

A Study of Pursuing Will of Strickland in the Apollonian and Dionysian Theory

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Abstract: William Somerset Maugham (1874-1965) was a world-famous English writer. His works inherited unique and plain description and put emphasis on the marginal man of society. *The Moon and Sixpence* is a novel completed by William Somerset Maugham in 1919. The French painter Paul Gauguin is the prototype of the protagonist. In his book, *The Apollonian and Dionysian* theory steps from the spirit of Apollonian and Dionysian in Greek myth, which consists of the Dualism of the German philosopher Nietzsche. This thesis attempts to select the life experience of the protagonist Strickland in *The Moon and Six Pence* as the research object. Insofar as it uses the Dualism in Nietzsche's *The Birth of Tragedy* to explore Strickland's pursuit of life will. It has four parts: The first part focuses on the departure of Strickland and explains Strickland's transition within Apollonian; The second part concentrates on the life experience of Strickland in Paris. It particularly analyzes the process which Strickland spent on the transition from Apollonian to Dionysian; The third and fourth sections focus on the final change of Strickland in Tahiti island to further elicit the pursuit of life will of Strickland.

Key words: Strickland; Dualism; Life Will; The Spirit of Apollo and Dionysus

1. Introduction

Nietzsche (1844-1900) was a well-known German philosopher. His writings provided extensive criticism and discussion in the fields of religion, morality, modern culture, philosophy, and science. His writing style was compelling. He often used aphorisms and paradoxical techniques. Nietzsche influenced the development of future philosophy, especially in existentialism and postmodernism. *The Birth of Tragedy* is the first work of

Nietzsche's philosophical career. In his work, Nietzsche mainly explains three major themes: tragedy was born in the spirit of Apollo and Dionysus, tragedy died in Socrates. And the problem of the tragic culture is to call for the resurrection of the country and to resist the decadent social and cultural atmosphere of the time.

Nietzsche's theory of Dualism stems from the opposition between the spirit of Apollonian and Dionysian. This theory has a huge advantage due to a fantastic confrontation, which is between plastic theory (Apollonian theory) and non-model theory (the theory of Dionysus). Two different parts coexist in parallel. They are in the open division until the final unification through the "will." And Strickland's pursuit of life will works of both Apollonian and Dionysus.

William Somerset Maugham (1874-1965), born in Paris, was an English novelist and playwright. He published his first novel, *Lisa of Lambeth*, in 1897. In 1919, the book *The Moon and Sixpence* came out. Maugham was settled on the Mediterranean coast in France in 1928. During World War II, he went to Britain and the United States to promote the United Anti-Germany and wrote a novel *Blade*. *The Moon and Sixpence* is one of three masterpieces by William Somerset Maugham, completed in 1919. This story was inspired by the life of French post-impressionist painter Gauguin. The protagonist was quite an accomplished stockbroker. But after reaching middle age, he suddenly responded to his inner call, obsessed with painting, and abandoned everything to live in Tahiti in the South Pacific with the indigenous people[4].

This thesis will use Nietzsche's Dualism to analyze Strickland's experience of pursuing life will.

2 Literature Review

After *The Moon and Sixpence* came out, people rushed to see it because of the fantastic plot and compelling text. As mentioned, the prototype of

this novel was the French impressionist painter Gauguin. Maugham added some legendary color in the story and successfully attracted readers' attention from the world. The modernity and originality in *The Moon and Sixpence* coexist harmoniously. And it convoluted analysis in life, belief, and art fields. There are many treatises of *The Moon and Sixpence* at home and abroad. On the whole, there is a prosperous scene on the study of *The Moon and Sixpence* these years. Most of them interpret it through the novel's themes, character images and narrative techniques from the existentialism, naturalism, colonialism and other aspects. Other theses concern on image analysis and personality analysis of Strickland. Jack Collins(1982), Klaus W. Jonas(1959), Theodore Spencer(1940) and Woodburn O. Ross(1946) analyzed *The Moon and Sixpence* from various themes of Maugham's works.

Treatises on the character Strickland mostly analyze the exegesis of the protagonist's image characteristics, and comparative studies with other novel characters. Some essays explore the concept of fate and humanity represented by the protagonist. The contradictions of human nature, the personality analysis and psychoanalysis of the protagonist are also mentioned. Researches on Strickland began with the analysis of the protagonist's image. After 1970th, the self-actualization, conflicts between reality and dream, freedom and spiritual pursuit, and the relationship between individual and society became the mainstream of the study. These researches principally use Modern Western philosophical thinking as tools to interpret the character. Nevertheless, in so many analyzing Strickland's theses, the subject's unmixed life experience instead of his personae is hardly used as the research object. So to speak, there are few theses comparing philosophy theory as a frame of reference to analyze Strickland's life experience.

For Nietzsche's theory of thought, scholars at home and abroad have had a lot of elaboration and research. Heidegger explained Nietzsche's works from several angles, such as Nietzsche and Aesthetics, Nietzsche and Metaphysics, Nietzsche and Knowledge, Nietzsche and European philosophy. Researches on Apollonian and Dionysian theory focus on the aesthetic connotation in it, the philosophy relationship of Apollonian and Dionysian theory, the connection between the spirit of Dualism and Chinese

classical literature (such as Li Bai, Qu Yuan) and the artistic comparison of Western literary works (such as *The Great Gatsby*, *King Oedipus*). The treatises about Dualism has gradually transitioned from the symbolic significance represented in Greek mythology to the aesthetic and philosophical connotations of Dualism spirit. So far, the research on Dualism mainly pay attention to Western novels other than Greek mythology. Currently it is used by most Chinese scholars to construe the aesthetics of Chinese classical literature, as well as to compare Eastern and Western aesthetics and artistic connotations. However, there are few theses exploring for the perspective of humanity and life will in literature works with it.

3. London: The First Jump of Strickland

In *The Moon and Sixpence*, Strickland's first transition was completed in London. From the theory of Nietzsche's Dualism, the life experience in London which was maddening and grovelling for him educed his change. Strickland, bit by bit, walk through the transition from the surface of the Apollonian to the deep. Although Strickland's life in London is rarely closed described, almost narrated by outsiders, we can't deny that Strickland's transformation in London is crucial. It is the first step in the pursuit of his will.

3.1 The Evolution of Strickland's Apollonian Spirit

The Moon and Sixpence is like a literary map in which we can find our own initial point and destination. In view of the age when this novel was born, it was not a surprise that it owned strong philosophical thought and the contemplation of human will. Those literary works that can spread through the ages are due to their irreproducible unique. In *The Moon and Sixpence*, Strickland is that unique. To understand Strickland, we must consider him as both the author's literary figure and a kind of hypothesis. Maugham gave us a man who literally gave up the society and pursue his will by means of a philosophical system. We can call him a philosophical literary figure. It is too well-marked to ignore that ancient Greek mythological spirit envelopes the protagonist and primitive tragedy endows this man's soul. Given this, Nietzsche Dualism theory is a perfect philosophical system guiding Strickland's life. The evolution of Strickland can be seen as the

evolution of the Apollonian and Dionysian spirit. We will first analyze the evolution of Strickland's Apollonian spirit.

In *The Moon and Sixpence*, the depiction of Strickland's life in London was short and concise. On the contrary, Maugham spared no effort to unfold the societal landscape of London. There is a delicate summary about London in the book. There was just that shadowiness about them which you find in people whose lives are part of the social organism, so that they exist in it and by it only they are like cells in the body, essential, but, so long as they remain healthy, engulfed in the momentous whole[4].

What draws our special attention is a farewell note which he left to his family. There is only one sentence on it. Needless to say, that is different from the general type. Strickland neither put a clear reason for his departure, nor did he explain how he struggled to make this crucial move. Most surprisingly, he left his wife and children with no words of care or apology but indifference and affectionlessness. On the one hand, this is the beginning of Strickland's pursuit; on the other hand, it also began the evolution of Strickland's Apollonian spirit.

3.1.1 Apollonian Spirit at the Beginning: Relentless farewell and the Will of Life

Hero who doesn't experience the farewell is unworthy of his honor. Strickland is a hero pursuing his life will. He took his leave in a relentless way.

Kant once pointed out that there is an inmost human thinking model, which affects the way humans think about everything. This mode is causality. It shows us that everything has a cause, and there must be a reason for it. So to speak, if we faced a situation in which we have to say goodbye to our loved ones, then our departure was supposed to be supported by a very convincing reason. Only in this way can the other party be convinced or touched. Conversely, Strickland's method of saying goodbye is much worse than that. As mentioned above, he wrote to his family about this decision, but he didn't tell his family the reason. Kant's causal theory merely worked in Strickland's head rather than his note. We can draw a temporary conclusion for this abnormal farewell. When Strickland abandoned his family and life in London, he seemed to care nothing about how others would react. And no one knew why he did it.

Such vague farewells are not uncommon, but we need to classify them to better understand. In

Norwegian Wood(1987), NaoKo's ex-boyfriend bid the farewell to the protagonist, and then ended his life in a car. The protagonist never knew why he left the world. Although extremely, it is also a farewell. In *Fleeing*(2004), the protagonist attempted to leave her family and decayed city. In the end, that action ended with failure. The child in *The Catcher in the Rye*(1951) wandered weather fleeing or not. And his short-term farewell also ended with disappointment. In *The Revolutionary road*(2008), the husband and wife intended to abandon their routine life, and planned to go to Paris. The story ended up with the man's compromise and woman's accidental tragic death. In *Into the Wild*(2007), the protagonist did not bid the farewell to his parents but hinted his sister that he was leaving. And eventually, he died in the wilderness without regret. In *Faust*(1832), Faust and his beloved girl Margaret were sadly separated in the underworld. Their farewell was inevitable and tragic. Farewell universally appears in literary works and movies. In *Gone with the Wind*(1936), Ashley dedicated to the battlefield for national interests, thus he must leave. This kind of farewell is even more numerous.

Farewell not only means leaving people who are closely related to, but also a constant life. Namely, we need to divide it into farewell with people and farewell with the current life. The former usually affected by the surrounding environment and sentiments. It is subjective or forced to be done. While the latter, mostly was subjective. In light of Strickland's relentless note and unexpected departure, without question, he coincided with the latter. In the example of farewell with the current life, we can still summarize the differences in it. We face the situation whether choose to escape or self-exile to pursue a deeper purpose.

The concept of escaping and exiling are not the same at all. One chose to escape since he can no longer undertake the burden. On the contrary, one chose to exile because from the bottom of his heart, he intended to bear another burden. In the examples above, Faust and *Into the Wild* belong to the latter, so does Strickland. Faust had to leave since he must find the truth, the protagonist in *Into the Wild* left on account of the aspiration to return to nature; Strickland abandoned his family for pursuing his painting. Universally, most people would not believe such reasons. But sometimes those reasons in

someone's eyes can be a motivation for life. Strickland was not to escape from the past but to the painting. He chose to pursue a purpose no matter what it would cost.

The act of drawing in the novel is symbolic. It is akin to the flame of Prometheus who stole from the god for the human race in Greek mythology. Nathaniel Hawthorne provides a detailed account of this myth in Hawthorne's Greek Myths [11]. Painting represents Strickland's will of life. Thus the process of pursuing the painting reviews the process of Strickland's searching for life will. To achieve that, Strickland chose self-exile. In Dualism, it is also the exile of the surface of Apollonian spirit to the deep.

Western philosophers and writers have different views on the pursuit of the will of life. In general, there are two cliques. Plato is apt to that the will or perfect thing is a concept, but it is not in our world. Nietzsche, Camus, and Schopenhauer advocated that life will is a process rather than a concept. And the searching for life will is the very essence of it. Nietzsche's theory explores for the process of life will and its tragic manifestation in literary works with a aesthetic and philosophical way[6]. The depiction of Strickland by Maugham in *The Moon and Sixpence* was influenced by it. Back to the beginning, Strickland decided to bear another burden. It naturally elicit the contemplation about the connotation of the first burden as mentioned in light of that we already know the essence of the latter. According to Maugham, that is social attribute and material world. Strickland was tired of being a father, a husband, a middle class, a stock trader. It is certain that he could not wait any longer to tear apart the veil that disoriented him. Eventually, Strickland abandoned social identity and went to Paris alone, giving up material enjoyment and mental entertainment and immersing himself in painting.

In Dualism, a relentless farewell and the realization of life will become the initial part of Apollonian spirit.

3.1.2 Apollonian Spirit at a Higher Level- Life with a Purpose

In Nietzsche's Dualism, the Apollonian theory exists on the surface, and the Dionysian hid beneath it. According to Nietzsche, Apollonian and materialistic society are concomitant but mutually exclusive. Apollo is the God of light and the designer of forms and shapes[9]. It

designed the principle and moral code and meanwhile expected people to shake off. The theory of Apollonian can be divided into two parts; the shallower part is spending life on unpromising, and deeply relies on the material world, the deep part on promising, which is life with a purpose.

There is a relationship between active and passive sentiment in both levels. Most people live in a life of doing nothing without knowing it. A few live in a life of doing nothing but yearn for a life of doing something. For example, Hongjian Fang in *Fortress Besieged* is a typical individual who lives on the surface of Apollonian theory. Faust, however, represents the individual who have passed through the entire Apollonian stage. The first half of Strickland's life spent on the surface of Apollonian theory, conformably, restrainedly. He faced myriad social relations and all kinds of visionary material desires. A relatively simple standard of Apollonian theory's surface and the deep can be judged by an ancient Chinese saying, for the sake of fame and money. In Dualism, so to speak, even the active pursuit of fame and wealth still belongs to the surface of Apollonian. For instance, we cannot be sure whether a person has turned to the deep Apollonian stage or not even if he wrote countless books and had admirable secular fame. The surface of Apollonian theory contains all social instincts and partial biological instincts. Those give the individual the motivation for life. The depth of Apollonian covers the motivation apart from them. Indeed, this kind of motivation, incorporates the individual's pursuit of life will. The ascetic monks or hermits can still be seen in India. They are a living example. For Strickland, the concept of social morality vanished. All he cared is painting. He chose an arduous road not for money or fame but only himself.

In short, we can now recapitulate that the farewell of Strickland with his family and his life in London embodies his transition from the surface of Apollonian spirit to the deep was done.

3.2 Material World to Self-Awareness

What is the specific manifestation in the transition from the surface of Apollonian to the deep according to Strickland's life experience? In answer to that question, it is necessary to mention again that in the process of Strickland's pursuit of painting in the second half of his life,

his thoughts, personality and temperament did not change or sublimate. He was cold, indifferent, brutal. External world could not touch him. The empathy was gone forever. It is not a psychological problem, at least, not for Strickland. It is more like a rational sacrifice. If you were going to steal fire from god, you must be prepared for an eagle coming for your flesh. And that sacrifice would be the society, the material world where people define the individual principle. So the first manifestation would be the split of the material world and the realization of the self-awareness.

According to Nietzsche, he believes that just as on a stormy sea that, unbounded in all directions, raises and drops mountainous, howling, a sailor sits in a boat and trusts in his frail bark; so in the midst of a world of torments, the individual man sits quietly, supported by and trusting in the principium individuation[10]. Within the individual principle, they strive for self-worth. That is a healthy mode of life. But for life will, it is another story. After all, individual principle is not the ultimate answer for human, it is not the answer for Strickland, either. Thus, unlike most of us, he chose to offer a sacrifice of his social identification. Once he cut off the connection between him and society, he became a ranger. I believe him capable of uprooting from his heart, though it might be with agony, so that he was left battered and ensanguined carving that urged him constantly to he knew not what[4].

In Don Quixote(1615), Don Quixote went through countless times travels, and he was still Don Quixote. So to speak, Maugham created his truth-seeking formula in The Moon and Sixpence. Strickland is akin to the invariant in it. And the variable matter is the people and social elements. As a matter of fact, it is worthless to analyze Strickland's personality; the personality of this character in the novel is not complicated at all. That is, evidently, Strickland's transition from the surface of Apollonian to the deep is not reflected in personality. His thoughts, personality or temperament faded away with his social attribute.

3.2.1 A Tragical Road

The specific manifestation in the protagonist first transition can be titled the transition from the material life to self-awareness or self-consciousness as mentioned. Yet the material life not only refers to social identification but a part of biological instincts. And we already know that self-consciousness

refers to a promising life, doing-something life. So in this period, the protagonist still faced two special choices. Both choices depend on Strickland's attitude. One is a road of tragedy.

In Faust(1832), Faust experienced the great joys and sorrows of life. After traveling the earth and hell, he still did not accept the temptation of the devil. Faust lived tenaciously in his own tragedy. The tragedy is like a bridge from the surface of Apollonian theory to the deep level. Facing it and dying without regrets is the premise. For Strickland, then, one must partake in tragedy and thereby affirm one's belonging to it[1]. Strickland chose to get away from his social attributes and morals. He basically left everything and went to Paris alone, giving up material enjoyment and mental entertainment and immersing himself in painting.

3.2.2 A Man not Controlled by Sentiments

Choosing a tragical fate voluntarily is the premise of Apollonian theory yet there is another point that we are supposed to notice, which is a more thorough attitude. That is, which attitude you would like to pick after choosing a tragedy? Is it a road of active or pessimistic pursuit? At this point, Nietzsche and Schopenhauer have an opposite opinions. In Dualism, both Apollonian and Dionysian advocate a positive but placid attitude, on the contrary, the view of Schopenhauer match the opposite. In answer to that question, sentiments becomes the crucial point.

The optimism that imagines itself to be infinite[10]. In Wuthering Heights, Sisk livery chose the latter. Marx once said man is the sum of social relations. This sentence looks lame in literature. Borges mentioned in one of his university lectures that man is the sum of emotions. It is not merely suitable for Sisk livery but also most literary works. Nietzsche's Dualism asserts that man is the life will itself. In The Moon and Sixpence, readers rarely see Strickland's emotional fluctuations as mentioned. Strickland was distinguished from most Englishmen by his perfect indifference to comfort[4]. Whereas the people around him seemed to be affected by emotions or sentiments every moment.

This also provides us the core standard for the judgment of Apollonian theory. This standard is whether we are controlled by sentiments or not. In fact, the positive but placid attitude advocated in Dualism is more of an affirmation with life will. We cannot merely understand it as an

sentiment.

Now we can be sure, although Maugham didn't spend much time describing Strickland's life experience and transformation in London, there is no doubt that Strickland had finished the transition from the spirit of Apollonian surface to the deep.

4. Paris: The Second Jump of Strickland

In *The Sisyphus Myth*(1942), the first sentence states that there is only one serious problem, which is suicide. In *Faust*(1832), the final sentence ends up with following the eternal woman and led us to go up. They convey two different concepts; Strickland's life in Paris was in light of the former. Maugham depicts a lot of Strickland's life in Paris. Almost two-thirds of the book is occupied. Paris is also the most critical stage in Strickland's pursuit of his will. In the previous stage, Strickland waived social relations and social ethics. He entered a life destined for tragedy without hesitation. He became a man not dominated by emotions, a hermit without material pursuits.

Such a life will naturally have a huge price. Strickland did not have a stable economic source in Paris and lived in the cheapest hotel. He could not cope with the problems of poverty, hunger and disease. Even so, he refused to sell his paintings and explain the meaning of his works. So to speak, Strickland didn't attempt to rely on selling works to make a living. And he didn't care whether others knew his work or not. Apart from this, he broke his only admirer's home; Indirectly killed a woman. Paris, after half a decade, was doomed to be left. The second jump of Strickland started after he arrived in Paris and completed before he determined to leave.

4.1 From Apollonian Spirit to Dionysian Spirit: An Inevitability Doubt

As we said before, Apollonian and materialistic society are concomitant but mutually exclusive. Strickland's story didn't end in Paris. Individual principle was thrown away by Strickland though, some visceral obstacle left. And obstacle finally cause Strickland's doubt, because of which, he left Paris. Like Nietzsche said: If you want to strive for peace of soul and happiness, then believe; if you wish to be a disciple of truth, then inquire[10]. Strickland is a man pursuing the will and truth, so to speak, he must inquire and doubt.

We first discuss Strickland's obstacle. In *One*

Hundred Years of Solitude(1967), the last man in the family abandoned the pursuit of truth for love and sexual desire. Strickland's will was also hindered. As mentioned, the surface of Apollonian theory embodies all social and some biological instincts which are inherent and dogged. In the novel, Strickland had a relationship with the wife of his only admirer, Mr Stroeve. He later explained that he could not control his sexual desire. The satyr in him suddenly took possession, and he was powerless in the grip of an instinct which had all the strength of the primitive forces of nature[4]. Nietzsche's Dualism did not accurately state sexual desire. It has a contradictory effect in Apollonian and Dionysian theory respectively. But during the process of pursuing of life will, this biological instinct played a huge counter-effect. In *One Hundred Years of Solitude*(1967), the role of sex is vague. Countless men and women in the family have fallen because of sexual desire. In *Faust*(1832), the devil floated the wise man with the beauty of Helen and made him astray bit by bit. A crucial turning point in Strickland's experience in Paris is the cognition of his desires. In Dualism, one of the signs of the transition from Apollonian to Dionysian theory is to yield to the human instinct. So to speak, that part of human instinct or animal nature which cannot be changed goes beyond the social attributes and takes root in human world. Because human beings have free thoughts, thus we can think. A few people have eliminated some instincts such as the pride, greed and vanity in the Seven Deadly Sins through great efforts. But an instinct like sex is akin to the shackle, and it is almost impossible to break free. In *The Moon and Sixpence*, Maugham used narrator to explain his attitude to Mrs Stroeve and sexual desire: She ceased to be a woman, complex, kind and petulant, considerate and thoughtless; she was a Maenad. She was desire[4]. Moreover, it has an extension function in this particular situation. It represents all stubborn, inevitable instincts. These instincts are independent of society. Some writers, for example, Marquez propounds that such instincts make humans flourish on this planet. Nietzsche and Schopenhauer have more intricate views about it. Compared to the first two camps, Darwin and Freud are much calmer. If we could figure out in what way Nietzsche's Dualism was hampered by human instincts, then we would understand how Strickland experienced the

second jump in Paris. Given that Strickland was persistently pursuing his will of life, the idea of returning to normal people's life would be unrealistic. We also knew that the essence of the pursuit of life will is the process of pursuit. One of the key issues which Strickland did not think of in London and also covers the entire stage of Apollonian theory is whether the pursuit of self-actualizing is meaningful, or we can say what can be obtained by pursuing the will of life. Dualism, in fact, doesn't take the innate instincts as an absolute enemy. What truly puzzles people is the misconception created by satisfying them. Once people fulfilled instincts, at most, it would be called the mission of being a human accomplished. It would never reach the level of pursuing life will. Yet the road of Strickland is untraversed and anguished. In Paris, Strickland's primordial instinct was relatively not difficult to be satisfied. And when his desire was satisfied, he could realize some profound meaning. But the meaning which he searched for and made him change was something else. In the novel, the narrator had a conversation with Strickland about this issue.

You seem to walk with your head among the stars. And then, all of a sudden you can't stand it anymore, and you notice that all the time your feet have been walking in the mud. And you want to roll yourself in it. And you find some woman, coarse and low and vulgar, some beastly creature in whom all the horror of sex is blatant, and you fall upon her like a wild animal. You drink till you're blind with rage[4].

Strickland didn't curse or laugh at narrator as usual. He kept his eyes fixed on mine till I had finished, and then he turned away. There was on his face a strange look, and I thought that so might a man look when he had died under the torture[4].

He fell in, as mentioned, the misconception. Nonetheless, he began to suspect that abandoning everything and insisting on the painting would lead him to where. And that would be the essential part where the obstacle elicited the doubt.

Now we can discuss Strickland's doubt. It mainly includes the following sections: Why is it easy to satisfy the meaning of primordiality, but especially difficult to pursue that self-affirming? Why is the path to pursue the will of life is still long after a thorough awareness? Is there a meaning of searching for the will of life at all? Maugham raised such uncertain questions

through Strickland. A suspicion with the meaning of pursuing life will emerged. And this suspicion is also a prerequisite for the transition from Apollonian to Dionysian spirit. Strickland had doubts about his life in Paris. It is not from material or social conditions, but his instincts. That is to say, Strickland's doubts eventually led him to leave Paris. This suspect, on the whole, is not a countermarch, but a necessary part in Dualism theory. What connects Apollonian spirit with Dionysian spirit is this kind of skepticism, which is about the meaning of the pursuit of life will. When Strickland began to doubt, the transition from Apollonian to Dionysian began. When Strickland made up his mind to leave Paris, the transition finished.

4.2 The Blind Pursuit of the Meaning of Life

The transition from Apollonian theory to Dionysian theory has two concrete manifestations generated by Strickland's doubt in Paris. One is Strickland's valorous yet blind pursuit of the meaning of his life.

As discussed above, the essence of the pursuit of inmost will is the process of pursuing it. Strickland's life in Paris was spent mostly on painting. Which is to say Strickland's path in Paris is the process of chasing his will of life. Nonetheless, his behavior in Paris reveals that he couldn't continue this process, hence he had to leave Paris. Maugham sends us a message through this fact, which is, at this stage, Strickland couldn't fully immerse himself in his pursuit, though he made an enormous sacrifice with a correct attitude. If Strickland were an invariant of an equation, the environment around him would be variable elements. And if the other end of the equation was calculated, however the result is wrong, then it indicated that there is an unconsidered factor. This factor in the novel is that the protagonist had his vision for his pursuit. The vision was once mentioned in the story, and we can deduce that Strickland's vision was formed shortly after arriving in Paris. Sometimes I've thought of an island lost in a boundless sea, where I could live in some hidden valley, among strange trees, in silence. There I think I could find what I want[4]. Apart from this, there is another vision of Strickland. When I've satisfied my passion I'm ready for other things. I can't overcome my desire, but I hate it; it imprisons my spirit; I look forward to the time when I shall be free from all desire and can give myself without hindrance to my work[4]. Nietzsche

points out that Apollo is a god of dreams, god of appearance or illusion, god of visual art[10]. After Strickland's relationship with that woman, it was broke. Finally he left Paris forever. Comparing with Strickland, Don Quixote's vision is much more transparent in his travels. Yet unlike Strickland, Don Quixote never doubted his illusory vision. He could always find some reason to explain those ridiculous things happened to him reasonably. By far, we believe that one outcome of Strickland's suspicion is why his vision was so different from the status quo. It elicited the change in Strickland's mentality, prompted him to step into Dionysian in a way.

In Nietzsche's Dualism, the Apollonian theory profoundly advocates a promising life. Whereas Dionysian theory negates that promising attributes. The theory of Dionysus propounds that the intrinsic quality of will is absurd and meaningless. For instance, when you keep asking the reason of a phenomenon, and you do not stop, then you will eventually get no explanation. This kind of situation is frequent happening in the current physics or mathematics field. The transition from Apollonian theory to Dionysian theory would be finished in this constant doubt and negation.

The relationship with that woman in Strickland's life in Paris was a turning point. The first half period in Paris Strickland lived in the deep stage of Apollonian. The second half period he spent in the doubt and negation of it. Namely, Strickland's vision gradually broke in Paris. His pursuit of the essence of will changed from meaning to meaninglessness. When he decided to leave Paris, he had already found that the pursuit of the meaning of life was blind and meaningless.

4.3 The Contradictory Nature of Life Will

Another manifestation of Strickland's transition from Apollonian and Dionysian theory lies in the contradictory nature of life will.

On the issue of the will of life of Strickland, we only covered the pursuit of life will. But we has not talked about the nature of it. The will of life was often associated with ancient Western myth in old days. The inmost will in that era was more physical, such as entering the Temple of Olympus, which is equivalent to completing the will of life. In the time of Plato, it became a perfect concept. The real world and the concept world are independent, and life will exist in the

concept world. For example, Dante went to paradise and hell to visit. The parasite would be the will itself. No matter how hard they have tried, humans neither reach the conceptual world nor acquire the will of life. Somehow, this derealization becomes a method of liberation which shows people an excuse to embrace the morass rather than pursuing the truth. Hundreds of years later, Nietzsche's Dualism asserts that will is not material and it does not exist in another world. It began when human thought first appeared. It has been with us from the beginning. Descartes once said, I think, therefore I am. In Dualism, this sentence should be changed to I think, therefore, life will is. The will of life can be interpreted as the meaning of human existence. As for Strickland, and characters in literary works such as Sisyphus, Don Quixote and Faust, it can also be interpreted as the meaning of individual existence. What is the significance of human existence? We can take an extreme instance to elevate this issue into the most profound situation. What does our existence mean to the entire universe? Even our current level of science can tell us that we are just like dust in front of cosmos. Yet human are still prosperously growing on this planet. Our living standards and ideological realms are ceaselessly improving. That is, although Dualism believes that the process of the pursuit of life will is meaningless, there is never a clear conclusion for the will itself. Philosophers and mystics would like to classify the will as another world or even God himself. These ambiguous conclusions lead to the incarnation of its attribute. The will of life is meaningful at one stage, and at another stage becomes meaningless. It is tangible in one aspect and intangible in another. It may disappear with the vanish of life, or it may become immortal beyond the boundaries of life. Strickland's life will may be like a joke to ordinary people, but it can not be more pivotal for him. For one who values that so much, when others asked him why he gave up everything to paint, he could not give a convincing answer. In the novel, Strickland and narrator spoke of this issue. I do not know what infinite yearning possesses you, so that you are driven to a perilous, lonely search for some goal where you expect to find a final release from the spirit that torments you. I see you as the eternal pilgrim to some shrine that perhaps does not exist[4]. For that, Strickland smiled dryly and pulled his beard[4]. Thus we believe that the

nature of the will of life is contradictory. Even so, we have not stopped pursuing it, neither had Strickland.

So far, the manifestations of Strickland's transition from the Apollonian to Dionysian theory have been deciphered. In short, the process of pursuing the will of life is meaningless and the nature of life will is contradictory. Strickland's pursuit before leaving Paris was blind. These conclusions prompted Strickland to continue to change. So he achieved his second jump. Within this jump, the doubt, the misconception, the blind pursuit of the meaning and the contradictory nature of life will are not mere obstacles, more importantly, they must exist to push Strickland to the final stage. They are necessary suffering.

5. Tahiti: Strickland's Third Jump

As the final period of Strickland and the evolution of Apollonian and Dionysian spirit, the last jump of Strickland happened in a place where primitive passion and belief grow vigorously.

We have mentioned Sisyphus's encounter in Greek mythology. Sisyphus was punished by God. He had to continuously push the boulder on the hillside. But Camus believes that Sisyphus was peaceful and calm while repeatedly pushing rocks. He was peaceful. Camus thought that Sisyphus recognized the absurdity of life. And from the punishment of immortality, he could still enjoy the beautiful scenery of the creator on the hillside. Strickland had no eternal life. He was a common folk after all. But he and Sisyphus both found the absurdity in life as well. The final part of his life experience happened on Tahiti island. He completed his last jump on Tahiti.

Nietzsche's Dualism believes that the meaning of the will of life is unexplained. The process of pursuing the will of life is meaningless. Therefore, Dionysus advocates the return to chaos and ignorance. Because in Dualism, they are both the initial state of life and will, and the ultimate state of the life will. The process of pursuing the will of life is like a snake biting its tail, and the beginning is the end. Such a cyclic state appears many times in *One Hundred Years of Solitude*(1967). The hostess in the family always said that the world is a circle; the same thing happened again and again.

Schopenhauer's view of life will end here. So he showed a pessimistic attitude towards human life

will. But Nietzsche's Dualism went further, and laid the foundation for Nietzsche's superhuman theory. We can say that in Dionysus, if a person who went through his life under it, then he would be Nietzsche's superman. The essence of Dionysus spirit is being able to live a prosperous life and continue to pursue life will after recognizing the chaos and absurdity of it. In general, such realization makes Strickland's final jump possible.

5.1 Reconciliation and Unity of Apollonian and Dionysian Spirit

In Dualism, Apollonian and Dionysian spirit are not independent. They will merge into one state when it comes to an end. For Strickland, it would be his final game for his pursuit of life will. Tahiti island, the ultimate time and place, unified Apollonian and Dionysian spirit in him and also brought the story to an end.

In *The Moon and Sixpence*(1917), the protagonist realized the chaotic nature of his pursuit in Paris and then left Paris for Tahiti. Tahiti island, where Strickland lived, was materialized into the conception of chaos and ignorance by the author. Villagers on Tahiti were more like a group of primitive people. They were uneducated, superstitious, and unenlightened in production methods. Strickland's last residence was a place with primitive atmosphere and natural scenery. He finally got no troubles in this accommodation and never left. It is as though in this far country his spirit, that had wandered disembodied, seeking a tenement, at last was able to clothe itself in flesh. To use the hackneyed phrase, here he found himself[4]. If Apollonian theory were like a rising trend, and social constraints and self-instincts were in its way, then the core of Dionysus would be a trend of return. But Dionysus theory also contains an upward trend. Dionysus has the dual nature of a cruel, barbarized demon and of a mild, genitalia ruler[10]. The essence of Apollonian rejects instincts. But it is trapped in them. Dionysus embraces instincts, and is relatively independent to them. The key of Apollonian is the pursuit of a vision; of Dionysus is the pursuit of abandoning the vision. For Nietzsche, he does not treat Dionysus and Apollo as mere mythical creations, rather, he sees in them, respectively, the archetypal manifestations of the primordial will and rational measure[1]. In short, human beings have limitations. The spirit of Dionysus is

aware of this limitation. Strickland's third jump is a jump within Dionysus. We know that Strickland's first jump was from an inactive life to a promising life. The second jump was from a promising life to a life with a negative attitude on the attribute of promising. The last jump of Strickland was from the positive attribute of negating life to the life of chaos and absurdity. The truth is that the last jump of Strickland is more like a fusion: The opposition between Dionysus and Apollonian was merged. They unite in order to produce a new form of art, that of tragic conception[10]. A tragical road, which Strickland chose to stand in Apollonian stage, has turned into a part of Dionysus. In the Apollonian perspective, tragedy is something that happens to the individual, whereas in the Dionysian perspective, tragedy is all part of the supra-personal loss of the sense of self[1]. In another word, the reconciliation and unity of Apollonian and Dionysian spirit elevates Strickland's tragic ending to the highest level, the rebirth of a tragic hero.

5.2 The Inevitability of the Protagonist's Tragic Ending

In the novel, Strickland ended up in poverty and his illness. His paintings were not valued by others, and his family still felt hatred and puzzled for him. Strickland's ending is undoubtedly a tragedy. But this tragic ending is different from those general tragic endings of conventional novels and movies as mentioned. Maugham used the eyes of a normal human in society to observe and think the behavior of Strickland. So to speak, the ending of Strickland was not unexpected. From the perspective of the material world, Strickland's tragic ending is inevitable. This is one aspect; From Nietzsche's Dualism perspective, Strickland already chose his road of tragedy. This is another aspect. The ending of Strickland contains both of them. In the deep stage of Apollonian spirit, Strickland chose the tragedy of material life; In Dionysus spirit, Strickland chose the tragedy of consciousness. Tragedies, in general, can also be divided into many categories, such as tragedy of love, tragedy of faith and tragedy of materialism. Nietzsche said: Dare now to be tragic men, for ye shall be redeemed[10]. Compared to them, Strickland's tragedy would be more complicated and more controversial. It is similar to the Sisyphus tragedy discussed earlier. They both eventually embrace the absurd world and pursue

their own will. They did not avoid tragedies, but appreciated them. They did their best to complete them. Their tragedies are profound and great. As long as humans could think, such tragedies would inevitably happen to a few people. We should admire such tragedies.

In another word, it is Strickland's own choice that made his inevitably tragedy. Moreover, only a man with such determination could stand the thunder and storm in the way and wear the spirit of Apollo and Dionysus.

5.3 The Paradoxical Nature in the Process of Proving Life Will

We already knew that tragedy is unavoidable in Dualism. So is it necessary to pursue the will of life? The answer is yes. As mentioned earlier, the process of pursuing life will is actually meaningless. But this meaningless pursuit is sometimes valuer than faith and harder to shake. In Greek mythology, everything started with the god of chaos. But until now, human beings have not stopped exploring. There is a contradictory nature in the pursuit of the will of life which is the pursuit of chaos, a constantly upward return. Dionysus, like Nietzsche said, would cross over differently from death to life, back to life, intertwining the opposites, dismembered and yet eternally reborn[10]. Strickland was not a traditional hero. He would look down upon the hero just as he would do to everyone else. It is a sustained fight in front of him and him alone which is doomed to become ensanguined. He would fight till he finally vanished in physically and mentally for no one or purpose. And if one had a spirit, there wouldn't be heaven or hell for his spirit, for the battle would restart and become everlasting process of life will. In a word, the paradoxical nature in the process of proving life will is not an obstacle for Strickland, but a necessity.

6 Conclusion

There are three steps in Strickland's life experience. And they belong to three different places. In Nietzsche Dualism, those represents three jump of Apollonian and Dionysian spirit. The first jump is in London where the evolution of Strickland began. He made a relentless farewell and then face the will of life. After that, he went through the beginning of Apollonian spirit. At the higher level of Apollonian spirit, he realized a different life which is with a purpose. At the same time, he succeed in escaping from

material world to self-awareness. As a necessary price, he chose a tragical road and became a man not controlled by sentiments. The second jump occurs in Paris. This is the period where Strickland went through Apollonian spirit and set out to Dionysian spirit. It is in this stage that Strickland found the blind pursuit of his meaning of his life and the contradictory nature of his life will. It pushed him to leave Paris and find a new place. The third jump happens in Tahiti island, Strickland trapped in the contradictory of Apollonian and Dionysian spirit at first. He needed a balanced method or attitude to recover his life purpose. Then he realized the reconciliation and unity of Apollonian and Dionysian spirit. He also found out that the inevitability of his tragic ending and the paradoxical nature in the process of proving life will. So far, Strickland's life ended in Tahiti island and he finished the whole process of Nietzsche Dualism. Strickland was a man pursuing life will. And this thesis used Nietzsche Dualism to analyze the process of Strickland's pursuit. Apollonian spirit and Dionysian spirit perfectly merged into his mind and made him to be what he finally be. If we judge him in a secular way, he would be a sinner, demon or relentless, enemy to the society. In fact, a family broke and a woman died because of him. Those once had interaction with him would willingly forget him forever. But he was a figure who put everything away to find his will. So in this point, Strickland is an ideological enemy to society who tore apart the veil of love and hate, good and evil, soul and flesh. He must, with a primordial lust and orgiastic tranquility, run for a solitary and eternal battle. That is, Strickland represents people who purely go for their life will and never cease.

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