the Pleasure Principle for it is in this novel that he is violent the most; as Hawkeye, he displays a wilder and fiercer behavior during his adventures in the wilderness; he kills several Indians and he personifies a bear which crystallizes abidance by instinct.

Based on these instances, we notice that Freud's psychological tension between the Conscious Reality Principle and the Unconscious Pleasure Principle is an active one in Cooper's hero. In terms of psychoanalysis, Natty Bumppo seems ambivalent and torn apart between these antagonistic principles which lead to his potential psychic fragmentation. Yet, in order to prosper psychologically and to pluck a boon of self-awareness, he needs to create a balance between the Conscious and the Unconscious, as Jung explains:

> Conscious and Unconscious do not make a whole when one of them is suppressed and injured by the other. If they must contend, let it at least be a fair fight with equal rights on both sides. Both are aspects of life. Consciousness should defend its reason and protect itself, and the chaotic life of the Unconscious should be given the chance of having its way too — as much of it as we can stand. This means open conflict and open collaboration at once (CW, vol. 9, part I, p. 288, par. 522).

Through his words, we understand Jung's divergence from Freud as he calls for the integration of the Unconscious to the Conscious with the aim of creating equilibrium between the two. With his analytical psychology, he is interested in helping individuals to reach self-awareness and achieve inner balance. For Jung, it is necessary to comply with both forces in order to usher the path of self-knowledge and psychic unity which he identifies as Individuation, a long psychological process in the quest of Unity that Natty seems to indulge in. The following paragraphs will investigate his psychological journey in terms of

Jungian psychoanalysis. Throughout his adventures between the Conscious and the Unconscious, does he attain unity? What is the extent of his fulfillment and individuation?

II. Natty Bumppo's Jungian Psychological Journey

The present section solely focuses on Natty Bumppo's psychological journey according to Jungian perspective. It is divided into three sub-sections: the first one deals with Natty's stand in the outer world of the Conscious; the second sub-section proceeds in his journey in the Unconscious and its two levels, namely the Personal and the Collective one; the last sub-section assesses Natty's psychological journey in terms of fragmentation and unity.

1. The Outer World of the Conscious

1. 1. Natty and the Ego

Jung approaches the life of a person by dividing it into childhood and adulthood, unlike his predecessor Freud who solely focuses on childhood and the past. Jung explains that during the first part, the individual gets to know his place among his surroundings; during childhood, he adapts to the outside world that comprises the Ego and the Persona. Accordingly, Natty Bumppo's journey in this world will be elaborated. As the archetypal American hero, his adventures seem to stand for the early stage of childhood; he starts his journey in the outer world of the Conscious which he identifies and incorporates. What follows is an analysis of how he copes with the external forces and factors of the Ego and the Persona in the outside world of the Conscious.

Throughout his psychological journey, Natty shows a strict obedience to and abidance by the outside world of the Ego. During his adventures and different cycles of initiation and emergence, he conforms to the White Themis world which, as demonstrated before, the moral code, the Christian religion and his White origins and attributes reflect. By juxtaposition, these symbolize the Ego conscious world with which Natty complies. The code of the American Frontier Myth reinforces the Themis-Ego by embellishing the Moira behavior with morals; it also reinforces the Freudian Reality Principle as it relies on reason and reality. However, unlike Freud's, Jung's Ego helps the person to adjust to the outside

world instead of simply being a middle ground between the Id and Super-Ego. In fact, Natty's compliance with the Ego serves the purpose of accommodating to the functioning of his surroundings. For instance, when the narrator contrasts Hurry Harry to Deerslayer, he explains that the latter is "more thoughtful and regulated" than the "reckless" Hurry (Cooper, *Deerslayer* 23). In terms of psychoanalysis, such features convey stiffness and rigidity that the Ego encourages; accordingly, Deerslayer is strict because of the Ego's compulsion to contain spontaneous behavior which would upset the outer world. Unlike Hurry Harry who seems to abide by the Unconscious' wild behavior, the reasonable conscious Ego seems to control the Deerslayer's demeanor. Though he is a hunter of the deep woods, the moralizing and ever-watching Ego dominates and restricts all of his potential spontaneous and impulsive actions.

Furthermore, during his first confrontation with the Indian enemy, Deerslayer waits for him to attack before he retaliates (Cooper, *Deerslayer* 123). It seems that this maneuver is conducted by Natty's Ego; following the code's Themis-Ego regulations, waiting for the Indian's aggression will justify and legitimize his striking back. Thus, the Ego allows violence as long as it puts Deerslayer in a self-defensive position. Moreover, Natty boasts that he does not indulge into bloodshed without a cause; he only shoots when there is "some good end" (Cooper, *Pathfinder* 39). Once more, he stands by the Themis-Ego code which stipulates that the death of an Indian means a guarantee of a safer path for the Whites' settlements. Hence, with respect to psychoanalysis, the controlled features of the code are simply the Ego's domination and power over the protagonist's unconscious, wild and instinctive potential behavior.

Besides strict discipline, the Themis-Ego manifests itself throughout Natty's attachment and affection to religion. As referred to before, *The Last of the Mohicans* stands for Natty's most immersed state into wilderness and wildness; however, he could not fully detach himself from Christianity because it consolidates and supports the Ego. For instance, when listening to Gamut singing psalms, Natty recalls his boyhood in the settlements, which moves him to the point of crying (Cooper, *Last* 68). This display of sensitivity and emotional weakness

reflects the extent of the Ego's impact on Natty; despite his immersion into wilderness, it still has a considerable effect on him. Throughout his nostalgia, he conveys his clinging to the Themis-Ego Christian world that he longs for and misses.

As he grows older, Pathfinder claims that were it not for God's support and presence during his numerous fights, he would not have survived the decades spent in wilderness (Cooper, *Pathfinder* 16) and he explicitly says: "I'm a Christian already… I'll not deny my birth and blood" (Cooper, *Pathfinder* 238). His words suggest his firm grip on the Christian religion which represents the reassuring and familiar Ego; he seems to forget that it was his Moiratic education that made him a valiant warrior. Regardless of his violence, his Indian surroundings and behavior, he constantly brings forth his Christian religious background. Psychoanalytically, this stands for his subduing to the dominating Ego which prevents him from fully rejoicing his Indian acculturation.

The final instance of Natty's subservient attitude towards the Ego is his faithfulness to his White origins. He proudly claims that, regardless of his vehement and Indian-like features, he always confronts the enemy "like a white man and never like an Indian" (Cooper, *Pathfinder* 12); furthermore, he confesses that he holds to his White gifts (Cooper, *Pathfinder* 237). Clearly, Natty cannot forsake his ancestral background upon which he staunchly relies and that he carries everywhere in his journey; he is unable to withdraw from the 'oppressive' White gifts that stand for the Ego as he confesses, "I did myself, and my color and my religion too, greater justice" (Cooper, *Pathfinder* 239). Therefore, he proudly admits his allegiance to White origins and to Christian fellows. Regardless of his violent killings, he leans on the White Themis-Ego world.

Based on the above examples, Natty's conduct asserts his faithfulness and servitude to the Ego that helps the individual to prosper and to adapt to the outside world as it facilitates his functioning in society. Like a child, Natty acts according to the oppressing parental-like Ego. Throughout his life and adventures, he seeks to please this figure in order to fit and to bond with White fellows. Up to his last days, he insists on inscribing the letter N on the donations he gives to the Pawnee

tribes (Cooper, *Prairie* 233); this means that, regardless of his familiarity and acculturation to the wild life, Natty still identifies with his Christian White name Nathaniel which symbolically stands for the Ego world where he wishes to grow and to prosper. As a means to achieve such goal, Natty sticks to a Persona that facilitates his admission to the White Themis Ego world of consciousness.

1. 2. Natty and the Persona

As mentioned before, for Jung, the Persona is the disguise that the individual wears in order to comply with the Ego's demands; it aims at facilitating his adaptation to and familiarity with the outside world. Although Freud did not mention such structure, one of his insights on defense mechanisms, namely "Denial" is worth-mentioning for it substitutes for Jung's idea of the Persona. Dr. Boeree comments: "Denial involves blocking external events from awareness. If some situation is just too much to handle, the person just refuses to experience it" (Boeree, *Freud*). While Jung's Persona hides "darkness", Freud's Denial represses and rejects it. In accordance with this, Natty relies on several Personas throughout his adventures to conceal his Moira and to prevent it from coming up to the surface of consciousness. On the one hand, he appears as the exemplary Christian man who communes with Providence; for instance, he links the forest's beauty to the land and water to God's providence (Cooper, *Deerslayer* 26) and he considers trees, rain, grass, woods, springs as His glorious gifts (Cooper, *Deerslayer* 151). Therefore, regardless of his wild life among the Delaware Tribe and their enemies, God remains central in Natty's approach to nature and the forest. This makes of him an exemplary Christian man who has not forsaken his religious heritage. As a defense mechanism, Natty is in denial of his Indian attributes and education and his Persona of the pious man embellishes his image in front of White Christian fellows who would trust him more.

When compared to Judith and Hetty Hutter, Natty appears different beyond his attire; while the girls are educated, he does not know how to read. In spite of this, he claims that he can read the book of nature, opened by God; for him it is "full of wisdom and knowledge" (Cooper, *Deerslayer* 500). In this context, literacy is a White attribute which Natty does not have. In order to fix that, he associates

his education and capacities to ‘read’ to religion and Christianity. These are the bounds of the Themis Christian Ego world which Natty craves for. Hence, he remedies his illiteracy by disguising and embellishing it with God’s wisdom and education that he finds in nature. In short, via this Persona, he hides his ‘flaw’ behind God and Christianity in order to fit with the White world.

Natty further acts out his Persona when he associates his killings to God. As he narrates his exploit in defeating his first Indian victim, he says, “God gave me the victory” (Cooper, *Deerslayer* 176). Here, he links his violent deed to Providence in order to please the Ego. Within White Themis Christian scopes, such endeavor cannot be condemned, as God ‘ordained’ it. Natty’s Persona adorns his killing with this Christian justification in order to blend in further as no one would dare to question the Will of God, not even if it includes killing a man. Furthermore, his Persona allows him to reprimand Tom Hutter; when Natty finds elephant figurines, he believes them idols and considers them to be against God and he feels so disturbed that he questions his loyalty to old Tom. This scene is symbolic because we can see the Persona working as the humble woodsman scolds the zealous Christian Tom Hutter; Natty believes himself so devoted to Christianity that he fails to understand that they are harmless and meaningless figurines meant as ornaments only. This reinforces his Persona which is ignorant of the White Themis world’s values and habits. Therefore, the Persona, which Natty soaks in, fervently advances religion and God in front of White fellows in order to secure a place in the Themis Ego world.

Another of Natty’s Personas is the one that stirs up the Puritan Conversion. As introduced before, it consists of an experience where captives convert their ordeals into a staunch Christian fervor; captivity allows Puritans to strengthen their religious Christian faith in God. Natty displays the same attitude during his captivity and he claims it to be God’s will (Cooper, *Deerslayer* 354). Like the Puritans, he clings to Providence, which signifies that he does not forsake his Christian heritage even in desperate times and he considers his captivity ordained by God. In terms of psychoanalysis, this symbolizes the Persona’s keen strategy; this notion of conversion is archetypical as it belongs to the White Themis Ego

world; therefore, it triggers a feeling of identification with Natty's ordeal. It implies that Natty, though not a 'regular' Christian, experiences the same ordeal and conversion as the Puritans did. Being a White exemplary Christian, captivity helps him get closer to God and reinforces his faith. Thus, once more, Natty's Persona allows him a deeper adaptation to the outside world of the Ego.

The other Persona Natty relies upon is the agent of the Whites in the wilderness as he stands as the valiant hero, escort and rescuer of captives. This Persona aims at sublimating his impulsive deeds in front of his White fellows and it legitimizes his violence and killing according to Themis Ego perspective. Natty appears as a courageous hero, who is not afraid of danger as long as he acts for the sake of the settlers' safety and security. Despite the end of the frontier war, he keeps on acting out this persona. In *The Pioneers*, he bravely faces a wild panther to rescue Elisabeth and Louisa (Cooper, *Pioneers* 177); then, he courageously saves Elisabeth and Edwards from the ravaging fire in the clearing (Cooper, *Pioneers* 242) and in *The Prairie*, regardless of old age, he frees his companions from an Indian ambush; he takes the lead when it comes to meeting with the chief of the tribe and he saves them from another fire set by the Sioux (Cooper, *Prairie* 132). These instances reinforce and maintain his heroic Persona in favor of the White settlers.

Throughout his adventures, Natty never hesitates to serve the settlers and to help their quests for settlements; he says, "I'll follow you, Floating Tom, into the Mingo camp, on such an arr'nd, and will strive to do my duty, should we come to blows" (Cooper, *Deerslayer* 103). His discourse asserts his servitude and loyalty to the White settlers and his help comes as a disguise for the violent blows he will indulge in. One might go as far as to say that his heroism is just the disguise he wears to conceal the fact that he is a killer whose commitment to the settlers covers up and remedies his violence. Moreover, he declares, "let us remember we are men without a cross, and let us teach these natives of the forest that white blood can run as freely as red" (Cooper, *Last* 90). Here, Natty openly swears allegiance to his White background, regardless of his Indian upbringing; he demonstrates a Themis-

Ego discourse vis-à-vis the right to wander freely in the woods. This, again, asserts his White Persona as the servant of the settler's 'cause'.

Although a crucial condition of the moral code of the Myth of Regeneration through Violence, Natty's Persona of the escort and liberator of captives is the most striking of his facets. From the beginning of his adventures, he always stands as the hero who comes at the rescue of females in distress; he claims it his duty, as a strong man, to care for the weak females, Judith and Hetty (Cooper, *Deerslayer* 84). Here, Natty impersonates the valiant and devoted hero who takes the girls under his protection; he not only saves Judith from a Mingo attack (Cooper, *Deerslayer* 95) but he also frees her and her sister from captivity (Cooper, *Deerslayer* 292-294). Therefore, from his very young age, Natty seems to understand the importance of this Persona in his coming adventures.

As Hawkeye, he keeps on advancing this persona as he immediately offers a safe escort for the Murno sisters (Cooper, *Last* 53). He is so devoted to his duty and to White settlers that he voluntarily offers to be a captive in exchange for Cora (Cooper, *Last* 373). In *The Pathfinder*, the Scout reiterates the same plot as he escorts Mabel Dunham and proudly says, "I promised the Sergeant I would see his child safe to the garrison, though I died for it" (Cooper, *Pathfinder* 10); he also tells her, "It shall be a cunning Iroquois who hurts a hair of your head, pretty one" as he promises to protect her from any harm (Cooper, *Pathfinder* 24). These instances stand for his strong grip to his Persona as the protector of the weak White females in danger. Hence, the hero Persona serves the conscious and outside world; it partakes to the moral Ego world that Natty craves for.

Finally, Natty's Persona prevents him from taking scalps, which is another attempt to beautify his status of man of the woods in order to please the Ego which psychoanalytically conveys the extent of its domination and control over Natty. From his first kill and throughout all his adventures, he never takes a single Indian or White scalp; in fact, right after he resorts to violence and killing, the Persona stands out as a reminder of the Ego world. Not taking scalps somehow controls the Shadow's impulsive and instinctive behavior; it is another form of sublimating his

wild deeds. Once more, his Persona sets a barrier between the Indian and White worlds.

Throughout his interaction with the Ego and the Persona, we notice that Natty stands as the exemplary White hero who is at the service of the White settlers. The above examples assert his abidance by strict rules and conventions. One may even conclude that the moral code of the Hunter, as presented by Slotkin, serves the outer world of the Conscious; its rules are related to the Ego and the Persona as presented by Jung. Therefore, the Hunter Hero seems to abide by the conventions of the Conscious world, conceptualized by the American collective memory. Like the Puritans, the Hunter complies with their visions as the 'Good Saviors'. The Code paints the picture of Natty as the worthy and emblematic American Hero that is accepted by the audience. Such perspective does not denounce his violent and wild behavior but embellishes it; complying with the Ego and the Persona, it only sublimates the image of the hero. It mainly promotes the outer Conscious world; however, as Jung emphasizes, it is important to shed light upon the inner Unconscious one too. Therefore, after his experience with the Ego and the Persona, the following paragraphs explore Natty's adventures within the Unconscious.

2. The Inner World of the Unconscious

As mentioned before, the Unconscious world is different from the Conscious one; while the latter relies on rules and conventions, the former functions upon instinct and impulses and it contains every behavior that society scolds and forbids. To refer to Slotkin, it reminds us of the Moiratic world of the myth. Regardless of such difference from the outer world of the Conscious, Jung insists on journeying in, thus admitting, such dark and gloomy world as he writes, "we must surely go the way of the waters, which always tend downward, if we rise up the treasure" (CW, Vol. 9, Part I, p. 18, par. 37). According to him, in order to fulfill the boon of self-knowledge and to reach the Self, one needs to delve into the inner Unconscious. Unlike Freud, Jung divides it into a Personal and Collective Unconscious. Throughout his adventures, how does Natty cope with both?

After he ventures in the outer world of the Conscious, with its Ego and Persona, Natty must comply with the Unconscious, more precisely the Personal one. As Jung puts it, "Whoever progresses along this path of self-realization must inevitably bring into consciousness the contents of his personal unconscious, thus enlarging considerably the scope of his personality" (CW, Vol. 7, p. 273, par 450). Hence, in the quest of self-knowledge, Natty must bring into light the repressed contents of his personal unconscious, regardless of their impulsive, instinctive and painful nature.

2. 1. Natty and the Personal Unconscious

The Personal Unconscious is a superficial layer that comprises repressed lost memories and painful ideas. Natty's dealing with its contents is almost inexistent. Throughout his life, he rarely refers to his past and he seldom speaks of his childhood in the settlement or his upbringing among the Delawares; however, in *The Deerslayer*, when he enters the Hutter's lodging, he immediately recalls his mother and sister. These childhood reminiscences move Natty; as the narrator comments, "[they] opened a long hidden vein of sensations; and as he quitted the room, it was with a saddened mien. He looked no further, but returned slowly and thoughtfully..." (Cooper, *Deerslayer* 33). Evidently, Natty feels nostalgic towards his remote past life in the settlement; Hetty and Judith's things bring to the surface repressed memories of his relatives and his previous life in the settlement which he managed to deny and to block. This upsurge of recollections affects the stiff hunter to the point that he seems to experience the Personal Unconscious as urged by Jung. The Hutter's dwelling brings into consciousness the memories he stored within, which represents an instance of Natty's admission and opening up to contents of his Personal Unconscious.

Another rare example of Natty's memories is the witnessing of his first bloodbath. In *The Last of the Mohicans*, he narrates a war that opposed two tribes, namely the Mohawks and the Mohicans, involving his foster family the Delawares. He recollects: "I was then a younker… and new to the sight of blood; and not relishing the thought that creatures who had spirits like myself should lay on the naked ground, to be torn asunder by beasts … I buried the dead with my own hand"

(Cooper, *Last* 148). Once more, Natty brings to the surface old painful recollections of a traumatic event; as a child, he was the spectator of a horrific bloody scene. In terms of psychoanalysis, he stored such painful pictures and souvenirs down in the Unconscious; according to Freud, Natty activated his defense mechanism of repression which is “"motivated forgetting," [and] not being able to recall a threatening situation, person, or event” (Boeree, *Freud*). Natty blocked this scene and stored it back to his Unconscious and when he went by the graves, his defense broke down and it pulled his repressed recollections up to the surface of the Conscious. Therefore, Hawkeye managed to shed lights upon dark suppressed souvenirs that compose his Personal Unconscious; this means that he complied with Jung’s call to acknowledge the first level of the inner world.

The other experience of the Unconscious is related to the dark, impulsive Shadow. Jung explains that though an archetype and a component of the Collective Unconscious, the Shadow has a personal and individual level of experience as it reveals one’s inner darkness. Like the Moira against the Themis, the personal Shadow stands as the Ego’s and the Persona’s challenger because it disregards rules and favors instincts much like Freud’s Id. In accordance with this, Natty experiences and unveils his Personal Shadow and he complies with its requirements. In his adventures, he displays an ascending wild and vehement behavior; in his first kill of the Indian enemy, Deerslayer acts differently from the self-controlled Natty who ornaments his Hero Persona. The narrator describes his watchful eyes and ears; he also pinpoints to his dilated nostrils in order to detect danger (Cooper, *Deerslayer* 121). Natty behaves as a feral hunter− not to say a wild animal prowler− that relies on his senses to catch his prey. At this moment, it seems that there is no time for him to invoke Providence or to recall his White Gifts; like an animal −or a “Natural Man” −, he resorts to instincts to detect the enemy. In short, during his violent confrontations with his foes, Natty cannot restrain himself from relying on his Shadow at the detriment of his Persona.

After Deerslayer kills his enemy, the narrator reports Natty’s feeling of triumph (Cooper, *Deerslayer* 129) which stands for Natty’s complying with his Personal Shadow. Killing goes against the regulations and conventions of the

Conscious world in favor of instincts and impulses. As explained before, the Shadow contains evil thoughts, anger and it has a wicked blood spirit. Accordingly, after his kill, Natty reveals these attributes through his triumphant and fresh feelings; he experiences the liberation of his inner and wild Shadow, while he is alone in the woods. Thus, his first kill symbolizes his first encounter with his inner darkness, as opposed to his 'bright' Persona. After this sweet release, he indulges further down the path of the Unconscious. During his captivity, he violently strangles an old Indian woman (Cooper, *Deerslayer* 338); he kills another Indian with an axe and gives a triumphant cry afterwards (Cooper, *Deerslayer* 573). Clearly, at these moments, Natty seems more at ease with his darkness; he cannot prevent himself from violating the regulations of the Ego and the Persona by acting violently and 'savagely'. He goes as far as to replace the White Themis rifle with the Indian Moiratic axe in his second kill and this symbolizes his alliance and comfort with his wild and wicked Personal Shadow.

In *The Last of the Mohicans*, Natty carries on exploring his Personal Shadow. As mentioned before, in this tale, he seems more acculturated to life in the wilderness; Hawkeye has spent over thirty years in the woods and his physical description reflects this: the narrator portrays his eye as "quick, keen, and restless, roving while he spoke, on every side of him… distrusting the sudden approach of some lurking enemy" (Cooper, *Last* 33). This depiction reveals the extent of his fusion with his Shadow; Hawkeye is in constant alert and in a defensive position, expecting a danger or an enemy to fight. He seems to realize that in order to survive in the wilderness, he must rely on his senses and instincts more than on God and White Themis attributes. This explains his withdrawal from his Ego and Persona that prove to be helpless in the wilderness; he even says to Gamut, "Remember…we come to fight and not to musickate. Until the general whoop is given, nothing speaks but the rifle" (Cooper *Last* 387). This stands for his further abidance by the Shadow as his discourse conveys a blunt ascendency of violence. Hawkeye, unlike Deerslayer, advocates the use of the rifle instead of Gamut's psalms which evoke God; he seems to have switched his religious creed with that

of the wildness of the Unconscious. Therefore, Natty is more at ease with his Shadow as he seems to have coped further with it.

Contrary to his previous hesitation to kill the Indian and his respect towards the latter in *The Deerslayer*, Hawkeye now fiercely unleashes the dark and wicked sides of his personality. In *The Last of the Mohicans*, he kills more Indians than in the other tales. The most symbolic of his killings is when he stabs his victim, instead of using his dearest Killdeer (Cooper, *Last* 83). At this stage, Hawkeye seems more confident vis-à-vis his resort to violence and his killing. The use of the knife is highly symbolic; it represents his abidance by the Unconscious Moiratic world, instead of the Conscious Themis one. After his previous reluctant encounter with the Shadow, now he acts upon its impulses as he stabs the Indian almost instinctively and shows no self-restraint to please the Ego. Hence, Hawkeye enjoys further the liberation of his Shadow and he even feels an "increasing force" after this kill (Cooper, *Last* 83). This upsurge of strength is the apex of Natty's adventure in the personal Unconscious where he exuberates and rejoices the Shadow's wild, instinctive and free behavior; he seems to have forgotten about the oppressing Ego and Persona.

As a result, Hawkeye begins to drift away from the White Themis world of the Conscious. Unlike Deerslayer, he rejects books and education (Cooper, *Last* 138) claiming that they are of no use in the wilderness (Cooper, *Last* 223). As mentioned before, these symbolize the outer world which Deerslayer used to praise and to crave for; yet, Hawkeye rejects these White attributes and he shows a firm stand towards his newly acquired 'savagery'. Furthermore, he appears boastful about his triumphant experience in the woods with his Killdeer (Cooper, *Last* 160). This means that he is proud of himself and of his violent deeds which go against the Christian humility that he (as the Deerslayer) used to display and to advocate. Hence, Hawkeye seems more inclined to and appreciative of this new wild and dark 'identity'.

On another instance, a blood scenery outrages Hawkeye who immediately expresses a desire for revenge against the French and Huron enemies. At this moment, the narrator describes him as "deeply resentful" and "less self-restrained"

(Cooper, *Last* 216). Here, he is overtaken by evil thoughts and wicked blood-spirit; he spontaneously reacts to his Shadow's dark impulses. These contradict the moral code of the Hero as presented before. Symbolically, Hawkeye shows the extent of the Unconscious Moiratic Shadow influence over him. Abandoning one's self to anger and revenge is not a White Themis attribute; Hawkeye is carried away from Deerslayer's self-contained and self-disciplined features and one could say that the Shadow takes the wheel and the impulsive and wild Hawkeye swamps the 'stiff' Deerslayer.

By the end of the novel Natty takes revenge over Magua, Cora's killer. This is the result of his acculturation with and adaptation to his Shadow. The narrator reports his crouched form as a beast and his trembling frame with violent eagerness (Cooper, *Last* 400). This symbolizes the manifestation of Natty's Shadow which now takes control over him; it seems that he is no longer master of his Conscious behavior as his wild Moiratic Unconscious takes possession of his self-control and of the regulations imposed by the Ego. Hence, Natty succumbs to his impulses; he resorts to violence and revenge, supposedly Indian and savage traits, and kills the villainous Magua to avenge Cora's death. Such killing represents Natty's acceptance and integration of his wicked and blood-spirited Personal Shadow.

Based on the previous examples, the conclusion that can be drawn is that Natty Bumppo's experience with the Unconscious on the personal level makes him recall and retrieve his painful and lost memories; moreover, it incites him to plunge deeper in the Personal Unconscious as he meets with his Personal Shadow after he indulges into killing and he ascends in violence. At this stage, he becomes more comfortable with his Shadow and rejoices his new identity. Hence, he detaches himself from the Themis Ego world in favor of the Moiratic Shadow one and he resorts to violence and succumbs to the wild call of revenge and retaliation. Therefore, in terms of Jungian psychoanalysis, Natty seems to have coped with his Unconscious on the personal level; however, the process of Individuation and the quest of self-knowledge require a deeper dive into the Collective Unconscious to unveil its main archetypes: the Shadow and Animus-Anima, in order to reach the Self.

2. 2. Natty and the Collective Unconscious

In accordance with Jungian insights, Natty must explore the Collective Unconscious. As mentioned before, the latter and its archetypes are universal; they go beyond the personal experience of the individual and they unveil and evoke primordial and ancestral heritage. When considering Natty Bumppo from such perspective, we can relate his Hunter identity to primordial times. In his elaboration of the American Myth, Richard Slotkin refers to the Delaware creation myth which, according to him, starts with people living in a world that is under a lake; one day the hero notices a hole which he decides to cross to travel above the lake towards its surface. Once there, he discovers a deer which he hunts and eats; then, he returns to his people to share the remaining meat with them. Finally, they all follow him to the enlightened surface where they will populate the world (Slotkin, *Regeneration* 305).

In terms of psychoanalysis, the Hunter becomes an archetype of the Collective Unconscious because the latter evokes ancient myths. It is not a coincidence that the archetypal American Hero is a Hunter; this is a manifestation of the Collective Unconscious. In fact, several similarities of the American Myth remind us of the Delaware Myth. Natty Bumppo's first sobriquet is 'Deerslayer' and he is described primarily as a hunter; moreover, in *The Pioneers*, there is a parallel with the Delaware myth when Old Leatherstocking pursues a deer, at night, nearby a lake. This scene is symbolic for it revives Natty's old hunting memories and dormant instincts; the narrator asserts that his dark eye was "dancing in his head with a wild animation" (Cooper, *Pioneers* 170). This is an emblematic juxtaposition because he calls forth the Delaware Myth and the archetypal Indian Deer-Hunter. Interestingly, Richard Slotkin also makes a parallel between Filson's Boone and the Delaware Myth as he explains Daniel Boone's encounter with his wife Rebecca whom he mistakes for a deer when he was hunting at night near a lake (Slotkin, *Regeneration* 306). This is another instance of the manifestation of the Collective Unconscious which recalls the primeval Indian Myth. Accordingly, Natty retrieves his Personal Shadow back as he resorts to instinctive trailing reflexes and he experiences the Collective Shadow through deer hunting, like the

archetypal Indian Hunter; he reenacts the archetypal Hunt. Furthermore, the hunter is an archetypal figure in Indian mythology as most Indian tribes, namely the 'Luiseno', the 'Nez Perce', the 'Pawnee', the 'Salinan' and the 'Yana' are hunter-gatherers and hunters (Leeming, *Creation*). Hence, Natty evolves from the archetypal Hunter figure of the Indian primordial mythology and his experience with the Collective Unconscious consists of stirring up the Indian Hunter Hero; this goes beyond his individual experience with his Personal Unconscious and Shadow.

After his experience with the Shadow archetype, Natty must unveil the Anima archetype. Like the Shadow, she is impulsive, primitive and spontaneous; she also fills the missing parts of the Persona. The Anima is the hidden feminine personality in every individual male and she helps to fulfill him with the attributes that he lacks. Jung writes, "When projected the anima always has a feminine form" (CW, vol. 9, Part I, p 69, par. 142). This means that projection facilitates the meeting with the anima. In Natty's case, his relationships with Judith, Hetty and Mabel are worth investigating as attempts to meet with his Anima.

Judith, the 'Wild Rose', is described as "fair to look on, and pleasant of speech; but over-given to admirers, and light-minded" (Cooper, *Deerslayer* 12). She is a beautiful and well-educated young woman who has many suitors including Hurry Harry; yet, she is frivolous and may be an overtly sexual woman who openly displays her interest in Natty throughout the narrative. By the end of the novel, she goes as far as to propose to him. Regardless of her perseverance, Natty declines her proposal and replies: "We can never marry" (Cooper, *Deerslayer* 656). In terms of psychoanalysis, his categorical refusal is interesting; it symbolizes Natty's rejection of the Anima which Judith incarnates. Her open and frivolous attribute towards sexuality stands for the spontaneity and wildness that he cannot handle yet. It seems that, regardless of his coping with the Shadow, Natty is not ready to delve deeper into the Unconscious to meet the Anima, via Judith's projection.

As Jung explained, the Anima has the potential to supply the male's personality with her elfin nature which connotes an unfamiliar and strange world for the male. In accordance with this, the wild Judith reflects such unknown nature

for Natty, i.e. sexuality and passion; however, he refuses to accept her enchanting wildness because, in this novel and as conveyed before, he is the pious and good Christian fellow who clings to God and religion. He may consider Judith as the evil temptress that may cause his downfall and tarnish his pure White Gifts; as Peter Vasile asserts, "though temporarily distracted, Natty maintains his firm devotion to God and in avoiding this tainted union he becomes…the religious symbol of chastity. Natty affirms his role as a God's chaste representative" (Vasile, 505). Therefore, he preserves his allegiance to and abidance by the Ego Themis world. He cannot allow himself to tarnish his pure image that the Conscious world imposed on him. In short, Judith, as the projection of the Anima, symbolizes latent features that are wilder and darker than the exemplary light Persona which Natty strives to preserve.

Richard Slotkin considers Deerslayer's refusal to mate with and to marry Judith problematic. According to the scholar, his rejection does not allow him to "attain the final prize of heroism, which is to become a 'divine king' or the founder of a people or dynasty" (Slotkin, *Regeneration* 498); in order to clarify, he illustrates with Filson's Boone mythical encounter with his wife which allowed him to fulfill his heroism:

> Boone is hunting at night, … on a large pool of water … He sees two gleams of light in the darkness and, in his innocence, believes them to be those of a deer. He is tempted to shoot but restrains himself, sensing a mystery. He pursues the deer and discovers that it is not a deer at all, but a woman. The tale culminates in his marriage to the woman and the commencement of his heroic career. Thus, … the Boone of the folktale follows the track of the deer into a new plane of existence and acquires the power to sow seed and reap the fruits of the earth as a hero and king. But instead of the quasi-sexual violence and cannibalism of the Delaware deer-hunting creation myth, the Boone tale culminates in his sexual union, which sublimates the violence and blood hunger of the ritual hunt (Slotkin, *Regeneration* 306).

Clearly, according to Slotkin, the deer stands for the boon of the heroic mythical quest; like the Delaware creation myth, Daniel Boone manages to pluck a prize in his adventures; namely his wife Rebecca who ushered further boons (becoming a king of a dynasty and a hero). In terms of psychoanalysis, she symbolizes the

Anima −or the mystery− that enticed Boone to pursue her throughout the darkness of the wild Unconscious; therefore, his marriage to her represents his union with his Anima which was projected on his wife. Following Slotkin's insight, Natty does not entirely fulfill his quest because he does not acquire the conventional reward as Daniel Boone did. When we analyze him in terms of Jungian psychoanalysis, the prize is the completion of the Individuation and the meeting with the Self Archetype after complying with the Anima. In Natty's case, it seems that his adventure falls short of promises as he is unable to cope with the elfin wild feminine Anima. Therefore, his refusal to marry Judith, the projection of his Anima, stands for his failure to proceed further into the dark Collective Unconscious and the psychological journey of self-knowledge.

As mentioned before, the Anima's 'wickedness' goes beyond the conventional notions of good and evil. She is not dangerous or evil per se; she simply completes the male individual with her 'exotic' nature. Through his rejection, Natty asserts his submission to the Ego and the Persona; even though he partly copes with the Shadow, the forces of the Conscious world keep on having an impact on him by pulling him upward. Regardless of his delving into the water of the Unconscious, the Ego strives to extirpate Natty back to the Conscious world. If Judith is wild and may lead to sin, then she has the potential to tarnish his 'pure' Persona and she is the weakness that he struggles to disguise behind the mask of the hero. Put differently, Natty is in a state of further denial of inner darkness; this is why he refuses her marriage proposal in order to secure his Persona and to please the Ego-Themis world. Psychoanalytically, this stands for his failure to meet and to cope with the Anima archetype which prevents the proceeding of his journey.

In contrast to Judith's intelligence and beauty, Hetty is a naïve and a feeble-minded young woman. When Hurry Harry mentions Tom's daughters, Natty says, "For my part, I feel more cur'osity about the feeble-witted sister than about your beauty [Judith]" (Cooper, *Deerslayer* 17). As opposed to his indifference towards Judith, Natty shows interest in the weak sister; he does not reject her because she stands for the reassuring female figure. In fact, Hetty is almost like a child who needs particular care, especially in the forest. Unlike her, Judith is brave and is not

afraid of danger. The narrator explains that she masters the use of the rifle and that she has already killed a deer (Cooper, *Deerslayer* 254). According to the context of the novel, these are masculine, rather than feminine, attributes. Furthermore, Judith is courageous and does not hesitate to go to Natty's rescue when he was held a captive. This may further justify his indifference towards her for she reflects a reversal of roles that disturbs Natty: if she is the rescuer, then he is weak and becomes the male in distress; Hetty, however, stands for a reassuring familiarity; she feeds Natty's Hero Persona of the savior and rescuer of females which Judith blurs. This explains his interest in Hetty more than in Judith.

In *The Pathfinder*, Natty reiterates his interest in weak females. Cap describes Mabel Dunham as a weak-spirited young woman (Cooper, *Pathfinder* 23); still, this does not prevent Natty from falling deeply in love with her and he goes so far as to ask her to be his wife. Regardless of her rejection, it is interesting that he feels attracted to another feeble-minded woman; like Hetty, Mable stands as the female in distress, a woman who is in constant need for a male protector. Thus, she also nurtures Natty's Persona. In terms of psychoanalysis, if these two female characters were projections of his Anima, they would not fulfill Natty's personality; they do not offer challenging aspects that would deepen his self-knowledge. On the contrary, they simply reinforce his soothing Persona; unlike Judith-Anima projection, they do not lead further into the path of the Unconscious. Hence, this again clarifies his rejection of Judith in favor of Hetty and Mabel.

Based on the above paragraphs, we conclude that despite his coping with the Shadow, on the personal and collective levels, Natty fails to accept and to meet the Anima archetype. Via his relationships with Judith, Hetty and Mabel, he still asserts his abidance by the outside world of the Conscious; he refuses his projected Anima, Judith because she entices him to delve further into the dark Unconscious; unlike Hetty and Mabel whom he appreciates because they reinforce his Persona. His position between the outer and inner world becomes problematic. Regardless of his coping with the Shadow, Natty seems to be leaning more toward the familiar and soothing Conscious world (which ironically rejects him) than towards the Unconscious one. He seems to have stopped his psychological journey of the Self.

In psychoanalytical terms, he becomes more fragmented and torn apart between these opposed parts. As mentioned before, he is an ambivalent hero, which turns out to be a considerable obstacle in the path of self-knowledge.

3. Natty's Fragmentation between the Conscious and the Unconscious

As opposed to Freud's pair of opposites, Jung's psychoanalytical insights concerning Individuation and the meeting of the Self Archetype rest upon his concept of Union of Opposites. For him, it is necessary to create equilibrium between the wild Unconscious and the reasonable Conscious. Natty seems to vacillate between the two as he fails to create cohesion and harmony. Despite the urging call of the Unconscious, his Conscious catches him and brings him back to 'reason'. Throughout all his adventures, he reminds us that he is "a man without a cross"; as Slotkin comments, "the phrase is ambiguous, since he is not a Christian and has no conception of being a member of a fallen race. Hence, he neither identifies with the cross nor bears the cross of guilt, punishment, or expiation" (Slotkin, *Regeneration* 493). Clearly, Natty does not fully identify with Christians, as he has never committed a sin; he does not consider himself Adam's descendant and he also boasts that he has no mixed blood with the Natives. Therefore, he does not show a firm position between his Themis-Ego and Moira-Shadow because he roams between the Conscious and the Unconscious that the Christians and Natives respectively represent. Thus, he is neither White nor Indian. In terms of psychoanalysis, such ambivalence stands for his blunder which makes him unable to fulfill his quest of self-knowledge because he does not manage to unite the opposites; he is condemned to spend his life wandering between the opposed forces of the Conscious and the Unconscious. His failure results in a psychic fragmentation and ponderous feeling of alienation.

Right after his first kill, Natty finds himself in a dilemma and he soliloquizes: "I don't well see how I'm to let even Chingachgook into this secret, so long as it can be done only by boasting with a white tongue. And why should I wish to boast of it a'ter all? It's slaying a human, although he was a savage… still, I should like Chingachgook to know that I haven't discredited the Delawares, or my training!" (Cooper, *Deerslayer* 134). On the one hand, he displays humility, as

he is reluctant towards the idea of boasting about taking a human life. On the other hand, he wishes to rejoice about his deed and to share it with his Indian friend. In terms of psychoanalysis, Natty is torn between the reasonable Conscious and the chaotic Unconscious as boasting goes against his White Gifts, which means that Natty's humility conveys his belonging to the White Ego and Persona world; however, as part of his Indian education and upbringing, he craves to celebrate his kill as his desire manifests the Shadow. Therefore, Natty's post-kill dilemma illustrates his psychic fragmentation between the Conscious and the Unconscious, a dilemma he will carry throughout his entire life.

Natty's ambiguity results in his failure to achieve Unity and to attain the Self Archetype. Throughout his adventures, the forces of the Ego and the Persona dominate his life and his quest. From the beginning, he swears allegiance to the Whites and he says, "White I was born, and white will I die" (Cooper, *Deerslayer* 133). Here, he disregards his Indian upbringing which projects his Unconscious. In the remaining of his life, he keeps on performing his Hero Persona as the Whites' savior and agent; he keeps on being the self-restrained White Hero, rescuer of captives. Even on his dying bed, he still identifies with the White world as he asks for a Christian grave upon which his Christian name will be inscribed. Despite his previous coping with the Unconscious and the Shadow, he remains an alienated and fragmented hero as predicted by the Indian woman; he is almost ashamed to acknowledge his dark side, a side he sublimates with his Persona and the Code. He is, indeed, the "man without a cross" which according to Slotkin is problematic; as he comments:

> moral truth emerges only when the hero totally immerses himself in his wilderness environment, forgetting (however briefly) his other ties and even his concepts of the differences between races and sexes, between body and soul, between man and god. Through his trusting immersion he discovers truths about himself and his world that were hitherto hidden to him (Slotkin, *Regeneration* 507).

The moral truth Slotkin is referring to is the self-knowledge and the meeting of the Self, in Jungian terms. Given Natty's psychological experience, the scholar's view seems valid. Natty fails to delve into the Unconscious as urged by Jung because the Ego and the Persona constantly dominate his behavior and immersion. Unlike

him, Boone fully experienced with his Moira and managed to reap the boon of kingdom and heroism in his quest. Natty partially fulfills the psychological quest of the Self. Regardless of his violence, which he contains within the Code, the Conscious has a considerable impact on his psyche leading to his fragmentation. As a result, "Leatherstocking has no home and, like the cursed abbot, is doomed to wander until his end on a fruitless quest for faith and identity" (Slotkin, *Regeneration* 493). In short, Natty's Individuation is only partially fulfilled. Since it is a long process, it requires another hero to carry on this journey.

III. Dexter Morgan's Jungian Psychological Journey

Richard Slotkin writes that "Cooper has made Natty an initiate as a hunter and in the art of myth-making" (Slotkin, *Regeneration* 498), which implies that Natty Bumppo instigates the Heroic adventures in the continuing process of myth making. Psychoanalytically, when considered as a fragment of the Archetypal American Hero's psyche, he also ushers the archetypal quest of the Self. While Natty has settled with the Conscious world, he awaits for a literary descendant to carry on the journey further down the Unconscious; Dexter Morgan seems to proceed where Natty left off as his adventures connote the psychological quest of self-knowledge and unity. Besides being Natty's successor, Dexter ventures into the outer world of the Conscious and pushes further the threshold of the Unconscious, on both the personal and the collective level. So, what is the extent of Dexter's Individuation and quest of the Self?

1. The Outer World of the Conscious

1. 1. Harry Morgan, Dexter's Ego

The present sub-section deals with Dexter's Jungian psychological journey which starts with the Conscious world and his coping with the Ego, represented by his foster father Harry who molded his son into a serial killer with a Code which differentiates him from other murderers, namely the Tamiami Butcher. Then, it deals with Dexter's Personas, including the ordinary man, the loving older brother and the family man that Harry helped to create so as to facilitate his adaptation with the outside world of the Conscious.

Dexter's psychological journey starts with the Conscious symbolized by his foster father Harry Morgan who taught him how to comply with the outer world from early childhood. When Harry discovers his son's killing urges, he immediately thinks of channeling them, as he tells him, "we need to get you squared away" (Lindsay, *Darkly* 39). This conveys his attempts to make him fit with the outside world's regulations and laws, regardless of his "unusual" needs. It also stands for his endeavor to protect his son from deviancy or further childhood traumas which left a wound in the boy and altered his life forever. Despite that, Harry believes in Dexter's genuine good heartedness and decides to rescue him further. Given his urges, he teaches him the Code in order to control his difference and use it constructively (Lindsay, *Darkly* 36). Hence, he attempts to shape him according to the outside world's regulations and morals of the Conscious.

As referred to before, the Code has many rules that Dexter must meticulously follow. As a police officer, Harry mentors his son into an organized killer who relies on a specific set of laws which include: being careful, choosing vigilantly those who deserve it and making sure about their crimes; after their trailing and execution, he must clean up and leave no trace (Lindsay, *Darkly* 41). The Code has two functions: on the one hand, it serves as Dexter's shield because it protects him from being caught and incarcerated; on the other hand, it adjusts him to the outer world as it teaches him to abide by its restrictions and rules. Moreover, it distorts his urges so that they serve the benefit and welfare of Miami as the more he kills, the less there are lurking killers. In each case, the Code partakes to the outside world and its regulations with which Dexter must comply and it eases up Dexter's adaptation to the Conscious world's rules; thanks to it, he controls and dominates his urges as he puts it, "Harry had taught me discipline" (Lindsay, *Darkly* 46). From a criminological perspective, his self-control and self-discipline separate him from 'regular' criminals. In his book *Criminology*, John E. Conklin reports Michael Gottfredson's and Travis Hirschi's argument on self-control in their *A General Theory of Crime*: "[They] describe people low in self-control as "impulsive, insensitive, physical (as opposed to mental), risk-taking, short sighted, and nonverbal, and they will tend therefore to engage in criminal and

analogous acts" because they are less apt to consider the negative consequences of their actions" (Reported in Conklin, 108). The scholars' words describe the wild and uncontrolled behavior of criminals in general as they act upon their urges regardless of the consequences; yet Harry's Code propels Dexter to think of repercussions and by extension it separates him from the appellation of a criminal.

The young Dexter manages to contain his impulses thanks to Harry's plan. As part of his training, he allows him to experiment on animals, such as stray pets, deer or monkeys, which channels his needs and appeases his urges during his childhood.[1] Dexter's self-restraint symbolizes the extent of Harry's influence and impact over him as he does not act on his need and contents with animals. It is only when he becomes an adult that he is allowed to execute his first victim, a nurse who kills patients by overdose and tries to do the same with sick Harry; when he becomes aware of this, he asks Dexter to stop her. Unlike before, now Dexter has the permission that he longed for; as he says, "We had talked about one day doing this, but he had held me back. Until now" (Lindsay, *Darkly* 159). Harry's authority is considerable; for several years, he manages to channel and to frame his son's urges. Symbolically, Harry stands for the influential Ego, and for Freud's Super-Ego, over Dexter's wild impulses; he represents regulations and laws that keep Dexter on track and prevent any slippery. As a result, he matures in the meticulous killer that Harry shaped.

At the beginning of the first novel, Dexter informs us that he has been trailing Father Donovan for five weeks and he explains that "it was careful time… time spent making sure… to be certain that it could be done right, made neat" (Lindsay, *Darkly* 2). Despite the urging need to bring someone to his Clean Room, he stands by Harry's teaching which asserts his self-restraint and honor to the Code. Furthermore, he says he is a "neat monster" (Lindsay, *Darkly* 11), which connotes his thorough preparations for his executions and Clean Room; it also stands for a frontier he sets between him and other killers. Like Natty who refuses to take scalps, Dexter kills only killers and never harms children. For instance,

1 In terms of psychology and criminality, his early violent attempts convey an "antisocial Personality Disorder" which is a "Conduct Disorder" that appears before the age of fifteen; its symptoms include "physical cruelty to animals" (Reported in Conklin, 113).

when the Tamiami Butcher entices him to kill Deborah by displaying her according to Dexter's ritual, he refuses and manages to control his oppressing urge. Harry claims that these rules separate him from other killers (Lindsay, *Dearly* 17), which means that these delineations stand for his morality, installed by his Ego Harry who substitutes for the Conscious world and the Ego. For instance, in *Darkly Dreaming Dexter*, he is intrigued by the Tamiami Butcher's modus operandi. Regardless of admiration, he scorns his choice of victims; for Dexter, though prostitutes, they are innocent women (Lindsay, *Darkly* 68). Following Harry's logic and Code, they do not deserve to die. This further asserts his morality and his difference from other cold-blooded killers. Hence, Dexter seems to abide by the outer world thanks to Harry's Code.

To assert Dexter's self-restraint further, it is interesting to compare him to his biological brother Brian, the Tamiami Butcher who also experienced the same trauma; however, Dexter was a year younger and was rescued by Harry who preferred to leave Brian to the system. As they grew up, both turned into killers; yet, while Dexter received Harry's Code, Brian acts in a more 'independent' manner as he kills without restrictions. As Brian explains, "They thought you were young enough to recover. I was just a bit over the age limit. But we both suffered a classic Traumatic Event. All the literature agrees. It made me what I am—and I had a thought that it might do the same for you" (Lindsay, *Darkly* 263). Given their tragic past and from a criminological perspective, the two brothers turn out to have antisocial personality disorder or what is commonly known as psychopathy or sociopathy which:

> are failure to conform to social norms, deceitfulness, manipulation, impulsivity, irritability, aggressiveness, disregard for self and others, lack of empathy, cynicism, arrogance, glibness, and irresponsibility. Those with this disorder feel little or no remorse when they hurt others and do not learn easily from experience. When frustrated, they become furious and aggressive and cannot sublimate or rechannel their impulses. Because of their impulsivity, their crimes are rarely planned in much detail and often seem purposeless (Conklin, 113).

Though Dexter is a psychopath who developed antisocial personality disorder from early childhood, he is different from the above description of 'regular' psychopaths, namely his brother Brian who knows no channeling to nor limitation of his violence and killings. As stipulated above, the Code rechannels and sublimates his killing urges, unlike the impulsive Brian who kills without a 'valid' reason. With such contrast, it is easier to consider the Code as Dexter's Consciousness and Ego; without it, he would have been like his brother, killing randomly with no qualms[1]. Brian reminds us of Nathan Slaughter who yields to his inner wildness as he goes in an avenging mission against the Natives. Both men correspond to Cesare Lombroso and other supporters of biological explanations of criminals who, according to them, are "'savages' … who … [are] closer to their animal origins, or have less control over their atavistic instincts" (Canter, 21). Thus, Nathan and Brian subdued to the call of their respective Id, Shadow and to their Unconscious as they act regardless of the regulations of the social contract, law and 'civilization'. Unlike them, Natty Bumppo, like Dexter, abides by self-restraint as he does not take scalps and only targets specifics victims.

The Code's rules act as a parallel to society's regulation; they keep Dexter on track and contain his violent urges. Paradoxically, the outcome benefits society as well. Like Natty who helps clearing the frontiers by eliminating Indians, Dexter tidies up Miami from its evil monstrous criminals. His strict abidance by the Code of Harry shows the extent of the Ego World's influence over him; as he puts it, "while I did not actually have a conscience, I did have a very clear set of rules that worked somewhat the same way" (Lindsay, *Darkly* 16). Clearly, Harry and his Code stand for the Conscious world of Dexter. They help him evolve in and cope with this regulated world. In short, Harry symbolizes the Ego challenger of Dexter's Shadow and Unconscious. As an extension of his influence over him, Harry also molds Dexter and shapes his Persona.

[1] Brian reminds us of Ed Kemper, one the most 'famous' serial killers in the U.S.A. Kemper killed his grandparents, many women and he brutally murdered his mother and threw her larynx in the garbage disposal. Kemper showed no remorse towards his killings and he voluntarily went to the police to report his murders. For further details, consult: https://allthatsinteresting.com/edmund-kemper

1. 2. Dexter and his Persona

In addition to the rules of the Code of Harry, Dexter must act as a 'normal' and a usual person; he must not raise any suspicion which might lead to his arrest; as he reports, his training also involves being neat, dressing well and avoiding attention (Lindsay, *Darkly* 93). He recalls Harry's words, "Blend in. Act normal, even boring. Don't do anything that might cause comments" (Lindsay, *Darkly* 120). Hence, the Ego-Harry's teaching extends to the creation of the ordinary man as Dexter's Persona; as he puts it, he pretends to be human (Lindsay, *Darkly* 20). As a result, he masters his human disguise and becomes an exemplary man; for example, he maintains a good work relationship with his coworkers; throughout the narrative, he mentions several instances where he jokes around with his lab partner Vince Masuoka. To perfect his disguise further, he often brings donuts to his colleagues. Even his superior, LaGuerta, cannot resist his charming personality. As he confesses, "I was never late to work, I made the right jokes with co-workers, and I was useful and unobtrusive in all things, just as Harry had taught me. My life as an android was neat, balanced, and had real redeeming social value" (Lindsay, *Dearly* 4). Hence, Harry's training shapes the Persona of Dexter who manages to blend in within society without raising any suspicion; he is just a regular blood-spatter analyst, among others.

Dexter develops another Persona, that of the exemplary family man. On the one hand, he is a protective big brother to Deborah. Although a police officer herself, she constantly resorts to his expertise and assistance in crime investigations. For instance, in *Darkly Dreaming Dexter*, during the Tamiami Butcher's case, she begs for his analysis in order to find a clue that would get her the detective badge. As mentioned before, it is thanks to Dexter's idea of the refrigerated truck that she succeeds in her breakthrough. Furthermore, in *Dearly Devoted Dexter*, she begs for his help to catch the evil Doctor. In both cases, Dexter never hesitates to assist his sister. His relationship with Deborah further embellishes his Persona as the ordinary loving brother. In fact, such bond prevents her from raising any suspicion about Dexter's darker side.

On the other hand, Dexter relies upon another Persona, that of Rita's affectionate and caring boyfriend; as he puts it, "I wanted a disguise; Rita was exactly what I was looking for" (Lindsay, *Darkly* 53). He openly recognizes that she serves as a cover for his fake human mask. Hence, indulging in a romantic relationship facilitates his immersion into normalcy, as required by Ego-Harry. It helps build Dexter Android, as conceptualized by Harry. Besides the above personas, Dexter is a loving and respectful boyfriend: Rita has intimacy issues which he copes with and understands and she has two children Astor and Cody whom Dexter cares for and goes as far as to develop a warm and an authentic relationship with. As mentioned before, he deeply sympathizes with kids, especially with Rita's. This increases her love and affection for him and it also maintains their relationship which develops as Dexter goes further by marrying Rita. Thus, his boyfriend Persona extends to the family man as he becomes a husband and a father of three children, Astor, Cody and Lily Anne. Interestingly, one of the most famous or infamous American serial killers, Rader Dennis, known as the BTK killer was also a father of two and he was an active member of his church (DePaulo, 54).[1] In short, like Dexter, the BTK nurtured the family man persona which clouds the fact that he is a killer.

Based on the above, we conclude the initial part of Dexter's journey in the Conscious world. The Code and Harry represent his Ego as they reflect and convey rules, regulations and morality which comply with the outer world of society. Then, the various Personas he wears, including the exemplary coworker, the protective brother and loving family man, reinforce his coping with the Conscious world. Like Natty, he attempts to adapt to it via the Code, morality and disguise; however, unlike him, Dexter enjoys more the second part of his journey as he seems more at ease with the Unconscious and the Shadow. The following paragraphs develop the extent of his coping with the inner world of the Unconscious.

[1] For further reading on serial killers consult, Stéphane Bourgoin's *Serial Killer Enquête sur les Tueurs en Série* (2003).

2. The Inner World of the Unconscious

2. 1. Dexter and the Personal Unconscious

After dealing with the outer world of the Conscious, the present sub-section focuses on Dexter's journey in the wide Unconscious. It starts with his dealing with the first layer, the Personal Unconscious which reveals personal contents related to his childhood trauma; then; he unveils his Shadow with which he nurtures a deep relationship. He is so attached to it that he feels disoriented without it. After that, Dexter ushers into the Collective Unconscious as he goes back to the Dark Passenger's primordial times and delves further to meet his Anima. Finally, Dexter responds to Jung's call for the Union of Opposites.

The Unconscious comprises two layers: the Personal one containing repressed memories, painful ideas, and the Shadow and the Collective one consisting of universal archetypes. Dexter's adventure in the inner world of the Unconscious accords with Jung's perception as he unveils personal contents first; however, he is able to recollect them only after he has coped with his personal Shadow. In fact, he recovers his repressed and painful memories by the end of *Darkly Dreaming Dexter* where he retrieves his childhood trauma thanks to Brian who was attempting to reach out to him throughout his various killings. Ultimately, he kidnaps Deborah and takes her in a ship container where he displays her on the table as Dexter would do in his Clean Room.

Seeing his sister in that position, in that specific location, awakens Dexter's sleeping memory as he recalls the awful event of his mother's slaughter which he and Brian witnessed; he recollects her different body parts scattered on the ground and comments, "I could not see the rest of her, just her face. She must have made a hole in the floor. She must be hiding in the hole and peeking up…" (Lindsay, *Darkly* 259). Then, he remembers the "deep puddle of blood" which he and Brian were sitting on for many days (Lindsay, *Darkly* 260). The scenery reveals Dexter's repressed traumatic event that made him who he is; his bond with blood and his modus operandi clarify his killings. On the one hand, he is a blood-spatter analyst whose job revolves around reading and interpreting blood in crime scenes; on the other hand, his night activity includes blood and he always takes a blood slice as a

trophy of his execution. Hence, blood is central in his life as both a detective and a killer. Then, as part of his cleaning up, he dismembers his victims' bodies the way his mother was dismembered. According to the psychologist Marisa Mauro, this is Dexter's signature which "is the excessive use of force postmortem… Any postmortem mutilation following the fatal blow is in excess of that necessary to accomplish the murder and by definition becomes part of Dexter's signature. Following the fatal blow, Dexter saws or cuts up the body into smaller pieces. This is referred to by forensic experts as "overkill" (DePaulo, 44). This recalls Nathan Slaughter's carving of the cross over his victims; from a forensic perspective, it is part of his signature and an "overkill". Like him, Dexter 'overkills' his victims as part of his signature but he also unconsciously reenacts his traumatic event. This confrontation with Brian brings to the surface of consciousness his repressed past memories. Dexter recalls his childhood trauma as Natty did. That stands for his uncovering of the first layer of the Personal Unconscious.

The most noteworthy of Dexter's attributes is his Dark Passenger and the relationship he nurtures with it. He sees it as his "dear dark other self" (Lindsay *Darkly* 3) and his "dark associate" (Lindsay, *Dark* 24). As its name indicates, the Dark Passenger is Dexter's obscure and inner entity; he considers it his closest friend and his perpetual companion that defines him (Lindsay, *Dark* 24) as he has grown with it. To Harry, he describes it as something inside which makes killing seem a good idea (Lindsay, *Darkly* 38). Therefore, the Dark Passenger is the initiator of Dexter's killing urges and impulses. Dexter reminds us of Thomas Harris' *The Silence of the Lambs* (1988) and his protagonist Hannibal Lecter who also seems to have met with his Shadow. Lecter is a serial cannibalistic killer and a psychiatrist who helps an FBI agent track other serial killers. Besides being close to the representatives of law, like Dexter, Lecter is a smart sociopath who lacks empathy regarding other humans. Dexter, from early childhood, lives with the unknown watcher that entices him to kill dogs. In psychoanalytical terms, the Dark Passenger complies with Freud's Id and with Jung's conception of the Personal Shadow. Both abide by instinctive and wild behavior within the Unconscious. In

short, Dexter has met with the darkest aspects of his own personality and went as far as to 'personify' it as the Dark Passenger.

When given permission to kill the nurse, Dexter describes the first liberation of the Dark Passenger as follows:

> …feeling something rise up in me … an electric surge that jolted through me and covered me like a dark hood … I felt the Dark Passenger become the new driver for the first time. Dexter became understated, almost invisible … I blended in, almost impossible to see, but I was there and I was stalking, circling in the wind to find my prey. In that tremendous flash of freedom, on my way to do the Thing for the first time, sanctioned by almighty Harry, I receded, faded back into the scenery of my own dark self, while the other me crouched and growled. I would do It at last… (Lindsay, *Darkly* 159-160).

Based on this thorough description, we notice the release of Dexter's inner and personal Shadow which rises up from the depth of his Unconscious towards the surface of his Conscious. As he paints it, it wraps him in darkness, which stands for the emergence of the Shadow; then, Dexter seems to lose control because the Passenger becomes in charge of his deeds and he fuses with its overwhelming darkness. His description echoes that of Jung who writes:

> The meeting with oneself is, at first, the meeting with one's own shadow. The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn to know oneself in order to know who one is. For what comes after the door is, surprisingly enough, a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no here and no there, no mine and no thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibly this and that; where I experience the other in myself and the other-than-myself experiences me (CW, vol. 9, Part I, p. 21, par. 45).

Accordingly, Dexter encounters his other self that prospers in a standard-less world; he tastes freedom for the first time in his life and he rejoices about finally letting out his Shadow, the Dark Passenger. The regulations of the Conscious and the Ego that Harry embodies no more retain his wild need. There seems to be a reversal of position where the Shadow becomes the center of Dexter's personality

instead of the Ego and the Persona. In short, Dexter undergoes an initial immersion into the dark Unconscious.

After this first encounter with the Dark Passenger, Dexter indulges into life as a killer who responds to his Shadow's calls. Each time he finds a 'playmate' who fits the Code, he experiences the same overwhelming darkness. As he explains it, he gives the driver's seat of his consciousness to the Passenger (Lindsay, *Darkly* 185). His choice of words is interesting because he admits that the Passenger takes control of his consciousness. In terms of psychoanalysis, the Shadow moves out of the Unconscious towards the shore of the Conscious; as Jung explains, "Unconscious phenomena manifest themselves in fairly chaotic and unsystematic form" (CW, vol. 9, Part I, p. 276, par. 492). This implies that the Shadow expresses itself via an irregular behavior that goes against the regulations of the Conscious world. In Dexter's case, the Passenger's urge to kill and to dismember bodies is merely a manifestation of the Shadow regardless of the existing laws as it is a primordial entity. Hence, Dexter's violence stands for his coping with the dark forces of his Shadow.

When taken by the Dark Passenger, Dexter fuses and unites with it. During his face to face with his victims in the Clean Room, he uses the pronoun "we" instead of "I"; Father Donovan perceives this in his voice and eyes as Dexter reports, "something in my voice, the Dark Passenger's voice now, and the sound of it froze him…what he saw in my eyes made him very still" (Lindsay, *Darkly* 10). This stands for the extent of the Passenger's and Dexter's blending for it seems that they have become one indivisible entity, as Jung explained above. Such exchange asserts his awareness and consciousness of his Shadow. When he liberates it, he mentions a "sweet release, a necessary letting go" (Lindsay, *Darkly* 13) and he says that "it's such an important moment, and a real relief for both of us" (Lindsay, *Darkly* 142); he even adds that unleashing it makes him feel more alive (Lindsay, *Dearly* 10). Dexter appears to respond to Jung's urge of liberating and coping with the inner Shadow instead of repressing it. As a result, he comes to terms with it; yet, he does not blindly subdue to the dark forces of the Shadow. On the contrary, he has full control of his urges as he frames them within the

morality of the Code of Harry. Dexter is aware of the chaotic behavior of his Dark Passenger; nevertheless, he succeeds in diverting them towards morality via his Ego projection, Harry. Hence, Dexter creates equilibrium between wild urges and reasonable deeds. He satisfies both the Shadow and the Ego as he, equally, abides by both.

Dexter's coping with his Dark Passenger contributes to his psychic equilibrium between the Shadow's needs and the Ego's morals; however, in *Dexter in the Dark,* he loses his dark companion and without it he becomes confused. In this narrative, a sect of Moloch Followers, who make human sacrifices, threatens Miami. In front of their brutality, the Passenger deserts Dexter because it is too afraid. After the discovery of the first burned victims, it even becomes silent, as Dexter comments, "I sent an irritated demand for answers, and got no more than a worried scuttling, as if the Passenger were ducking down behind anything that might provide cover … here he was, not merely subdued but hiding" (Lindsay, *Dark* 25). For the first time in his life, Dexter is forced to operate without his eternal Dark Companion. Interestingly, this situation weakens him and he feels helpless; he explains that "without any word from the Passenger I did not merely blend in; I was actually part of the herd, vulnerable. I was prey" (Lindsay, *Dark* 58). Usually, he spots other killers thanks to the Passenger's alerting instincts; however, this time, he is unable to track a prey without its precious help. Thus, the Dark Passenger contributes in Dexter's inner stability and affords him strength; it also stands as a considerable part of his identity and its disappearance has created disequilibrium between the Shadow and the Ego. As the former is no more there, the latter cannot be active. Such torments assert the extent of Dexter's coping with his Shadow.

Dexter expresses the void which the Dark Passenger left inside him as follows:

> There was a large, brittle empty spot inside me and I had no real way to think about it or cope with the gaping hollowness that I had never felt before… but I was acutely uneasy and I lived … in a thick syrup of anxious dread… I was all alone in there, and things did not seem quite so hard-edged and certain…I had no Passenger to point me in the right direction (Lindsay, *Dark* 62-63).

For the first time in his life, Dexter goes through the ordeal of existing without his dark companion. The emptiness it left is considerable and it highly affects him as he becomes a fragile being who lost self-confidence. Dexter feels worthless and he is in the dark without his darkness. Unlike before, he is only an ordinary man, the empty shell of his Persona; he is only the good coworker, brother and family man. As he expresses it, "What a frail thing a human being is-and without the Passenger, that is all I was, a poor imitation" (Lindsay, *Dark* 159). He endures the emptiness of his human mask and it seems that he has lost trail of his identity and he is lost in the path of self-knowledge. The Persona is a shallow disguise he displays; however, the Passenger is his oldest authentic companion. This asserts the depth of his relationship with his Shadow. Like the Code of Harry, which squares his wildness, the Dark Passenger helps to find criminals and to satisfy the urge to execute them. Thanks to this compromise, both the Ego and the Shadow are satisfied; with the disappearance of the latter, the former loses its role and importance. In short, Dexter without his Shadow does not obtain fulfillment.

When he tries to catch a lurking criminal without the Passenger, Dexter fails and he confesses: "I was no longer me, and had no idea who or what I was" (Lindsay, *Dark* 111). This stands for the apex of his alienation and fragmentation. Harry has modeled his Persona according to his Dark Passenger which is an ineluctable entity of Dexter's identity; now, he is bewildered vis-à-vis his personality because only the Persona remains and it is not as fulfilling as the Dark Passenger. It seems that its absence highlighted its significance in Dexter's inner psychic peace. Fortunately for him, by the end of the novel, he retrieves his passenger back and "the world was whole once again" (Lindsay, *Dark* 176). This allows the conclusion that the darkness of his Dark Passenger fills the void he was feeling and this helps him to retrieve balance between the Ego, Persona and Shadow.

In this book, Dexter's Shadow, the Dark Passenger, is a considerable fragment of his personality. When compared to Natty, Dexter seems to have come to terms with his inner Moiratic Shadow; he embraces and welcomes it to the point that he feels lost without it. Natty, however, is too attached to his Persona of the

White savior to realize the importance of his Shadow. Even if he indulges into the dark path of the wild Moira, his scornful Persona constantly brings him back to the Conscious world and he is less immersed and less in trance with the dark Unconscious; hence, he is less acquainted with his Shadow. While he clings to his Persona and the Ego, Dexter clutches to his Shadow and his Unconscious. Therefore, when juxtaposed one to the other, Dexter's quest of the self seems more fulfilled than Natty's. Unlike him, he evolves in peaceful terms with his Unconscious. There seems to be equilibrium between the opposed forces of the Shadow and the Ego. Both parties are equally satisfied, which allows Dexter inner psychic peace; it also permits him to move from the Personal Unconscious and to delve further into the Collective one.

2. 2. Dexter and the Collective Unconscious

As mentioned before, the Collective Unconscious is the storage of multiple archetypes, throughout time and history; unlike the Personal Unconscious, it is collective and goes back to primordial myths. Interestingly, when his Passenger deserts him, Dexter starts investigating its origins; as he claims: "it had existed before me. It had a source" (Lindsay, *Dark* 75). Throughout his research, he traces its genesis to Moloch, the god of the Canaanites and the Phoenicians to whom parents sacrificed their children; and to King Solomon in the Bible. According to him, the latter carried the original Dark Passenger from which his came to being (Lindsay, *Dark* 87). Dexter understands that it has remote origins that go beyond his personal trauma. His investigation is symbolic in the psychoanalytical context. On the one hand, he manages to find a primordial explanation for his Dark Passenger i.e. his Shadow; on the other, his research paves the way to his journey in the Collective Unconscious which Natty slightly attains. In psychoanalytical terms, after he has come to terms with his Personal Shadow, he proceeds in a quest towards the Collective Shadow archetype.

Throughout Lindsay's various narratives, Dexter is able to detect other killers, relying on his instincts and hunches, as he calls them; moreover, he manages to connect with their Dark Passenger. This symbolizes an encounter with and an unveiling of their Shadow which is shared among them; their experiences

with their Passenger are similar and collective for they rely on wildness and impulses. For instance, when Dexter first sees the nurse, he recalls hearing "the roar of a savage beast watching its prey scuttle down a hole" (Lindsay *Darkly* 155). Moreover, his colleague, sergeant Doakes, is always hostile towards him and he says that Dexter's presence gives him "creeps" to which he responds, "why he was the one in the room filled with cops who had the insight to get the … creeps from my presence" (Lindsay, Darkly 72). As narration proceeds, he suspects the presence of a dark entity in Doakes and he remarks: "Doakes knew me for what I was. Just as I had known about Last Nurse. The Thing Inside calls out across the emptiness when it sees its own kind" (Lindsay, *Darkly* 187). In *Dearly Devoted Dexter,* he confirms his suspicions as he discovers that the sergeant was a shooter and a killer in the army (Lindsay, *Dearly* 54). This implies that Doakes acted upon his impulses as he experienced the unleashing of his Shadow as well; he too carries a Dark Passenger, just like Dexter, the nurse and the Tamiami Butcher. Based on these instances, among many others, Dexter is able to recognize the Dark Passenger of each killer he encounters. In terms of psychoanalysis, this implies that it is collective like the Shadow archetype. Therefore, Dexter's ability to connect with other Passengers conveys the idea that they are simply a manifestation of the Collective Unconscious, where he further delves in.

As he describes the Passenger's call, Dexter refers to "The symphonic shriek of the thousand hiding voices... The me that was not-me" (Lindsay, *Darkly* 1); he also mentions, "the other voices inside [him]" that respond to his Passenger's chuckle (Lindsay, *Design* 264). Based on his words, it seems that his Passenger goes beyond Dexter's individual trauma and life as it appears to be a collective and shared entity, as these voices echo Dexter's Personal Shadow. In psychoanalytical terms, his words describe the Shadow archetype of the Collective Unconscious, as presented by Jung. Therefore, besides connecting with other killers' Passengers, Dexter is able to identify with the collective Shadow, the inner dark entity that travels time and history.

Adding to the above-mentioned universal Moloch archetype, Dexter unveils further ones that partake in the American experience. The wild and impulsive Dark Passenger connotes the Hard-Boiled Detective, the Western and the Hunter heroes; it also reminds us of the archetypal Moira, which is the basis of mythology. All these archetypal figures rely on darkness, wildness and violence that Dexter carries and abides by as well. Hence, his journey in the Collective Unconscious unveils those archetypal American heroes who compose the American Collective Mind. Like them, he perpetuates the archetypal violence of the American mythogenesis; his killings are simply a reenactment of the archetypal hunt that Natty initiates and the Western and Hard-boiled Detective carry on. Therefore, Dexter's journey in the Collective Unconscious perpetuates the archetypal violent hunt. Once more, his quest proves to be more fruitful and complete than Natty's; while the latter only tiptoes in its dark waters, the former delves deeper.

Dexter proceeds in the journey of the Collective Unconscious in order to explore further archetypes. Unlike Natty, he manages to unveil and to cope with the Anima. As previously stated, when she is projected, she provides the male individual with something he misses; she contributes in his fulfillment as she completes him by filling his void with her elfin nature. In Dexter's case, his sister Deborah and his loving girlfriend Rita reflect his Anima; both female characters fill his inner hole. Given his traumatic event and painful past, he is unable to fathom human emotions and feelings, as he puts it, "something in me is broken or missing" and he adds, "nothing else loves me, or ever will. I am alone in the world, all alone" (Lindsay, *Darkly* 47). Hence, Dexter is devoid of human bonds and warmth. He is only an android; however, his relationships with Deb and Rita fix his loneliness and fulfill his emotional gap.

Despite his claim that he is indifferent to human feelings, Dexter cannot prevent himself from caring about Deborah and confesses: "As much as I can care, I care about her" (Lindsay, *Dearly* 47). Thus, if he were a true android, he would not be concerned about nor caring for his sister. Dexter and Deborah work together and they often meet around a good meal which connote a warm family bond; besides, he stands as the protective older brother. For instance, he constantly gives

her advice on how to properly behave with her rival Detective LaGuerta, to prevent any hindrance to her career. Moreover, as mentioned before, he regularly helps her with his expertise in crime investigations. Therefore, they share a conventional brother-sister relationship as he is helpful and thoughtful; she is his "second brightest angel" as Clyman sees her (DePaulo 76). In terms of psychoanalysis, Deborah represents a human bond that Dexter strives to develop and to create. As the projection of the anima, she fills him with human feelings and warmth through her loving sisterhood. Dexter is even able to notice that "she does after all love [him]" (Lindsay, *Darkly* 47). Hence, he is sensitive to the love and care Deborah has for him; she fulfills his emotional void.

Furthermore, Deborah provides Dexter with the morality and humanity that help him adjust to the outside world. As he sees through her deep blue eyes, he recalls Harry's echo (Lindsay, *Design* 227). Hence, she reminds him of his Ego, Harry; she perpetuates his attempts to make Dexter fit to the 'human' world. She procures him with human insights that he misses and longs for. As Clyman explains, he needs her because her societal faith and optimism help him to prosper within society and allow him to be more comprehensive; he adds that she stands for the reminder of Harry's care and love that awaken his purpose and virtues; for the scholar, Deborah saves Dexter from a potential self-destruction (DePaulo 77). Thus, she is the water wings for Dexter, the apprentice in the social world; she helps him fathom human emotions and interactions. Now that Harry is gone, she substitutes his guidance through her humanity and sensitiveness. Hence, as the Anima, Deborah enhances Dexter's human side and social behavior according to the regulation of the outside world of the Conscious. As a result, like Harry, she finally accepts Dexter for who is (Lindsay, *Design* 231). This may represent a fulfillment within Dexter as he has the approval of his loving sister whom he cares for.

The other form of love that Dexter experiences is with his girlfriend Rita. He introduces her to us as "the enchanting creature" (Lindsay, *Darkly* 56), which reminds us of the elfin nature that Jung mentions in the description of the Anima. Both convey an unknown and a captivating being. Symbolically, Rita represents

the Anima whose human warmth and care Dexter succumbs to. His relationship with her evolves through the different narratives. At first, Rita is only a disguise he displays to sublimate his Persona. Initially, he expresses indifference towards sexual intercourse; however, he manages to have one with her, which deepens their bond as it goes beyond the Persona. As the Anima, Rita allows him to develop an intimate relationship with a woman; she offers Dexter another human bond with someone who is not his relative. As Clyman asserts:

> Rita was the brightest of Dexter 's angels. She was the only person in Dexter 's life who offered romantic intimacy and a gateway into the family man lifestyle he never thought possible … she infiltrated his psychological defenses and effectively pushed him to grow into a better man through a Rita-specific formula of vulnerability, emotional space, and trust. She chipped away at Dexter 's existential loneliness, proving herself to be a perfect fit—even soul-mate material—for the idiosyncratic Dexter (DePaulo 78).

In short, Rita goes beyond her initial role of his Persona as she fulfills his void concerning human bonds and she remedies his alienation by providing him with genuine love and affection which complete the familial one he has with his sister. Rita offers Dexter what Natty craved for when he proposed to Mabel Dunham.

Clyman comments, "Rita became his guide to the unchartered emotional territory of intimacy, showing him that sex and intimacy could be as appealing as blood and death" (DePaulo 79). This stands for a 'boon' he gets from his quest of the Anima since he discovers that he is able to have a close relationship with a woman, something he never thought of before. Unlike his previous bond with the other monsters' dark passenger, Dexter is able to connect emotionally with another human being. As a result, he gets accustomed to Rita; he explains, in *Dearly Devoted Dexter*, that he goes to her house when he is upset because he feels good there and he finds warmth and comfort as he spontaneously leans his cheek against her head (Lindsay, *Dearly* 22). Furthermore, even when Doakes is no more trailing him, Dexter confesses, "I was so happy that I kissed Rita when she answered the door, even though no one was watching" (Lindsay, *Dearly* 130). These instances stand for Dexter's natural and unplanned behavior; they are genuine and authentic human deeds. Therefore, Rita shifts from her role as a Persona to become the

projection of Dexter's Anima. As such, she provides him with nurture, love and affection which fulfill Dexter's emotional void and she allows him to further experience the unknown territory of humanity.

As the narrative proceeds, Dexter considerably deepens his connection with Rita as they get married and she bores him a daughter, Lily-Anne. His commitment asserts his yearning for creating a family of his own. Rita awakens in him an innate desire to expand his human bonds besides the one he has with Deborah. As a result, he becomes a husband and a father of three children. When speaking of Lily-Anne, he says, "[She] has turned Dexter Dead for Decades into something with a heart that beats and pumps true life, something that almost feels, that so very nearly resembles a human being … Everything has changed. A world with Lily Anne Morgan in it is so completely unknown: prettier, cleaner, neater edges, brighter colors" (Lindsay, *Delicious* 6). With Astor and Cody, his daughter stands for the apex of his human bonds and care; she concretizes his human side and decreases the one of his Persona. She fills the empty android with humanity and turns Dexter into a real human being. His acceptance of Rita as his Anima allows him to pluck the boon of fatherhood which reminds us of Daniel Boone's prize that allowed him to become a divine king. Dexter's bond is genuine and authentic as it does not serve his Persona.

Rita allows Dexter to venture into fatherhood, a new identity he acquires through his exploration of the Anima in the depth of the Unconscious which psychoanalytically means that she allows him to gain further self-knowledge. Without her, he would never have discovered the unknown territory of fatherhood and family man. Besides, she remedies his feeling of emptiness, alienation and loneliness. According to Clyman, his new status of family man offered him the possibility to see himself as "good", which, added to his connection to them, offered him potential happiness (DePaulo 80). When compared to his ancestor who does not wed and procreate, Dexter succeeds in this task and redeems Natty's non-accomplishment, not to say failure. The nurturing and loving Rita provides Dexter with some normalcy and she adds some light to his dark world; she further creates equilibrium between his dark Unconscious and his light Conscious. In his quest of

human bonds and humanity, he manages to become a loving and caring father thanks to the fulfilling anima projection through Rita.

Dexter first appears as a cold killer who lacks empathy; from a psychological and a criminological perspective, his profile corresponds to a psychopath. Like other psychopaths, he is "grandiose, egocentric, arrogant, callous, dominant, superficial, deceptive, and manipulative"; he is "unable to form strong emotional bonds with others and lacks anything approaching a normal capacity of empathy, guilt, remorse, or deep-seated emotions" (Campbell and DeNevi 342). These features remind us more of his brother Brian than of Dexter. In fact, the latter seems to be a psychopath only when it comes to executing villains; however, as he evolves with Deborah, Rita and the kids, Dexter defies the literature as he manages to create and to nurture a genuine bond with and affection for them. As a scholar reports, he "is emotionally invested in the people around him" (Waller 86) and the psychologist Lisa Firestone explains that "his ability to develop these attachments, even if they lack serious emotional depth, is a sign that Dexter himself is neither a psychopath nor a lost cause (DePaulo 23). Therefore, despite his antisocial disorder and his psychopathy, Dexter is able to empathize with his close surroundings thanks to his opening up and unveiling of his Anima archetype that filled his emotional void with human warmth and feelings which were inexistent in him.

Based on the above, we conclude Dexter's exploration and meeting up with the Anima archetype projected on Deborah and Rita as they alter Dexter's 'monstrosity' and turn him into an ordinary human being worthy of love and affection. They elevate Dexter from a killer into a good brother, husband and father. Hence, he acquires a new status of a family man that completes his previous one of an avenging killer. It seems that they fill Dexter's android with genuine human feelings and emotions. Deborah and Rita symbolize Dexter's missing soul; he seems fulfilled as he puts it:

> Deborah loved me. And the realization flooded into me—I loved her, too... It's a funny thing, love. I mean, to realize this at my age was weird, but I was actually surrounded by so much love—my whole life, from my adoptive parents, Harry and Doris; they didn't have to love me—I wasn't really their kid—but they did. They did love me, like so many others, all the way up to now, with Debs—and Rita, Cody, Astor, and Lily Anne. Beautiful, wonderful, miraculous Lily Anne, the ultimate bringer of love (Lindsay, *Delicious* 179).

In the passage above, Dexter finally becomes aware of the warmth and affection that his surroundings have brought along with them and he seems to thrive at this fulfilling realization. After many years of loneliness, with only the Dark Passenger as a companion, Dexter finally opens up to his parents, Deborah, Rita and his children. He manages to create a balance between his inner darkness and the outer light. In psychoanalytical terms, this stands for an equilibrium between the fragments of his psyche and between the Conscious and the Unconscious. In short, Dexter seems to abide by Jungian principle of Union of Opposites.

2. 3. Union of Opposites

Jungian analysis relies upon the Union of Opposites; as he asserts, "It is…evident that the whole must necessarily include not only consciousness but the illimitable field of unconscious occurrences as well" (CW, vol. 9, Part I, p. 276, par 491). Dexter's journey abides by the same principle as he seems to have integrated both his Conscious and Unconscious. Symbolically, he conveys such combination during his wedding ceremony. At this precise moment, his Dark Passenger comes back after its long disappearance and Dexter refers to a "kind of surging fulfillment, a feeling that things were just the way they should be, now and evermore, a world without end" (Lindsay, *Dark* 176). Interestingly, during the union with his initially Persona and then his Anima, the Dark Passenger manifests itself to remind him of its presence. In accordance with Jung, Dexter experiences the archetype of the Self.

It seems that Dexter is finally coping with the opposed Conscious and Unconscious of his psyche and there appears to be osmosis between his dark self and the light one. Ego, Persona, Shadow and Anima seem to align and to provide him with a feeling of fulfillment. As Dexter puts it, he and his dark friend have

"achieved a careful, balanced existence, a way to live together, through our Harry solution" (Lindsay, *Dearly* 135). The balance he refers to is Jung's union of opposites which fulfills the individual. Such feeling unveils the archetype of the Self, the last step in Jungian psychoanalysis and it is the ultimate boon of the psychological journey. As mentioned before, it shifts the center of the personality from the Ego to the Self which conveys the alignment and the integration of all parts of the psyche and it creates balance and coherence. In terms of psychoanalysis, Dexter succeeds in his psychological journey, unlike his ancestor who does not attain the Anima and the Self. The ceremony stands for the 'marriage' of the Conscious and the Unconscious. Throughout his adventures, Dexter succeeds in uniting the outer and inner worlds; therefore, he heads towards Individuation.

IV. The Individuation of the Archetypal American Hero

As Jung presents it, Individuation is a long process that conveys maturity and a shift from childhood to adulthood and it is a direct result of the Self archetype. Like the latter, it conveys a balance between the outer world of the Conscious and the inner one of the Unconscious. More precisely, Individuation means the lining up of the Ego, Persona, Shadow and the Anima within the fulfilling Self; it symbolizes unity, coherence and balance. According to Jung, Individuation remedies the shallowness of the Persona; it also allows the liberation of the primordial images found in the Unconscious' archetypes. Finally, it provides the individual with inner peace and fulfilling unity. Hence, Individuation revolves around a balanced and complimentary relationship between the Conscious and the Unconscious. When dealing with the Archetypal American Hero, it appears that his evolution abides by a Jungian perspective. In fact, his journey towards the Self is a long process that begins with Natty Bumppo, carried on with the Western and Hard-boiled Detective and it culminates with Dexter Morgan. In short, the American Hero's Individuation starts in the 19th Century and it is fulfilled in the 21st Century.

The archetypal American Hero abides by the psychological journey as introduced by Jung, a journey that starts with the quest of the Conscious world and

then moves to the depth of the Unconscious world. When juxtaposed to our protagonists, it seems that Natty fulfills the outer journey, while Dexter handles the inner one. Thus, the present section is divided into three subsections: the first one deals with Natty Bumppo as the representative of childhood; the second one is concerned with Dexter Morgan as the adult and the last one combines the two under the scope of Individuation. If we consider both heroes as fragments of the Americans' collective psyche, Natty represents the Conscious world and Dexter stands for the Unconscious one. Hence, what do Natty's and Dexter's respective journeys reveal about the American collective psyche?

1. American Childhood: Natty Bumppo

In accordance with Jung's insights, Natty Bumppo comprises the childhood part of the American collective psyche. The outcome of his journey reveals abidance by and compliance with the Conscious world more than with the Unconscious one. In fact, he does not manage to create a balance between the opposed forces of his psyche; as proven above, he severely clings to his Persona which follows the Ego's instructions and guidance; like a child, he abides by the parents' instructions. He is the savior and rescuer of captives whose moral code of self-restraint frames his violence. Despite initiation into the Unconscious, Natty could not forsake from the dominating forces of the Ego and the Persona and his meeting with the Shadow is incomplete and temporary. This shortens his journey into the Unconscious and it prevents him from delving further into the Collective Shadow and the Anima. This explains his return to the Conscious world of the Ego and the Persona in his last days.

In terms of Jungian psychoanalysis, he does not abide by the Union of Opposites; he does not succeed in creating an equilibrium between the requirements of the Conscious and the Unconscious. Throughout his adventures, he leans towards the reassuring and familiar world of the Ego and the Persona. Despite these shortcomings, Natty plucks some benefits, namely securing the settlement for the Whites. In terms of mythology, as Slotkin mentioned, he initiates the archetypal path for the development of the American Hero. Overall, Natty's boons are related to the outside world of the Conscious and the Themis figure as

he emerges as the exemplary Hero, rescuer of captives whose violence is minimized and embellished. In short, his quest deals with the physical frontiers to settle the American Hero in his context.

Natty's experience stands for the childhood part of the archetypal American Hero. Like a child, he seeks his place in the outside world of the Conscious and its Ego. In this process, he is aware of their reprimands and regulations; thus, he does his best to please them. Their dominance and control are considerable to the extent that they prevent total immersion into the Unconscious and the Shadow that constantly pull up Natty from the water of the Unconscious. In the process of Individuation, Natty only manages the first step of the journey; he solely complies with the Conscious as he sees himself as the Frontier Hero, rescuer of Christian captives. In short, his journey only sets him in the outer world which abides by conventions.

2. American Adulthood: Dexter Morgan

Dexter Morgan represents the second part of adulthood within the American collective psyche. Like an adult, he carries on what the child started. On the one hand, like Natty he complies with the outer world of the Conscious that Harry sets for him. Thanks to the Code, Dexter manages to prosper in society, abiding by its regulations. Furthermore, he too creates a Persona of the exemplary worker, brother, husband and father that facilitates his acculturation to the outer world. On the other hand, Dexter journeys into the Unconscious which is crucial in the adult life of the hero, as Segal reports: "where for Freud and Rank heroism is limited to the first half of life, for C. G. Jung it involves the second half even more. For Freud and Rank, heroism involves relations with parents and instincts. For Jung, heroism involves, in addition, relations with the unconscious" (Segal 102). In accordance with Jung and his process of Individuation, Dexter manages to unveil the two levels of the Unconscious. In fact, he meets with his Personal Shadow that he identifies as the Dark Passenger which allows him to carry on the cleansing mission initiated by Natty; he even manages to create an equilibrium between the Shadow's impulse and the Ego's reason. Dexter is so close to his Dark Passenger

that he feels disoriented without it. Such a situation causes a psychic imbalance as it affects his Ego. Hence, this asserts the extent of his coping with his Shadow.

Unlike Natty, Dexter moves from the personal and plunges deeper into the collective level of the Unconscious. As mentioned before, he succeeds in unveiling the Collective Shadow as he goes back to primordial times with the Moloch God; he is also able to connect with the Shadow whenever he meets with another one. Furthermore, he relates to all the previous Dark Passengers of the American past experiences. In fact, Dexter's violence rests upon the archetypal Hunt, initiated by Natty Bumppo who followed the Delaware Hunter myth; Dexter also carries the Western's and Hard-boiled Detective's violence that conforms to Natty's. His journey in the Collective Shadow unveils those archetypal American heroes namely, Nathan Slaughter, Daniel Boone, the Virginian, Continental Op among many and the universal figures of Moira and Themis. Hence, violence is an archetypal American trait that is found in their Collective Unconscious.

As opposed to Natty's 'shy' approach of the Unconscious, Dexter keeps on advancing in this dark path towards the Anima archetype that he meets; he even accepts the knowledge she has to offer. This furthers the equilibrium between the Persona and the Anima which remedies the former's hollowness, shallowness and coldness with humanity, authenticity and warmth. His meeting with the Anima alleviates his feeling of alienation and fixes his fragmentation. Given his osmosis with both the Shadow and the Anima, Dexter considerably progresses towards the encounter with the last archetype which is the Self. Therefore, he experiences further alleviation and fulfillment as he succeeds in coping with both the Conscious and Unconscious forces of his psyche. In short, his quest of Individuation turns out to be more fulfilled than Natty's that was based on the physical frontier while Dexter's focuses on the frontier of the psyche as he is in a quest of Unity and Individuation.

3. The Individuation of the Archetypal American Hero: Natty Bumppo and Dexter Morgan

When we consider Natty Bumppo and Dexter Morgan as fragments of the American collective psyche, we understand that the archetypal American Hero's quest is the quest of psychic unity. On the one hand, Natty Bumppo stands for the outer world of the Conscious which comprises the Ego and the Themis figures that reinforce his Persona of the Savior. Hence, Natty symbolizes the Americans' Consciousness which revolves around the goodness of the hero. On the other hand, Dexter Morgan represents the inner world of the Unconscious which encompasses the Shadow, the Moira figure and the Anima of the Personal and Collective Unconscious. He is the Killer who abides by wildness and impulses. For the sake of the welfare of the community; he simply brings Natty's heroism further down the Unconscious as he symbolizes the Americans' Unconscious. Hence, both heroes compose the American collective psyche.

Within the American collective psyche, Dexter's individuation reflects the individuation of the archetypal American Hero. In fact, if Natty Bumppo is the child who copes with the Conscious world, Dexter is the adult who overcomes the Unconscious world. As a fragment of the collective psyche, he stands for the hero's maturity from childhood to adulthood. He achieves Union of Opposites and progresses in the path of Individuation. Hence, after Natty's conquest of the Frontier in the outer world, Dexter comes to complete the journey into another realm as he conquers the frontiers of the psyche. Therefore, the American archetypal quest starts with the Conscious then progressively moves to the Unconscious. The American archetypal myth is the American quest of Unity between their Moiratic shadowy selves and their Themis bright selves. Overall, in accordance with Jung's quest of Individuation, Natty Bumppo stands for the light that cannot exist without Dexter Morgan's darkness. They both unite and fulfill the archetypal American Hero that may be referred to as the Dark Hunter who achieves unity and heads towards Individuation thanks to both Natty Bumppo and Dexter Morgan.

This chapter resorted to Psychoanalysis in order to analyze both protagonists. It started with Freudian Pleasure and Reality Principles which Natty Bumppo abides by; then, it moved to his Jungian psychological journey. Natty first ventures into the Conscious where he meets and copes with his Ego which allows him to adjust to this world and his Persona that reinforces the Ego domination over him. After that, he indulges into the Unconscious; from the personal level, he is able to restore past memories and traumas and he rejoices the liberation of his Personal Shadow. Natty's adventures into the Collective Unconscious allows him to unveil the primordial origins of his Hunter identity; however, they fall short of promises as he fails to connect with the Anima, which means that he is unable to abide by Jung's Union of Opposites. In conclusion, it would appear that Natty Bumppo only achieves the first part of the journey and that his position between the Conscious and Unconscious remains problematic as it prevents him from reaching unity.

Dexter's Jungian psychological journey follows Natty Bumppo's trail as he learns to abide by the Ego projected on Harry and his Code; then, he adopts various Personas that allow him to adjust to the world of the Conscious as well. As he moves towards the Unconscious, Dexter manages to unveil the personal layer as he recalls his trauma; then, he delves further to meet his Personal Shadow with which he develops a strong relationship. Regardless of their fusion, Dexter does not forsake of Harry's teaching and the Code which implies that he controls his wild Shadow. The latter, contributes to his inner equilibrium with his Ego; Dexter relies on their dynamics to prosper psychologically. After that, he goes to the threshold of the Collective Unconscious as he manages to trace the Dark Passenger's origins to primordial times, unveiling past American experiences as well. Finally, he succeeds in meeting and coping with the Anima Rita who fill his void with human feelings and warmth. Therefore, he proceeds in his journey to achieve the Union of Opposites which lead to the encounter of the last archetype, the Self.

When juxtaposing Natty and Dexter as fragments of the archetypal American Hero, their respective experiences within the psyche lead to the

conclusion that the archetypal quest goes beyond the frontier of the wilderness as it includes the psychic quest of Unity. Abiding by the Jungian premise, Natty stands for the childhood part of the American collective mind as he initiated the journey and Dexter stands for adulthood, as he carries on where Natty left off. Their experiences combined reveal the process of Individuation which heads towards the Unity of the archetypal American Hero as represented in the American Collective Psyche.

Conclusion

This thesis has investigated the evolution of the Archetypal American Hero, Natty Bumppo, from Cooper's canonical representation to Lindsay's popular one embodied by Dexter Morgan. The research has presented Natty under the light of Slotkin's Myth of the Hunter; at the same time, it has demonstrated that the protagonist also abides by Cawelti's formula of the Western. The latter, for its part, was juxtaposed to the Hard-Boiled Detective formula, conveyed by Lindsay's popular narratives. Even though they provide with a set of inventions, the findings highlight the linearity between canonical myth and popular culture. Moreover, the latter supplements the myth of Regeneration through Violence with popular equivalents, namely, the Vigilante Avenger and the Hard-Boiled Hero and his Code. Given these parallels, the thesis indulged in the psychoanalytical investigation of Unity in an attempt to remedy the archetypal Hunter's ambivalence between Moira and Themis. By analyzing the psyche of Natty and Dexter, this thesis has shown that both heroes complete each other and by extension fulfill the representation of the archetypal American Hero. More precisely, their respective quests of unity also prove that canonical and popular narratives complete each other as they both offer a consistent representation of the archetypal American Hero who develops and evolves through time and culture from the 19th Century to the 21st Century representations.

Besides being the American Adam, Natty Bumppo symbolizes the American Hunter of the deep woods as conceptualized by Richard Slotkin whose myth of Regeneration through Violence well-applies to Cooper's narratives. Natty succeeds in fulfilling the national myth as he promotes the necessary universal archetypes in addition to cultural ones that reinforce feelings of identification from the audience and emphasize the American identity and literature; he crystallizes the Hero's image that will be emulated and transmitted to the next generations, namely to Dexter Morgan who also relates to this myth as he shares several similarities with Natty and becomes the Modern Hunter of the wild city.

After a close scrutiny of the narratives, it turns out that Natty displays feelings of unhomeliness and alienation due to his vacillating position between the Indian and White worlds, which results in an inner fragmentation that his constant cycles of immersion and emergence from the wilderness stand for. Therefore, his quest−or Monomyth− is twofold: on the one hand, it establishes the national myth and focuses on the conquest of the concrete and outer Western Frontiers of the wilderness which allowed for the settlement−and by extension for American 'civilization'− to prosper and to progress; on the other hand, it stands for his search of an adequate position between the opposed Moira and Themis.

Thanks to Cawelti's concept of Formula, Cooper's tales also proved their hybridity as they initiated the Western Popular Formula which conveys the idea that the tales influenced American popular literature after accomplishing the quest and 'settling' the American canonical literary traditions. This Formula developed into the popular Hard-Boiled Detective Formula which the *Dexter* narratives convey and abide by. After comparing these Formulas with the archetypal myth, the results showed a set of conventions they all rely upon namely: the chaotic setting, the opposed forces of good and evil, alienation and the moral code of violence which symbolize the crossroad in the developing American literary path.

The comparison also advanced a set of inventions such as modus operandi, first-person point of view narration, the city and the pattern of actions that *Dexter* narratives promote. The interplay of conventions and inventions reinforces the peculiar American notion of moral violence that the Vigilante Avenger and the Hard-Boiled Detective and his Code express. Dexter exemplifies both popular myths that are the development of the archetypal myth of Regeneration through Violence, which asserts the linearity in the representation of the archetypal Hero between canons and popular culture within American literature; at the same time, it promotes his new facets embodied in Dexter, the Urban Vigilante Hunter.

The Psychoanalytical analysis of Natty Bumppo and Dexter Morgan elucidates their fragmentation and alienation; it also explains their peculiar bond to violence and advances the transition of the quest from the Western to the

Psychological frontiers of the psyche. Natty's inner journey asserts the loneliness that burdens him throughout his Frontier Quest. From a Freudian standpoint, he swings back and forth between the Pleasure and Reality Principles and by extension between his Unconscious and Conscious. This ambiguous position is confirmed by Jung. At first, Natty strictly abides by the conventions and rules that the Ego imposes on him; he goes as far as to create various Personas that please the latter and prevent any deviation towards the Unconscious.

Despite resistance, the call of the Unconscious finally entices him as he ventures in the exploration of its deep waters where he meets his Personal Shadow which allows him to unveil painful stored past events and to encounter his 'dark' self. Then, Natty endeavors in the quest of the collective Unconscious where he succeeds in unveiling the Delaware Indian Myth of creation which stands for the ancestral and primordial heritage. Unfortunately, Natty's Ego and Persona extirpate him back and they prevent him from diving further in the depth of the Unconscious to meet his Anima which abruptly ends his psychological exploration and explains his alienation and fragmentation. Therefore, his inner quest remains unfulfilled, and this reinforces the previous claim that his journey strictly abides by the conventions of the outer world.

Dexter's psychological journey, however, proves to be more fruitful than Natty's. Like him, he ventures in the Conscious world where he meets his Ego embodied in his father Harry whose rules and Code frame Dexter's wild conduct. Aligning with this, the father urges his son to create and to nurture various Personas that ease up his adaptation to the 'foreign' outer world of conventions with which Dexter, unlike Natty, is not familiarized. Then, he proceeds in his Jungian journey, as he goes down the path of the dark Unconscious world to which he is more accustomed. Like Natty, Dexter unveils his Personal Shadow and his child trauma that he repressed throughout his life; however, unlike Natty, he succeeds in taming his Shadow and goes as far as to create an identity for it: The Dark Passenger. Therefore, one could say that Natty is too dependent and attached to his Personas;

whereas Dexter is devoted to his Shadow which fulfills and influences his identity since its disappearance creates disequilibrium between his Ego and Persona.

Dexter manages to unite with his darkest inner entity and this proves to be essential in his quest of Individuation. After this personal level of the journey, he delves further into the path of the Collective Unconscious where he unveils his Passenger's ancestral origins which pile up with the previous archetypes in the American myth, namely, the Hunter, the Western and the Hard-Boiled heroes. Then, he goes further down the Unconscious as he meets the Anima archetype which fulfills him more. This allows him to advance in the path of self-knowledge in the process of individuation which leads him to the Self archetype that relies on the principle of Union of Opposites that Dexter manages also to achieve. Therefore, the center of his personality shifts from the Ego and Persona to the new center of the Self that includes his Shadow and Anima.

When juxtaposed, Natty's and Dexter's respective psychological journeys symbolize the childhood and adulthood parts of the American archetypal hero's life. Natty stands for the 'child' who strives to find a position in the Conscious world between the Ego and Persona 'forces'; he is also one of the first representative of American Heroism as he fulfills this mission that serves the outer world; however, internally, Natty suffers for he is unable to achieve equilibrium. Such 'riddle' requires an 'adult', namely, Dexter who proceeds in the psychological journey where he conquers the Unconscious and shifts the focus to the dark inner world. His firm stand vis-à-vis his Shadow and his quest of the Anima allow him to remedy the alienation felt by the child Natty. Hence, when considered as two fragments of the psyche of the Archetypal American Hero, Natty Bumppo and Dexter Morgan complete each other and succeed in creating unity within the American Hero. Natty ushers the journey as the child would do, following the step of the parental figure represented by the Ego-Conscious world and he succeeds in his task of crystallizing the American Hero; Dexter takes the journey a step further as he carries on shifting from centrifugal to centripetal interest. As the adult, he focuses on the inner world in an attempt to fix

fragmentation and to find an independent position of himself without the regulations of the Ego. Therefore, as two fragments of the Hero's psyche, Natty stands for and consolidates the Outer world of the Conscious and Dexter represents and advocates the Inner world of the Unconscious; both heroes fulfill the representation of the archetypal American Hero. This allows the conclusion that the American Myth starts with the quest of the Western Frontiers; yet, it does evolve and it promotes the quest of the psyche and Individuation. Hence, the archetypal American Hero unveils another quest that is the psychological quest of the Self towards Unity.

Interestingly, Natty's and Dexter's respective journeys create a harmonious circular pattern; the former moves from light towards darkness and the latter steps outside darkness towards the light. In fact, it seems that Natty leaves the familiar Themis-Conscious world to explore the unknown Moira-Unconscious one where he discovers his inner darkness while Dexter moves the other way around and departs from his Dark Passenger's realm to the Themis-Conscious world, as he cultivates his bonds with his sister and Rita. Hence, besides their complementarity, there seems to be an interesting reversed and parallel pattern of their journeys: Natty plunges into Dexter's dark world which he departs from towards Natty's light world. This circular movement of our heroes asserts their bond and their reciprocity; like the symbol of the yin and yang, both heroes concord, as Dexter says in the finale of season 6: "Light cannot exist without darkness; each has its purpose and if there is a purpose to my darkness maybe it's to bring some balance to the world" ("Dexter" 6-12). Clearly, this connotes the balance between the numerous dichotomies mentioned in this thesis, namely: Moira and Themis, Injun Territory and God's Country visions, Inner and Outer worlds, Unconscious and Conscious, Violence and Morals, Shadow and Ego, Anima and Persona, Personal and Collective, Hunter, Western, Hard-Boiled Detective and Killer, Western and Urban Frontiers, Canon and Popular Culture, Fragmentation and Unity, and finally Natty Bumppo and Dexter Morgan.

The approach of American Studies and the Myth and Symbol School proved to be effective as they are intertwined and complementary; Richard Slotkin widened D. H. Lawrence's previous claim on regeneration and violence and John G. Cawelti broadened these leads to include them in popular studies. The Jungian psychoanalysis was useful as well because it relies on the principle of union of opposites and equilibrium between dichotomies which fit the aim of this research; his insights on the Collective Unconscious as well are closely related to myths. As demonstrated above, the American Myth combines different sets of oppositions that create a homogeneous and coherent whole; the myth indeed does regenerate transcending conventions and adapting to inventions. Therefore, the barriers between canonical and popular studies should not withstand as canon and popular culture complete one another.

This perpetual progress opens up news leads to investigate the American myth and hero between traditions and innovations and between canon and popular culture. Future research might extend the investigation to juxtapose other canonical and popular heroes such as Batman under the scope of the myth; other studies could fruitfully explore the representation of the American hero under a feminine perspective; there might be somehow a female popular heroine who might fulfill the masculine representations of Natty Bumppo and Dexter Morgan. These potential leads I leave for coming investigations.

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Résumé :

Le domaine académique algérien de la recherche anglo-saxonne, se focalise en grande partie sur la littérature canonique, et tend vers la marginalisation des études populaires. La présente recherche s'intéresse au rôle de la culture populaire dans les études contemporaines à la lumière des traditions perpétrées par la littérature canonique. De ce fait, dans notre travail nous juxtaposons « The Leatherstocking Tales » (1823-1841) de James Fenimore Cooper à « Dexter » (2004/2015), le roman populaire de Jeff Lindsay. L'objectif de cette étude consiste à retracer le cheminement évolutif du héros archétype américain, et le mythe américain, de la littérature canonique du 19ème siècle à la culture populaire du 21ème siècle.

La présente étude établit une comparaison, d'une part entre le théoricien du mythe américain et de l'école du symbole, Richard Slotkin et son mythe appelé « Regeneration through Violence » (La régénération à travers la violence) et d'autre part John G. Cawelti et son concept de « Formula » et mythes populaires de la violence dans les études populaires. L'analyse envisagée est aussi basée sur « le processus de l'individuation » (Process of individuation) de Carl Gustav Jung, qui constitue le point de départ vers l'unité psychique.

Les résultats de la recherche ont démontré la rencontre du héros archétype mythique Natty Bumppo avec le héros populaire Dexter Morgan, à travers le concept de la violence morale. En outre, ces résultats ont prouvé que l'individuation du premier a influencé celle du dernier, conduisant ainsi à supposer que les travaux s'inscrivant dans la catégorie populaire et ceux s'inscrivant dans la catégorie canonique s'unissent sous la coupe du mythe américain. Pour conclure, les résultats confortent l'hypothèse posée selon laquelle la culture populaire mérite que des recherches académiques lui soient consacrées d'autant qu'elle engage la littérature canonique ; en sommes, le héros archétype du 19ème siècle, Natty Bumppo, a évolué pour devenir le héros populaire du 21ème siècle Dexter Morgan.

ملخص

يركز المجال الأكاديمي الجزائري المختص في البحوث الأنجلوسكسونية في الوقت الراهن على الأدب الكنيسي في غالب الأحيان ويميل إلى تهميش الدراسات الشعبية. يهدف هذا البحث إلى دراسة دور الثقافة الشعبية في تطوير الحداثة في ضوء التقاليد الموجودة في الأدب الكنيسي. ومن هذا المنظور، تسعى هذه الأطروحة إلى مقارنة "حكايات ليذرستوكين " (1841-1823) لجيمس فينمور كوبر وروايات جيف ليندساي الشهيرة " ديكستر" (2015-2004). وترمي هذه الدراسة إلى تتبع تطور البطل الأمريكي التوراتي والأسطورة الأمريكية، من حقبة الأدب الكنيسي في القرن التاسع عشر إلى الثقافة الشعبية في القرن الحادي والعشرين. وقد تم اتباع طريقة بديلة في هذا البحث قصد المقارنة بين الشخصيتين الرئسيتين ناتي بومبو وديكستر مورغان، لكل من كوبر وليندساي. وقد قامت الدراسة على وجه التحديد بمقارنة الباحثين في الأسطورة الأميركية والمدرسة الرمزية ولاسيما، الأسطورة التي أطلق عليها ريتشارد سلوتكين تسمية "Regeneration through Violence "، ومفهوم الصيغة "Formula" لدى جون جي كويلي، علاوة على أساطير العنف الشائعة في الدراسات الشعبية. ولقد استند التحليل على "عملية التفرد" لكارل جوستاف جونج، بحيث تشكل هذه الأخيرة المسار نحو الوحدة النفسية.

أسفرت نتائج البحث عن تواؤم البطل الأسطوري ناتي بومبو والبطل الشعبي دكستر مورغان من حيث مفهوم العنف الأخلاقي. وكما أثبتت النتائج أن تفرد الأول جذب تفرد الثاني، الأمر الذي أدى إلى افتراض مفاده أن الأعمال الشعبية واللاهوتية تتوحد تحت نطاق الأساطير الأميركية. في الختام، تدعم النتائج المزاعم الواردة أعلاه بأن الثقافة الشعبية جديرة بالبحث الأكاديمي لأنها تتوافق مع الأدب الكنيسي؛ بحيث يتطور ناتي بومبو من بطل توراتي في القرن التاسع عشر ليصبح دكستر مورغان البطل الشعبي في القرن الحادي والعشرين.