The Will and Poe

Much of the critical conversation surrounding Edgar Allan Poe’s “Ligeia” and “William Wilson” deals with whether the tales should be read literally, with the inclusion of the supernatural; or psychologically, as manifestations of mental illness. Daryl E. Jones and Yaohua Shi, both incorporate either a literal or psychological reading of “Ligeia” as the basis for their arguments. Jones, in his piece “Poe’s Siren: Character and Meaning in ‘Ligeia,’” argues for a literal reading, suggesting that Poe portrays Ligeia as a siren, neglecting the psychological aspects of “Ligeia.” Shi, in contrast, states that “Ligeia’s resurrection might have happened only in the narrator’s hallucination: ‘Wild visions, opium-engendered, flitted, shadow-like, before me,’” which suggests a psychological reading of the narrator’s mental state and ignores any implication that the literal interpretations offer (493).

However, it seems that Poe meant for both psychological and literal meanings to work together, a point suggested by several critics. Speaking of “Ligeia,” D. Ramakrishna stated that “the reader is left in an uneasy state of indecision whether to react to the conclusion as that of a horror tale or as a final culminating vision of a delightful fantasy," where the tale of horror refers to a literal reading and the delightful fantasy a psychological reading (70). Similarly, Tracy Ware, speaking of “William Wilson,” stated that “If there are ‘two stories’ in ‘William Wilson,’ one literal and one allegorical, then it is as difficult for the reader as it is for the narrator, ‘at any given time to say with certainty upon which of its two stories one happens to be’” (48).
Ramakrishna and Ware both suggest that Poe wrote in such a way that different interpretations of the stories could not easily be separated from each other.

Furthermore, it appears that either literal or psychological readings of “Ligeia” and “William Wilson” can arrive at the same interpretation. Both interpretations of the stories suggest that the human will is a powerful force. In literal readings of both stories, Ligeia and William Wilson overcome an external force that attempts to control their lives—death for Ligeia and the second Wilson for the narrator of “William Wilson.” However, as a psychological reading, the human will overcomes mental or internal forces—the ability to imagine Lady Rowena as Ligeia for the narrator of “Ligeia” and to overcome the second, imaginary, superego Wilson for the narrator of “William Wilson.” Through providing literally and psychologically interwoven narratives, Poe shows the power of the human will over all circumstances in an attempt to prove that the boundaries of human achievements exist primarily in the lack of determination. However, for brevity, this essay will focus on a literal interpretation of “Ligeia” and a psychological interpretation of “William Wilson.”

“A Ligeia” and External Forces

A literal analysis of “Ligeia” provides a deeper analysis of the will’s triumph over an external force than a literal analysis of “William Wilson.” While Wilson triumphs over his double, Ligeia triumphs over death, a force that suggests more about determination than Wilson’s duel with the second Wilson. For that reason, the literal analysis will focus on “Ligeia” to examine the external forces pitted against the will. That does not negate or imply that “William Wilson” does not provide an interesting literal analysis, but that there is more to say about “Ligeia” from a literal perspective.

The will plays an important role in “Ligeia” as Ligeia battles against death. John B.
Humma stated that “certainly no one contests the will’s central role in ‘Ligeia.’ In the literal reading of the story, Ligeia’s re-embodiment, or reincarnation, is the direct result” (55).

However, there are many who read the story who do not want to believe in the metempsychosis Poe employs in reincarnating Ligeia in Rowena’s body.

Before exploring how the will plays a part in the story, it is necessary to discuss Poe’s use of the safety valve. Within the fantastic, the job of the reader is to suspend their disbelief in order to follow the doubt and confusion of the narrator. However, Poe includes a safety valve or a way to explain the occurrence without the supernatural. Often times, though, employing the safety valve takes away from the meaning of the text, both in literal and psychological interpretations.

The narrator of “The Black Cat” could just be an angry drunk; the narrator of “Imp of the Perverse” suffers from mental instability; and the narrator of “Tell Tale Heart” shows signs of a mental break brought on by sensory hyper-acuity. These readings are valid—the safety valve explanations suggest an interesting and meaningful interpretation—but they also discount any suggestions of the supernatural that the stories literally suggest (“The Black Cat” mentions witchcraft; “Imp of the Perverse” sounds like the devil tempting the narrator; and “Tell Tale Heart” suggests a dead man’s heart is still beating). For “Ligeia,” the safety valve that Poe employs is the narrator’s addiction to opium, suggesting that the narrator becomes unreliable because of a drug addiction (320).

This drug addiction attempts to explain away the scene where Ligeia comes back by taking over the body of Lady Rowena. The narrator describes how the body “had . . . then grown taller since her malady” and that Lady Rowena’s hair became “blacker than the wings of the midnight,” concluding the description of the transformation by exclaiming “these are the full, and the black, and the wild eyes – of my lost love – of the lady – of the LADY LIGEIA” (330).
The argument could be made that the narrator is in a sleep deprived, opium induced hallucination, so he imagines the Lady Rowena as Ligeia, hoping that the dead entity of his obsession will come back to him.

But while the narrator admits his addiction to opium (320), this admission should not create skepticism about his narrative. Doctors from several Midwestern universities studied the side effects of opiates and found that the side effects typically include “sedation, dizziness, nausea, vomiting, constipation, physical dependence, tolerance, and respiratory depression” (Benjamin S105). The list does not include hallucination. It appears then, that readers can accept the narrator’s account of Ligeia’s revival as an actual event, not just hallucinations. Instead reading “Ligeia” with the safety valve, readers should do as James Schroeter suggests: to “accept the story on its own terms” and “regard it as a self-contained work of art which ought to be interpreted as a literal, straightforward expression of Poe’s meaning” (398). By releasing the qualities in the stories that create intrigue and complications, most Poe stories lose some degree of interest and their interpretations suffer from the lack of complication, such as the supernatural. These complications allow the analysis to take a stance where multiple analytic perspectives may exist within the text.

“Ligeia” has two major versions: publications A-C where Poe does not include the poem, “The Conqueror Worm,” and publications D-G where the poem is included. Critics often read the paragraph from publications A-C that Poe replaces with “The Conqueror Worm” in versions D-G as the fight of Ligeia’s will against death, but her resolve just is not strong enough to overcome death: “Methinks I again behold the terrific struggles of her lofty, her nearly idealized nature, with the might and the terror, and the majesty of the great Shadow. . . . The giant will succumbed to a power more stern” (“Ligeia” 318 footnote). The implications of these sentences
suggest that Ligeia fought death until the end, dying only because death’s will was stronger than her own. The terrific struggle, especially, suggests that there is a battle of wills occurring because she fights so hard to win. This battle reinforces that Ligeia had a strong will and that she did not submit to death willingly.

But readers who read publications D-G—where “The Conqueror Worm” replaces the sentences mentioned above—often read the poem despairingly, as Klaus Lubbers when he said “men are no longer allowed to act their individual parts according to their choice or station in life” (377-8). Lubbers’ reading essentially removes the ability to act from humanity, eliminating the will as a stimulus. And the new paragraphs which follow “The Conqueror Worm” add a bit to this feeling: “‘O God!’ half shrieked Ligeia, leaping to her feet and extending her arms with a spasmodic movement . . . ‘O God! O Divine Father! – shall these things be not once conquered? Are we not part and parcel in thee – who knoweth the mysteries of the will with its vigor?’” (319). Lubber and other readers see these lines as Ligeia’s prayer, that her will has slackened, that she has humbled herself and seeks the “great will” to save her from death (310).

However, these paragraphs become controversial if read with different tones. Ligeia yells, “‘O God! O Divine Father! –shall this Conqueror not once be conquered?’ . . . And now, as if exhausted with emotion, she suffered her white arms to fall, and returned solemnly to the bed of Death” (319). The question of the passage is what emotion Ligeia conveys in her address to God. The address can be read a prayer where Ligeia has humbled herself and pleads not to die. However, the same passage could be spoken indignantly, in an attempt to defy God. To Ligeia “man doth not yield himself to the angels, nor to death utterly, save only through the weakness of his feeble will,” which does not suggest that she has forsaken her will, but implies that her death comes because her will was not strong enough to overcome God’s or death’s will (319).
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Ligeia might have realized that she will die, but does not accept the fate willingly.

The final line of Ligeia’s shriek comes from the epigraph of the story, purportedly a quote from Joseph Glanvill:

And the will therein lieth, which dieth not. Who knoweth the mysteries of the will, with its vigor? For God is but a great will pervading all things by nature of its intentness. Man doth not yield himself to the angels, nor unto death utterly, save only through the weakness of his feeble will.

Jack L. Davis and June H. Davis suggest that “this then is the mystery the narrator seeks: he desperately hopes to escape death. And it is logical that he would need to bring Ligeia to death in order to test the validity of Glanvill’s proposition” (173). Davis and Davis suggest that it is the narrator who is willing the death of Ligeia in hopes to determine whether it is really possible to escape death. However, in focusing on the portion of Glanvill’s quote dealing with death, Davis and Davis overlook the prevalence of the will throughout the quote. It seems then that death is only a small portion of what Poe wanted “Ligeia” to discuss since the epigraph focuses more on the will. Instead of the quote mandating a test of the will’s power over death, Glanvill’s quote, through the reference to God being an all pervading will, suggests that the strong wills can accomplish anything, even overcoming death.

The details of “The Conqueror Worm” in the context of “Ligeia” actually portray the idea that Ligeia is the conqueror worm. Several of the images correspond with images that the narrator sees as Lady Rowena lies dying. The poem mentions “formless things,” which are “blood-red” and “[writhing];” all of which imagery returns as the tale concludes. At Lady Rowena’s death bead, the narrator describes “some palpable although invisible” thing and “large drops of a brilliant and ruby colored fluid,” as well as noting that Rowena’s death had
“the aspect of a *struggle with an invisible foe*” (“Ligeia” 318-9, 325, 328, italics added). In “Ligeia,” it appears that Ligeia is herself the conqueror worm as her actions in the pentagonal room draw distinct parallels with those of the worm in the poem. These doubled images do not suggest, as Lubbers proposes, that the will no longer functions to impel action, but rather that Ligeia has a strong enough will to overcome death by reincarnating herself.

Poe suggests a further connection between Ligeia and the conqueror worm as he places “the Conqueror Worm” as the last three words of the poem, while the last three words of “Ligeia” are “the LADY LIGEIA” (319, 330). Poe places Ligeia in a syntactic position parallel to the conqueror worm to distinguish the connection between the two. Both sets include definite articles (“the”), an adjective (“Conqueror” and “LADY”) and a noun (“Worm” and “LIGEIA”) in that order, creating a distinct parallel. The parallelism draws a direct connection between the two characters, suggesting that Poe meant for readers to see Ligeia as the “worm” that overcomes Lady Rowena when she dies.

In having Ligeia’s metempsychosis occur at the death of Lady Rowena, Poe has Ligeia overcome death directly. The narrator describes the death of Lady Rowena when he sees “the pallid and rigid figure upon the bed,” which is “the body of Rowena” (326). However, it is after describing Rowena’s rigid body that the narrator notes life signs from the corpse, but the rigidity of the corpse suggests that rigor mortis had set in and that she therefore had died hours before, meaning that the body should not be moving at all. However, it is not Rowena that is making the noise, but Ligeia as she attempts to commandeer Rowena’s body, an attempt that she succeeds in. Her success is a direct victory over death. Not only did death not conquer Ligeia because she was able to reincarnate herself, but she also overcomes death by taking over the dead body of another person. And, as Humma suggests, the will is central to Ligeia’s ability to reincarnate
herself.

The will plays into the reincarnation of Ligeia as it was the will that allowed her to do so. Just as Ligeia did not resign herself to death once she realized the inevitableness of the event, Ligeia did not accept death once she had died. This is apparent as Ligeia’s spirit is present in the death room of Lady Rowena, suggested by the “gentle foot-fall” and “a faint, indefinite shadow” the narrator describes (325). By not having Ligeia in heaven or hell after death, Poe suggests that Ligeia’s will allowed her to do as she pleased after she died, ignoring the typical post-mortem behavior and actions to prepare for her reincarnation. And the fact that she is able to take over the dead Lady Rowena’s body suggests that Ligeia’s will became strong enough to overcome what had previously been the greater will, making Ligeia’s will the greater will.

“William Wilson” and the Internal Will

Just as “Ligeia” provided a better view of the human will pitted against an external force, “William Wilson” provides the more complicated analysis of the internal, or psychological, battle. While some critics, such as Tracy Ware expound on the difficulties of attempting to isolate the readings of the story where one is “‘literal and one allegorical” (48), the story does show instances where a psychological reading gives a great deal of depth to the story and enhances the internal conflict that Wilson faces. But before a reader can understand the nature of the conflict of the will, the analysis necessitates an understanding of the psychological state in which Wilson lives.

The scene at school suggests that the second Wilson is a psychological invention, not a real person. Valentine C. Hubbs states that “the second William Wilson is never seen or recognized by any of the pupils in the boarding school and therefore has no existence outside the first Wilson’s mind” (73). This seems true as Poe never mentions the second Wilson’s
interaction with any other student in the seven pages at the boarding school, and Wilson goes so far as to accuse them of “some unaccountable blindness” (“Wilson 432). The one mention that narrator Wilson mentions that suggests that an outsider might see the second Wilson is when he mentions that “the mere accident of our having entered the school upon the same day, which set afloat the notion that we were brothers, among the senior classes in the academy” (432).

However, the narrator also goes on to note that seniors “do not usually inquire . . . into the affairs of their juniors,” which suggests that the narrator might have imagined the interaction between the two Wilsons and the seniors (432). The lack of outside recognition suggests that the duplicate Wilson may be a hallucination or, as some critics like Ruth Sullivan suggest, the second Wilson is “some form of the superego” (254). Again, the epigraph seems to suggest this reading when it asks: “What say of it? what say of CONSCIENCE grim, / That spectre in my path?” (“William Wilson” 426). The epigraph suggests that the individual interfering with Wilson’s plans is only a spectre, a projection of the real Wilson’s conscience or subconscious.

The second Wilson is not real, merely a figment of the real Wilson’s mind, a result of the family’s mental condition. Wilson mentions that he is “the descendant of a race whose imaginative and easily excitable temperament has at all times rendered them remarkable; and, in [his] earliest infancy, [he] gave evidence of having fully inherited the family character” (427). The exact nature of illness is not given, but some mental disorders, such as schizophrenia, can cause hallucinations or delusions and present themselves during childhood.

Ernest R. Hilgard, in his book on the divided consciousness states that “the unity of consciousness is illusory. Man does more than one thing at a time—all the time—and the conscious representation of these actions is never complete” (1). He goes on to note that “It is useful to assign two modes to consciousness, a receptive mode and an active mode” and that
there is “some indication of . . . interference in the competition between a conscious and a subconscious task” (13, 9). This interference between the conscious and unconscious in a mind “beset with constitutional infirmities” (“William Wilson” 427) could lead to Wilson’s illusions of the second Wilson—seeing a second Wilson that functions as the subconscious half of his personality. However, Wilson fails to understand that the second Wilson he believes he sees is only a manifestation of his mental illness, transforming his hallucinations into delusions rather than illusions.

In acting upon the illusion of the second Wilson, the narrator Wilson becomes delusional. Richard L. Gregory defined the terms illusion and delusion as “illusions are failures of perception, delusions are failures of conception. . . . Illusions can create delusions when the cause of the illusion is not recognized” (257). Hubbs notes that “the purpose of such compensation is the maintenance of a balanced psyche” (74). The mentioned compensation occurs when the unconscious expresses the opposite qualities of the consciousness or ego—either positive or negative—while a balanced psyche is “a psyche in which both consciousness and unconscious function in harmony” (74). She later notes that “Wilson One cannot believe that the duplication of himself in Wilson Two is merely the result of imitation. In a firm act of resolution, consciousness rejects the shadow and turns its back upon the unconscious” (77). The fact that the Wilson cannot distinguish between reality—what is really happening in the space before him—and the hallucinations he has, which only occur in his perception of what is happening around him—suggest that there is a psychological disorder that Wilson faces, which Hubbs suggests comes from his inability to accept the other Wilson as a part of himself (77).

Whatever the cause of the illness sitting at the heart of his disorder, it seems that Wilson’s use of alcohol and other substances worsened the disorder. Wilson admits that “the
wine flowed freely, and there were not wanting other and perhaps more dangerous seductions; so that the gray dawn had already faintly appeared in the east, while our delirious extravagance was at its height,” until they were “madly flushed with . . . intoxication” (“Wilson 438). While Wilson does not detail what these other “more dangerous seductions” were, Poe has a tendency to include drug abuse in his stories. Because of this tendency, the reader may suppose that at least one of the seductions included was one or another type of drug. Substance abuse, scientists Baker, Cook and Winokur have found, may result in “drug induced tactile sensations (feeling something that is not there) and visual phenomena” (351). During many of the incidents after he leaves Dr. Branbury’s school, Wilson presents situations to the reader where the second Wilson is present, but where the first Wilson is “intoxicated” in some manner, often drunk with wine, if not presenting another vice in addition to the drunken state. This suggests, especially after Dr. Branbury’s school, that the narrator Wilson’s disorder has worsened, including not only delusions, but tactile sensation.

If Wilson does experience a tactile delusional state, which his drug use and delusional tendencies suggest, then many of the incidents which complicate a psychological reading can be explained. The scene which critics cite most frequently to complicate the psychological reading of “William Wilson” is the end of the poker scene where Wilson arrives, exposes the narrator’s cheating and then the real Wilson “perceive[s his] own [cloak] already hanging on [his] arm” as his friend hands him an exact duplicate (444). This could be a case where Wilson experiences delusions that include tactile sensations due to his substance abuse. While Wilson believes that his double exposed his cheating, while he sees and feels his cloak on his arm, both could be illusions—and therefore for Wilson also delusions because Wilson does not recognize the illusions for what they are, but integrates them and acts on them as if they were reality. The
second Wilson could be the delusional interpretation of Wilson himself, either on purpose or accident, revealing his cheating nature and the cloak functions as a token to show the deep delusional state Wilson lives in as he believes he sees and feels his own cloak when the real cloak is the one given to him.

It seems then that the second Wilson functions as the psychological Wilson—as either a manifestation of his mental disorder or as the conscience—which presents an interesting interpretation of the final, climactic scene of “William Wilson.” The real Wilson accurately describes final scene as a “contest.” The exact nature of the competition is the final battle of his will over his own mentality. Early in the narrative, Wilson mentions that the second Wilson seemed “to refuse implicit belief in [his] assertions, and submission to [his] will — indeed, to interfere with [his] arbitrary dictation in any respect whatsoever” (“Wilson” 431). Almost as soon as Wilson introduces his double, the reader can see that there is going to be a conflict of wills. Even in the names of the two major characters and the title of the story “William Wilson,” a doubling of the will appears—a doubling that also includes a difference.

In the title, the difference stems from the spelling of the second Will. In the first, William, there are two l’s. However, in the second, Wilson, there is only one “l.” The names suggest the relationship between the two Wilsons: they are both manifestations of different wills within the same person. Just as a first and last name signify a person, so do the two views given to the reader. Poe strengthens this tie between the two characters through the last name: Wilson. The name Wilson means son of Will or William. The definition of the name would suggest that one of the Wilsons came from the other, or more specifically, that the second Wilson originates in the narrator Wilson.

Sullivan suggests that “clearly, William Wilson cannot have killed his . . . double; equally
clearly some *trompe-l’œil* occurs at the climax when William Wilson claims the . . . murder” (254). But that still leaves the question of what the *trompe-l’œil* was. In one of his stories, Julio Cortàzar, a Poe inspired writer of the de la Plata region of South America, seems to suggest the answer. (It is important to note that many writers of the de la Plata region engaged with Poe in a critical way in their stories, either expounding on, complicating, or refuting the themes found within Poe’s tales in their own works.) In the climactic final scene of “The Distances,” Alina Reyes meets her double—who has been plaguing her dreams—and, in a battle of wills, becomes absorbed by her double (27). Cortàzar writes “[Alina] surrounded the slender woman feeling her complete and absolute within her arms,” then describes how Alina became the second woman when Alina thought that she would be the victor of the battle of the wills (26-27). The *trompe-l’œil* that occurs, which Cortàzar makes more explicit, is that Wilson the narrator has absorbed his second consciousness into himself, just as Alina was absorbed by the second woman, both of which occurred after a battle of wills.

However, because of the delusional state of the narrator, the battle only appears as a fight to him. The real nature of the conflict comes in two steps which align with Doctor Gregory’s definition of delusions: overcoming the opposing will—his conscience or subconscious—and then reintegrating the other through the recognition of his oneness with his double. The first of these steps happens overtly in the text as the narrator describes their final encounter:

. . . [The second Wilson] staggered against the wall, while [the narrator] closed the door with an oath, and commanded [his double] to draw. He hesitated but for an instant; then, with a slight sigh, drew in silence, and put himself upon his defence.

The contest was brief indeed. [The narrator] was frantic with every species of wild excitement, and felt within [his] single arm the energy and power of a multitude. In
a few seconds [he] forced [the second Wilson] by sheer strength against the wainscoting, and thus, getting him at mercy, [the narrator] plunged [his] sword, with brute ferocity, repeatedly through and through his bosom. (447)

The final encounter shows the decisiveness of Wilson. The language used to describe the encounter—“oath,” “commanded,” “frantic,” “energy and power,” “forced”—all suggest a dominance of his will over that of the other Wilson. And while the double at one point hesitates, he ultimately complies and is defeated by narrator Wilson.

However, the second Wilson allows the narrator to overcome his delusions by giving him the essential piece that narrator Wilson needed to see in order to overcome his delusions. As he dies, the doubled Wilson states, “in me didst thou exist — and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself” (448). In so saying, the double acts to show that he is a part of the narrator himself, an illusion created (“this image”) that the narrator could not recognize until the moment when he overcame it. In so doing, he overcame, he killed, the self he had previously known.

This does not mean that he sees his past in a coherent manner where there is one Wilson acting as the rest of the world perceived, but that in the future his understanding of events will more closely align with that of the world around him. Sullivan, throughout her article, suggests that the narrator exhibits both remorse and indulgence in the tale, suggesting that the superego, successfully reintegrated, and is telling the tale after the events have occurred. She theorizes that this reintegration explains both the lack of hope (“outcast of all outcasts most abandoned”) as well as the gloating over his sins (“I . . . contrived, with the gambler’s usual art, to let him win”) where the despairing portions are told through the morally conscious super ego and the exultant portions are told from the ego or original consciousness of the narrator (Poe 426, 441). Through
his willpower, Wilson overcame his double, allowing himself to also gain power over his mental disorder, reducing it from the controlling delusions that they previously were to a recognized illusory state that he now controls.

**Poe and the Will**

Having explored how the will functions literally and psychologically in Poe’s stories, the meaning of the will in the whole of Poe’s cannon still merits a note. In addressing “Ligeia”’s will, Humma states that “Poe . . . views the will as solely evil, the instrument, or weapon, of the . . . destructive selfhood” (56). This appears true initially for Poe’s works, especially “Ligeia” and “William Wilson.” Because of their wills, Ligeia and Wilson are unable to do as other would have them do. Ligeia scorns God, trying to overcome Him to live, while Wilson describes his will as “arbitrary dictation,” suggesting an impulsive, yet tyrannical quality to his will (“Wilson” 431).

Humma states that the will is self-destructive. For a time, it appears that Ligeia and Wilson’s powerful wills create the destruction they face. For Ligeia, her will challenged that of God’s, who is the ultimate will; which lead to her death just as Wilson’s will did not allow him to see his double as such—he was “self-willed” and “weak-minded”—and so faced delusions that inhibited his ability to do as he pleased (427). In that way, Humma’s assertion correctly describes the circumstances.

However, Humma overlooks the implications of the conclusions of Poe’s short stories. In both conclusions, the characters’ wills are what save them. For Ligeia, she is able to overcome death through her will, which overtakes Lady Rowena. In “William Wilson,” the narrator Wilson’s will allows the recognition and reintegration of the ego, or conscious; with the superego, or unconscious. So this saving quality of the will, the quality which gives Poe’s
characters health—whether physically, in the case of Ligeia; or mentally, as in the case of William Wilson—then undercuts Humma’s position that Poe definitively viewed the will as evil.

Poe’s complication of the will in these two stories—his stories that deal most heavily with the will—leaves the readers to determine individually whether the effects of a strong will are positive or negative because the stories seem to give both interpretations credence. These two stories center most on the will, but leave the answer to the morality of the will ambiguous, so readers must determine whether the control the will provides is worth the moral uncertainty that comes with it.

However, what is certain about Poe’s view on the will from “Ligeia” and “William Wilson” is that whether it is positive or negative, the will has a great power. Poe’s stories show that through determination or willpower, an individual can overcome whatever obstacle may be in his way, whether they be physical or psychological. For Poe, the morality of a strong will does not matter as much as what the individual can accomplish with it.
Works Cited


