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THE ORIENTAL- OCCIDENTAL DIALOGUE IN THE NOVELS OF ANDRE MALRAUX

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THE ORIENTAL–OCCIDENTAL DIALOGUE
IN THE NOVELS OF ANDRE MALRAUX

by

NINA MIRABILE–TUCCI

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

DOCTOR OF PHILOSOPHY

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Abstract

The Oriental-Occidental Dialogue in the Novels of André Malraux

Nina Mirabile-Tucci

In *La Tentation de l'Occident*, written in 1926, the Chinaman Ling created a dividing line between the Orient and the Occident by saying that the Oriental wanted "to be" and that the Occidental wanted "to do." Ling's delineation of Orient and Occident, which can be defined as Yin Yang or "être et faire," will form the basis of Malraux's attempt to fuse these two antithetical parts of the human psyche in order to create a new mode of being for Western man in the Oriental and Occidental trilogies. The task will be taken up by men of heroic stance who undergo shamanic initiation, thereby earning the right, in Malraux's viewpoint, to guide others.

The Oriental trilogy (*La Voie Royale, Les Conquérants, La Condition Humaine*) will be treated as a Yin experience (être) or a descent into the darkness of "time out of mind" in which Malraux freely experiments with various aspects of Oriental thought with the goal of creating a new balance between "être et faire" through various paths of endeavor that would be acceptable to Western mentality: through isolated action in the jungles of Cambodia (Claude, Perken), through political action (Garine), through an effort to reintegrate the individual into concerted group activity while yet retaining his individuality (Kyo, Hemmelrich, Katow). The ultimate message of the Oriental experience, as it is mirrored through the shaman Gisors, is that Malraux's answer to Oriental absorption into the divine, though still on an abstract level, is Fraternity, or absorption into the human family.
The Occidental trilogy (Le Temps du Mépris, L'Espoir, Les Noyers de l'Altenburg), or the Yang experience (faire), represents a coming back to "time within mind." The return to the relative sphere of existence changes the face of "être et faire" from a purely metaphysical investigation which took place in the absolute freedom of cosmic timelessness in the Oriental trilogy, to an ethical investigation in which human action implies all the responsibilities involved in the encounter with one's fellowman in the immediate, existential, and historic moments of life. The practicality of the division of "être et faire," as it represents the ethics of two groups, is explored (the anarchists and the purists versus the Communists in L'Espoir). The balance between "être et faire," as it manifests itself in single individuals at different stages of life, is also reviewed (Manuel, Alvear). In its broadest terms, however, a detailed study of the characters of the Occidental trilogy shows that Malraux has arrived at a tentative solution for the West which treads a parallel path with the Orient. Although each man has an individual path, his doing is grounded in the Being of Fraternity. Kassner's intuition of Self, coupled with the intuition of a cosmic union with all men, is expanded in L'Espoir to take in individuals from the four corners of the globe, and culminates in the insight of the narrator of Les Noyers who is the shaman-writer Malraux, that although he is conscious of his own identity, he is also absorbed into the eternal flow of human history. On the individual level, this knowledge of self creates the desired balance between what a man "is" and what he "does" (Yin Yang). On a cultural level it will bring East and West together from which could arise a new value for modern man.
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Introduction

The study of a dialogue between East and West is a timely one. For several decades now the East has literally invaded the West with its various metaphysical practices, and Westerners, starved for new orientations, have feverishly sought to adapt these practices to their needs.

Although the actual interest in Oriental spirituality can hardly be termed as something new in the West, Harvey Cox, in his book *Turning East*, seems to feel that the present status of East-West relations differs from that of earlier decades:

In previous decades, interest in Oriental philosophy was confined mostly to the intellectuals and was centered largely on ideas, not on devotional practices. . . . Today, on the other hand, not only are large numbers of people who are in no sense "intellectuals" involved, but they appear more interested in actual religious practices than in doctrinal ideas. The recent wave in Oriental forms of spirituality seems both broader and deeper than the ones that preceded it.¹

In view of Cox's statement we can ask ourselves the following question: Where does Malraux's turn East fit in this scheme of things? Does he belong in the camp of the intellectuals, or in the camp of those who were more concerned with direct experience? As we pursue the East-West dialogue in Malraux's novels we shall see that, in his own unique way, he is part of both camps. Malraux is the
intellectual who was fascinated by various aspects of Oriental philosophy, both through personal study of its art and spiritual documents, and actual journeys made to the East. He is also the author who experimented with different aspects of Oriental philosophy through the characters of his novels. But before I define Malraux's own special form of orientalism, it will be necessary to discuss briefly the relationship between philosophy and literature which seems to be a special phenomenon of twentieth century fiction.

In his book, *The Novelist as Philosopher*, John Cruickshank has explored the trend towards philosophical fiction in twentieth century authors such as Sartre, Beckett, Simone de Beauvoir, Camus, Malraux, etc. There Cruickshank proposes that because of the almost total breakdown of metaphysical certainty in our time, these authors, and others, felt that they could no longer afford themselves the luxury of creating works that merely "entertain." Rather, the novel should offer as complete an overview as possible of the metaphysical status of man.  

However, even though a novel may encompass the author's philosophical view of life, it cannot elucidate a philosophical system if it is to remain a work of art. "The relationship between metaphysics and fiction," says Cruickshank, "has to do with the exploration of philosophical ideas by imaginative writing, not their direct illustration in fiction." Cruickshank further states that only "certain consequences of [philosophical] ideas are . . . worked out in fictional form." In fact, he adds, it may be the philosophy itself which "establishes and explains the characters . . . of the novel."
On the other hand, the novelist, at the outset, does not necessarily know the outcome of his metaphysical inquiry. He may be experimenting with a particular system of philosophical thought to see how it works "in a given human situation. It may even be a way of trying to account for difficulties or contradictions that seem to escape rational explanation." In the last analysis though, concludes Cruickshank, a novelist's work must be evaluated in terms of literature, and not metaphysics. "But an evaluation of [his] art must rest, at some point, on a clear understanding of [his] philosophical ideas." 

Cruickshank's evaluation of the link between metaphysics and fiction can serve as a key to a more in depth understanding of the path that Malraux will pursue in the novels. Malraux personally evaluated the modern novel as "un moyen privilégié du tragique de l'homme, non une élucidation de l'individu." His aim in the novels will be to present a significant picture of modern man's metaphysical status, both East and West. And it will be the purpose of this study to uncover the ideas which Malraux borrowed from Oriental philosophy, to show how he assimilated these ideas to Western thought without knowing exactly where he was going, nor without direct reference to the ideas utilized, in order to create a new myth for the West. The process of writing then, can no longer fall into the category of a profession, or "un métier," it becomes a creative spiritual adventure.

Though there are echoes of Taoism, Confucianism, and Bushido, the code of the Japanese Samurai, throughout the novels, Malraux is not an orientalist in the sense of adherence to a dogma or a specific spiritual exercise. As an avid student of Oriental thought, he seems
to have learned that, regardless of the great diversity of practices in the Orient, there is one underlying principle that contains them all. There is an all pervasive divine power which gives birth to the multiple aspects of creation, and at the same time inhabits each man. The major task of a man's life, according to the Oriental mode of thought, would be to contact this inner power, or untainted essence, and make it a part of consciousness. Only by learning "to be" in this immutable Divine Source could man ever hope to transcend the human condition and achieve immortality. And although the very aim of Malraux's turn East will be to find a new means for Western man to transcend his human condition, he also realizes that the ramifications of Oriental thought give rise to a world view that differs radically from that of the West.

First, if the supernatural takes precedence over the human, then individual lines are lost in the process of evolution. Second, if the ultimate aim of the individual is to be anchored in a Divine Source, then the individual becomes detached from the world of men and worldly endeavors. There is implicit in this idea that if man's task is to transcend the human, the divine cannot be grasped by the intellect, but by some intuitive irrational power. Third, the natural consequences of a world view which places man's cognitive powers beyond the scope of the human intellect would be to look at the relative world as an illusory veil which hides an Ultimate Reality. And fourth, the unifying concept which encompasses these aspects of Oriental thought is that the road to enlightenment is a treacherous one. The initiate who seeks this path must put himself under the tutelage of a master—he who
has already trodden the straight and narrow path. Not all individuals can assume the role of Master, because not all individuals are on the same level of development. In the Oriental tradition, this is attributed to the belief that many reincarnations are necessary to achieve final enlightenment.

These are areas of Oriental thought that Malraux will seek to translate into Western terms in his novels, in an effort to rekindle the dormant introspective part of the human psyche. It is essentially this proficiency for introspection that Ling, of *La Tentation*, is describing when he says that the Oriental wants "to be."

By contrast, Malraux concluded that the Occidental had gone the way of extraversion. The individual considered himself not as a fragment of nature, but the center of the universe. He lived in the ever-changing world of multiplicity anchored in nothingness, as Christianity, Malraux felt, has lost its meaning for the Westerner. The goal of the Occidental is to conquer nature. His is the domain of action or "faire."

Now Malraux, unlike so many recent East turners, was convinced that neither culture had the answer. He stated his position very clearly at the outset in four Oriental pieces: an article entitled "Malraux et l'orient" (1926), a critique of Massign's book "La Défense de l'occident" (1927), a short essay entitled "D'une jeunesse européenne" (1927), and a lengthy philosophical essay, *La Tentation de l'Occident* (1926). The basic message of these four pieces was that the way of the West was not to be a servile imitation of the East.
The East merely represented "une expérience de nos possibilités, de nos tendances encore larvaires...".9

Of the four pieces mentioned, La Tentation de l'occident is perhaps the most important, and merits special attention. Geneviève Lia James, in her thesis entitled "Du faire à l'être: André Malraux et l'orient," has suggested that "de la pensée orientale, Malraux affectionne et retient surtout le principe de l'opposition--celui du Yin et du Yang."10 Indeed, under the guise of a dialogue between the Chinaman Ling and the Westerner A.D., Malraux runs the gamut of the philosophical differences between Orient and Occident. In other words, through Ling, Malraux explores the principle of Yin or "être," which seems to be peculiar to the East, and through A.D., he explores the principle of Yang, or "faire," which predominates in the West. Ling defines Yin Yang as the principle which governs the universe: "Le monde est le résultat de l'opposition de deux rythmes qui pénètrent toutes choses existantes, leur équilibre absolu serait le néant, toute création vient de sa rupture et ne peut être que différence."11 This conflict of opposites which is designated by the terms Yin Yang, or "être et faire," and which reveals itself in a condensed form in La Tentation, governs both the structure of the novels, divided as they are into the Oriental and Occidental trilogies, and also the behavior of the characters who are struggling to strike an inner balance between who they "are" and what they "do."

I have treated the Asiatic trilogy which comprises La Voie Royale, Les Conquérants, and La Condition Humaine, as a Yin experience in which Malraux’s characters move away from the familiar environment of the
West to the alien East. The departure from the time oriented West to the cosmic timelessness of the East frees the various individuals to experiment with Oriental truths, and to test their feasibility for the West. Each novel can be seen as a meditative experience, one stemming from the other, as the characters accumulate experience in their quest for a balance between East and West.

The quest, at least on an individual level, will usually surface through the master-disciple relationship which Malraux undoubtedly borrows from the Oriental tradition. A study of these novels will reveal a decided evolution, though, from the master Perken of *La Voie Royale* who attempts to achieve a balance between who he "is" and what he "does" through a direct confrontation with nature in the jungles of Cambodia—to Garine of *Les Conquérants* who tries to assimilate being to action through the medium of revolution—to the great master Gisors of *La Condition Humaine* whose being, I feel, is a composite of all the heroes of the Asiatic trilogy, and therefore participates in all their action. Malraux makes this amply clear when he comments on a meeting between Gisors and Ferral: "Ferral ne devinait pas que la pénétration de Gisors venait de ce qu'il reconnaissait en ses interlocuteurs des fragments de sa propre personne, et qu'on eût fait son portrait le plus subtil en réunissant ses exemples de perspicacité" (*C.H.*, p. 186).

Implicit in this important statement made by Gisors near the end of his life, is the fact that Western man's quest for enlightenment can be viewed as the development of the different aspects of the human personality which occur within the scope of a single lifetime. Actually, Malraux is translating the Oriental notion that enlightenment
occurs only after many reincarnations which span several lives, into
the Western concept that an individual reincarnates and is renewed with
each new stage of growth in his own lifetime. Significant examples of
Malraux's interpretation of reincarnation which belong to the overall
experience of Gisors, will surface in the character analysis of Hong
and Tchen of Les Conquérants and La Condition Humaine, and of Perken and
Ferral of La Voie Royale and La Condition Humaine. In the sense, then,
that reincarnation can be construed as the cycles of death and rebirth
that a man undergoes during his lifetime, it may be said that Gisors is
the ultimate reincarnation of all the heroes, and as such, represents
the accumulative knowledge of Yin in the Asiatic trilogy.

Another significant feature of Malraux's treatment of the master-
disciple relationship, as it distinguishes itself from its Oriental
counterpart, is the humane aspect of it. Men such as Perken, Garine,
Rebecci, and even Gisors, for all of their wisdom, are not gods, but
men wrestling with destiny. Relegating the master to human proportions,
in turn, affects the role of the initiate. That the initiate aligns
himself to an individual of greater experience than his own, will be,
as we shall see, no guarantee of a favorable outcome. Claude and the
narrator of Les Conquérants will realize that the wisdom they acquired
was essentially negative. Their respective masters, Perken and Garine,
had not found a solution to death.

On the whole, an investigation of the Asiatic trilogy will show
that Western man cannot dissolve his individual lines and detach him-
self from the relative world "to be" in a Divine Ground as the Oriental
proposes. The solution, which will become especially clear in La
Condition Humaine, is that an integration of Yin Yang, or "Être et faire," at least for the Westerner, must take place on an individual level, and must remain within the limits of individual possibilities. Kyo, Katow, Hemmelrich, Tchen, and even Clappique will experience peak moments of unity which parallel Oriental meditative ecstasy, each in his own way.

And whereas union with a greater whole in La Voie Royale more closely follows the Oriental way, in that it takes the form of a connection with nature, in Les Conquérants and La Condition Humaine, it takes the form of a connection, not with some suprahuman principle, but with one's fellowman—under the banner of the Communist revolution. Though Malraux is not formally linked to Communist dialectics, he does, nevertheless, experiment in these two novels with the Communist concept of a universal classless society as an alternative for the Oriental tenet of the all pervasive One which underlies the multiplicity of the phenomenal world. Langlois has accurately stated that "the communist hero found his purpose, meaning, and justification in relation to a human collectivity." In a word, Malraux's vision of a possible new myth for the West, which parallels the Oriental universal Divine One, is a universal fraternity of men united in a common purpose. With this knowledge he returns to his own culture for further experiment.

The individuals of the Occidental trilogy which constitutes Le Temps du Mépris, L'Espoir, and Les Noyers de l'Altenburg, and which I have termed a Yang experience, confront the problems of a newly awakened sense of being (Être) in the familiar setting of their cul-
ture. An exploration of these novels will reveal, though, that the return from the cosmic timelessness of the East to the time oriented West would require a radical adaptation of the concept of "être" as it was defined by Ling in *La Tentation*. The individual will learn that in the move back to relative time, the problems of Being are no longer of a purely metaphysical nature, but extend into the domain of the ethical, or better still, of human responsibility. All action (faire) implies choice, and carries with it the responsibility of that choice. Manuel, one of the Communist leaders in *L'Espoir* concludes, after having made a decision that led to the death of his own men that: "Il avait fallu tuer, non des ennemis mais des hommes qui avaient été volontaires, parce qu'il était comptable à tous de la vie de chacun de ceux qui passaient devant lui. Tout homme paye en ce dont il se sait responsable: pour lui, désormais, c'était en vies" (*Espoir*, p. 400).

In addition, the individual's quest to effect reconciliation of the opposites "être et faire" within his own being, would now affect the day to day occurrences of his existence, his individual existence as a whole, past, present, and future, and his existence as it inserted itself into the flow of human history.

Malraux initially comes to terms with these various westernized aspects of "être," if only fictively, through the hero Kassner of *Le Temps du Mépris*. Kassner is the first of Malraux's heroes to return from a period of initiation to take up the cares and responsibilities of daily life. He is also the first to give meaning to the fullness of his individual existence by accepting the accumulative experience of his lineage in order to better understand his present state of being,
and to carry the line forward towards a better future. His individual consciousness will endure not only because he is a link in the chain of a personal genealogy which will be recreated through offspring, but also because, as a Master and seer of men, he will become the spokesman of the collective revolutionary experience of his time ("je voudrais écrire"). This experience, in turn, will become a part of the history of man who ever strives to improve the quality of the Being of man, whatever form it may take. Being, which constantly renews itself on all levels of existence in time, contrasts greatly to the immutable Divine Being of the Oriental tradition, and will demand further consideration of the tenet of reincarnation.

In the Asiatic trilogy, Malraux's experiment with reincarnation will be essentially limited to the development of specific characteristics of the human personality, such as the evolution of terrorism, for example, from Hong of Les Conquérants to Tchen of La Condition Humaine.

In the Occidental trilogy, Malraux's vision of reincarnation will expand considerably to include, not only the individual's stages of personal growth, but also the continuation of his own genealogical line, and in a wider context, the individual's commitment to a greater whole (in this case the revolution) will effect reincarnations or further states of human perfection in the historical community. This would mean then that the balance between "être et faire" in time cannot be a final achievement, but must be constantly recreated on all levels of existence.
The precarious stability of these two poles of the human psyche, both individually and collectively, is the "équilibre terrible" of which Manuel of L'Espoir speaks. It is also the crux of an ethical debate between Magnin and Garcia, also of L'Espoir, who discuss the viability of these two attitudes, such as they are represented within the limits of revolutionary action by the anarchists/idealists versus the Communists. Garcia will sum up their aspirations: "Les communistes veulent faire quelque chose... Les idéalistes et les anarchistes...veulent être quelque chose" (Espoir, p. 212).

The underlying message of L'Espoir will be that neither attitude is a valid path in itself, and the task of establishing a balance between "être et faire" in the Occidental trilogy, as in the Asiatic trilogy, will be assigned to the Master.

Seemingly contrary to Oriental tradition, Malraux accords each human being the right to become an initiate in order to achieve his own inner balance between "être et faire," within the scope of his own possibilities. This will become especially evident in L'Espoir, where a community of men from the four corners of the globe operate according to their own individual natures under the collective umbrella of Fraternity.

In keeping with the Oriental tradition, however, Malraux accords the role of Master to the few. He is that rare individual who after a period of shamanic initiation will break through the alienation of the individual consciousness, and will connect to the human community. He is also that individual who is a seer of men, capable of enlightening the masses, and through whom the collective experience of man will flow.
Contrary to the Oriental tradition, he need not be a fully enlightened man to share his knowledge along the path of life. Though Manuel of L'Espoir, for example, has reached the end of his commitment to the revolution, he looks forward to many new reincarnations: "On ne découvre qu'une fois la guerre, mais on découvre plusieurs fois la vie" (Espoir, p. 498). But it will only be after a lifetime of devotion to the search for one's own truth that one can look back and say what old Alvear, the art dealer of L'Espoir, will say: "J'ai vendu selon ma vérité... Vendu! Un homme, peut-il conduire sa vérité plus loin?" (Espoir, p. 314).

The ultimate shaman and custodian of the wisdom of the two trilogies will be the narrator of Les Noyers de l'Altenburg who, of course, is Malraux himself, the author who has experimented with the two aspects of the human psyche, Yin Yang, or "être et faire," which on a cultural level translates itself into East and West. Les Noyers de l'Altenburg can be likened to a personal meditation written after a long journey. In effect, in Les Noyers, Malraux returns from his odyssey to evaluate his experiments with East-West truths. They are truths which the shaman Malraux has worked out for himself, and which he now reiterates in terms of his own life in this last novel, which is a fictional autobiography. They are truths which future readers could possibly use as a guideline.

In essence, the study of Malraux's dialogue with the East, as it will be seen in the novels, will show that to the Oriental who seeks the perfection of his Being in a transpersonal Source, Malraux will respond with an individual who is grounded in the relative world and
connected to the greater human community. For the Oriental tenet of reincarnation which teaches that an individual attains to perfection or enlightenment only after many existences, Malraux substitutes a multi-faceted idea of reincarnation which covers the immediate, existential, and historic moments of an individual's life. To the Oriental concept of Master who merits the title only after he is considered to be fully enlightened, Malraux responds with the idea of a superior individual steeped in relativity, a sage among men who has not achieved the final goal, but who can share his experience with his fellowman.

Malraux will show that Yin Yang, or "être et faire," regardless of whether it receives an Eastern or Western interpretation, is part of man's physic heritage. Yin is contained in Yang and Yang is contained in Yin. In other words, man achieves wholeness only when there is harmony between his inner being and his outer doing:

C'est que la grande personnalité vivante est précisément dans le lien entre la pensée et l'acte. Qui meurt selon sa pensée suggère qu'il eût su vivre de même. La grande personnalité...telle que la concevons confusément beaucoup d'entre nous--est une vérité incarnée, devenue vivante.13
Chapter I
The Indochina Experience

A. Pascal Pia, writing to his longtime friend André Malraux, has said:

Dès l'âge le plus tendre, Malraux a été un de ces enfants "amoureux de cartes et d'estampes" qu'évoque précisément Baudelaire, c'est-à-dire le seul écrivain qui, avant lui, ait parlé de l'art avec bonheur. L'amour de l'art et le goût du voyage l'ont tourmenté dès sa jeunesse. Avant même qu'il se rendît en Extrême-Orient, Marco Polo, Rubruquis et Pian Carpini nourrissaient ses rêves. Au sortir de la Bibliothèque Nationale, nous nous interrogeons mi-sérieux mi-bouffons, sur l'identité du Prestre Jehan. Qu'avait-il été? Prince ou diable? Grand Mogol ou Négus? Si on allait voir sur place... 

And indeed on October 13, 1923, André Malraux left on the "Angkor" for Indochina. The dialogue between the Orient and the Occident, a dialogue which would pursue him throughout his literary career, and which had already begun to take root on the intellectual plane, was to become a concrete reality. A close examination of Malraux's penchant for the Orient, however, will reveal it to be multifaceted and complex in scope, and to put it into perspective we must place the author in the intellectual and literary climate of the 1914-1918 "après-guerre" years. The upheaval of World War I had literally shattered all traditional values. Hoffman, in l'Humanisme de Malraux, sums it up:

Que dire d'un nationalisme qui avait poussé les nations à s'entre-déchirer: d'une littérature qui était devenue journalisme militaire, et instrument
de propagande ou qui, au contraire, s'était refugiée dans les divertissements du rêve et de l'imaginaire: d'une pensée qui ne servait plus qu'à justifier la politique ou l'ordre établi: d'une religion qui avait bêni les canons: d'un Dieu, chef suprême des armées? ... Bien plus, on commence à s'interroger sur l'homme lui-même et sur l'image que l'Occident s'en était faite. On se demande si, en réduisant l'homme à des facultés intellectuelles, on ne l'ampute pas de toute une part de lui-même, s'il n'y a pas en lui des domaines qui relèvent d'un ordre autre que celui de la raison. Le bergsonisme déjà avait commencé à dessiner les contours d'une nouvelle image de l'homme. La hiérarchie rigoureuse de la psychologie classique était mise en question: la profondeur de l'homme n'est pas dans ses facultés purement intellectuelles, mais dans "l'élan vital" qui est jaillissement inarissable de liberté créatrice. C'est la naissance de la psychanalyse cependant qui bouleverse le plus l'image traditionnelle de l'homme: les forces profondes du Moi se voient révélées au plein jour lorsque Freud livrera le résultat de ses investigations.15

The spiritual and cultural heritage of the Occident is on trial. New means of expression are feverishly sought. The "Dada" movement penetrates France and finds its expression in Surrealism through poets such as Aragon, Eluard, and Breton. Cubism, a parallel movement in art, already founded before the war by Picasso, Braque, and Lhote, affirms itself. There also appear on the horizon multiple literary revues. The NRF, for instance, exposes the French public to the thought of foreign literatures: Rilke, Tchekhov, Conrad, Tagore, Joyce, Dostoievski, Faulkner, D. H. Lawrence:

Romanciers et poètes, critiques et essayistes, tous sont animés par une volonté de découverte qui leur fait chercher, chacun suivant sa vocation et ses préoccupations propres, les formes nouvelles à travers lesquelles ils pourront exprimer ce qu'ils portent en eux.16
One essay especially worthy of note, which expresses the disquiet of the times, is "La Crise de l'Esprit" written by Paul Valéry in 1919:

Il y a l'illusion perdue d'une culture européenne et la démonstration de l'impuissance de la connaissance à sauvé quoi que ce soit: il y a la science, atteinte mortellement dans ses ambitions morales, et comme déshonorée par la cruauté de ses applications; il y a l'idéalisme, difficilement vainqueur, profondément meurtri, responsable de ses rêves: le réalisme déçu, battu, accablé de crimes et de fautes; la convoitise et le renoncement également bafoués; les croyances confondues dans les camps, croix contre croix, croissant contre croissant; il y a les sceptiques eux-mêmes désarçonnés par des événements si soudains, si violents et si émouvants... De la libre coexistence dans tous les esprits cultivés des idées les plus dissemblables, des principes de vie et des connaissances les plus opposés. C'est là ce qui caractérise notre époque moderne... Intellect européen, que vais-je devenir? 17

Spengler's Decline of the West, which was to have such an impact on the post-war intellectuals, gives a negative reply. Western European civilization, says Spengler, is waning. And most importantly, Occidental man had lost the notion of the divine principle, God. The Nietzschean phrase "God is dead" tolls the bells of Christianity. "Toutes questions se ramènent à un problème unique, celui de Dieu," says Marcel Arland in his article "Sur un nouveau mal du siècle."

"Dieu, l'éternel tourment des hommes, soit qu'ils s'attachent à le créer ou à le détruire... Et ce n'est pas en quelques années que l'homme se consolera de la perte de Dieu."18 Thus, the period is characterized by the crumbling of all values, by the total absence of guide lines, by the impossibility of grasping on to any ideal whatsoever. Malraux's personal attitudes mirror the preoccupations of the times:
Tout déferlait sur nous en ces années de la grande rupture... Notre génération a voulu tout connaître et on lui donna les moyens de beaucoup connaître. Les voies d'accès vers l'homme se multipliaient, des formes nouvelles nous étaient révélées, des techniques nouvelles faisaient de chacun de nous un étranger pour lui-même. Nous acquérions des sens nouveaux, nous peignions sur des toiles ce que des yeux humains n'avaient pas encore vu, nous soumettions nos vers à des syntaxes intimement liées à nos êtres. Et puisque nous faisions nos premiers pas dans le monde, comme des enfants, on nous donnait des jouets, automobile, avion, cinéma. Cependant, bien qu'éblouis de nouveauté, nous étions désespérés. Jamais nous n'avions eu autant besoin de Dieu qu'après cette guerre dont aucun Walhalla n'avait accueilli les héros... Dans ce vide des valeurs, chacun acquérait une nouvelle importance. Nous réaliser selon nous-mêmes devenait l'unique mission que nous voulions assumer. "Fais de toi le plus irremplaçable des êtres," nous disait l'un; l'autre n'allait pas tarder à nous parler de "morale ouverte." Seuls comptaient pour nous les héros, les artistes et les saints.\(^{19}\)

Malraux, breathing the air of unrest and deep anguish of his times, permeated by Nietzsche, and moreover, armed with the Nietzschean concept of a heroic life and of a humanism in which man, owing nothing to the Gods, is self-sufficient, will set out on a quest to find an answer for himself and, by extension, for Occidental man. Later on in a meeting with Julien Green, Malraux will say: "Entre dix-huit ans et vingt ans, la vie est comme un marché où l'on achète des valeurs, non avec de l'argent, mais avec des actes. La plupart des hommes n'achètent rien."\(^{20}\) In part, then, it was a desire for action that impelled Malraux to undertake an archaeological expedition to Cambodia.

Malraux, however, was not alone in his fascination with the Orient. Interest in the Far East had grown rapidly during the decade following World War I. The opposition between East and West came into vogue at a time when Europe, led by a defeated Germany, had concluded that the whole
fabric of Western civilization had failed. Giraudoux, Morand, Huxley, Claudel, and other literary travelers were toying with the Oriental–Occidental dialogue. Romain Rolland led a group of those who, despairing of the West, turned towards Asia. "There are a number of us in Europe for whom European civilization no longer suffices--dissatisfied children of the Spirit of the West, who feel ourselves cramped in our old abode. . . . We few look toward Asia."\textsuperscript{21} Herman Keyserling, in his \textit{Ecole de Sagesse}, was interpreting the wisdom of the East.

Not everyone, though, espoused the Asian point of view. Outstanding in the debate is Henri Massis' book, entitled \textit{Défense de l'Occident}. The first sentence gives the keynote of the whole book: "Le destin de la civilisation d'Occident, le destin de l'homme tout court, sont aujourd'hui menacés."\textsuperscript{22} He champions what he calls the "idées-mères de l'Occident": personality, unity, stability, authority, and continuity. Suffice it to say that Massis opposed Asian infiltration of the West, and was convinced that the salvation of the Occident could only be accomplished in a return to Roman Catholic orthodoxy.

In any case, the profuse number of articles and books dealing with the East–West problem were widely disseminated, and "young people read not only the exciting accounts of adventures who had visited these far off lands, but also scholarly translations of Oriental literary works and learned articles about Asian art and archaeology."\textsuperscript{23}

What then was Malraux's Oriental baggage previous to his departure? "L'orientalisme de Malraux provient essentiellement de ses lectures d'œuvres philosophiques chinoises, traduites par le Révérend Léon Weiger," affirms Chang Mei Yuan in his article "André Malraux et la
Chine à travers le Confucianisme et le Taoïsme." According to other available information, it seems highly probable that Paul Boyer, administrator of the Ecole des Langues orientales vivantes, and Jules Hackin of the Musée Guimet were also instrumental in initiating Malraux to the Oriental world. But here also, it is necessary to draw the line between legend and reality.

Critical reports concerning Malraux's Oriental studies and higher studies, in general, are highly contradictory. Did he or did he not matriculate at L'Ecole des Langues orientales vivantes? Was he a student at the Sorbonne and at L'Ecole du Louvre? Did he indeed give lectures at the Musée Guimet? Vandegans, after making inquiries at each of these institutions, disproves these legends in his article "Malraux a-t-il fréquenté les Grandes Ecoles?":

1. André Malraux n'a jamais été inscrit à l'Ecole nationale des Langues orientales vivantes.

2. André Malraux n'a pris aucune inscription à la Faculté des lettres de Paris, à moins d'admettre... que la fiche ait été détruite ou égarée.

3. Si Malraux a fréquenté l'Ecole du Louvre c'est seulement en qualité d'auditeur. Il n'a pas fait de conférence au Musée Guimet.

Vandegans' conclusion is that Malraux is essentially a self-taught individual.

Lacouture, in Une Vie dans le Siècle, follows this same line of thought. "Il lit surtout, il lit comme un fou, il flâne dans les galeries et les musées... Il fréquente une salle du Trocadéro où étaient rassemblés des pièces et des témoignages de la civilisation khmère." Lacouture also tells of Malraux's fascination with the
performances of the Phnom-Penh ballet given in Paris at the time.

Langlois adds: "A student and collector of Asian art, Malraux must have been a familiar figure at auction houses and in the shops of dealers in Oriental antiquities."27

Clara Malraux also furnishes us with precious bits of information. Roger, in Portrait de Grisélidis, knew passages of Claudel's Connaissance de l'Est by memory. Later, in Nos vingt ans, Clara reveals that Malraux had acquainted himself with Cambodia by reading "Loti et L'Inventaire et les récits de moines chinois."28 She also points out the visits to La Bibliothèque Orientale and to Le Musée Guimet which possessed a remarkable collection of Asian materials. "Des visites au Musée Guimet rendaient familiers les visages et les corps qui nous attendaient."29

An incident worth recounting was Malraux's contact with Alfred Salmony, attaché to the museum of Cologne, who was preparing an Oriental-Occidental art exhibit, a daring venture for the time. The aesthetic and intellectual impact of this confrontation will impose upon Malraux a concept of man that reaches beyond the greco-latin tradition:

Il préparait une exposition d'art comparé, non point telles que nous les avions connues jusque-là, jouant presque uniquement sur le bassin méditerranéen, mais rapprochant en un curieux raccourci les formes d'art auxquelles nous pouvions être sensibles... Il sortit, puis mania avec une adresse de caissier, une liasse de photographies qu'ensuite, quand elles furent étalées sur la table, il rapprocha les unes des autres selon une volonté subtile. Ce fut là que la première fois je me trouvais devant une sculpture Thai. Puis ce fut le mariage d'une tête Han et d'une tête romane. Bouleversés, nous nous tenions devant ces connivences nouvelles pour nous, nous demandant si les volontés qui avaient suscité ces œuvres voulaient atteindre une même zone de sensibilité ou si, au contraire, leurs
parentés se limitaient aux seules formes... Salmony s'en fut, laissant chez nous quelques unes de ses précieuses photos, laissant aussi, mais en nous, l'intuition d'une prise nouvelle sur l'univers. 30

Another source of valuable information was the bulletin of the Ecole Française d'Extrême-Orient, created in 1898, which contained a fairly comprehensive inventory of archaeological remains of French Indochina. It was in pouring over one of these bulletins in the Bibliothèque Nationale that Malraux found the article "The Art of Indravram," by H. Parmentier, which revealed the existence of the temple of Banteay Srei. After carefully reading the laws regarding archaeological sites in Indochina, Malraux decided that this temple was abandoned property. He was granted the necessary authorization by the Colonial Office. 31 The die was cast and Malraux's decision was to prove a turning point in the evolution of his thought.

If it is true, as has been so frequently stated, that financial motives gave impetus to the departure, it must also be pointed out that there were aesthetic undertones implicit in Malraux's decision. On an aesthetic level, Malraux had long felt that the knowledge of other cultures was a prerequisite to knowing his own, therefore, bringing it into perspective. This he stated very emphatically in 1922, in an essay which prefaced an art exhibit by his Greek friend Galanis: "Nous ne pouvons sentir que par comparaison... Le génie grec sera mieux compris par l'opposition d'une statue grecque à une statue égyptienne ou asiatique, que par la connaissance de cent statues grecques." 32

On still yet another plane there were intrinsic metaphysical reasons underlying the adventure. In view of the spiritual bankruptcy of
the Occident, Malraux was searching for a new sense of identity, new insights, new answers. The Orient opened up a world of new possibilities. "Nous avons été les premiers de notre génération," says Clara Malraux, "à sortir de la révolte intellectuelle, à transformer notre dégoût en gestes graves." Thus, the dialogue between the Orient and the Occident, which up to now lived and breathed in an intellectual zone, would be transformed into experience.

The adventure was to unfold in the course of two trips to Indochina. The details of Malraux's attempted possession of the Khmer sculptures taken from the temple of Banteai-Srey, and his subsequent arrest are all now well documented fact. The young Malraux was to come into direct contact with French colonial injustice. Malraux and his companion in the venture, Chevasson, were accused of "bris de monuments" and of "détournement de fragments de bas-reliefs dérobés au temple de Banteai-Srey, du group d'Angkor." L'Echo du Cambodge printed an account of the arrest in an article entitled "Vandales et pilleurs de ruines." L'Impartial, a Saigon daily newspaper directed by Henry de La Chevrotière, literally launched a campaign against Malraux that was to continue throughout the trial period. On July 17th, 1924, Malraux was condemned to three years in prison, Chevasson to 18 months. Lacouture writes:

La scandaleuse lourdeur de la peine jointe à la brutale désinvolture du magistrat, le climat de guet-apens qui planait sur l'ensemble de l'affaire, donnèrent à André Malraux le sentiment profond d'une injustice subie de moins de personnages en qui s'incarnait un univers truqué, conservateur et fermé aussi bien à l'imagination qu'à la jeunesse et au talent.  

Echoes of the Malraux-Chevasson affair straddled two continents.
On August 2nd, several evening papers carried the news of Malraux's sentence. On August 3rd, the Paris newspapers Comoedia, l'Eclair, Le Journal, and Le Matin published follow-up stories. Clara Malraux called upon Malraux's friends to stand as guarantors for his integrity. René-Louis Doyon sent a letter to Leon Treich who wrote a literary column in l'Eclair protesting the disproportion between the crime and the punishment of a talented young man. The letter appeared in his August 9th column, under the heading "Plaidoyer pour André Malraux":

Il est certain qu'André Malraux rêvait de conquêtes, de trésors, de grandes affaires. Son départ était de goût, de culture, d'art. Peut-on sans rougir présenter une défense de raison pour un de nos confrères, artiste de goût, écrivain après tout et jeune homme, très jeune, qu'on risque de faire déperir dans un pays et une prison d'hygiène douteuses? Peut-on pardonner à une marque de courage et de gaillardise? ... Je serais très heureux que l'Eclair demandât la révision d'une aussi sévère sentence...36

Malraux's friends at the NRF, led by André Gide and Edmond Jaloux, drew up a petition printed in the August 16, 1924 issue of Les Nouvelles Littéraires, entitled "Pour André Malraux."37 On August 25, 1924, l'Eclair printed a letter signed by Marcel Arland, André Breton, François Mauriac, and Jean Paulhan, protesting the condemnation of André Malraux. In the September 26, 1924 issue of Les Nouvelles Littéraires, André Breton issued a long personal statement, again entitled "Pour André Malraux." Perhaps the most moving plea for Malraux was written by Marcel Arland in his review Accords. Arland's premise was that Malraux left for the jungles of Cambodia because literature could no longer alleviate his anguish.
In any case in Cambodia, Malraux and Chevasson appealed their case, and on October 28th, Malraux received a one year suspended sentence. Chevasson's punishment was reduced to eight months. Malraux and Chevasson set sail for France. Malraux and Chevasson, upon their departure, had become "symboles de l'injustice coloniale," therefore, automatic allies of the oppressed Annamites. "Rejeté, condamné par la société officielle, Malraux était accueilli par une contre-société dont il allait... se faire l'allié très actif."38

The humiliation meted out to him on an individual level in the colonies was to heighten his social and political awareness, and was to trigger defiance against human oppression, thereby, serving as the basis for a second encounter in the Far East. Clara Malraux makes the observation that "rien n'a été plus efficace dans son évolution que le heurt avec le réel, la souffrance, la nouveauté."39 Lacouture sums up the first lap of Malraux's adventure thus:

Ce qu'il avait cherché d'abord, il ne l'avait pas conquis. Mais bien mieux que quelques pierres et que les moyens "de vivre tranquille" trois ou quatre ans, il rapportait des sympathies, des convictions, un sentiment d'urgence et les moyens de vivre très peu tranquille pendant beaucoup plus de trois ou quatre ans. Aiguillonné ou non par la rancune, le désir de prendre une revanche, il avait une cause à défendre, dangeureusement.40

On February 25, 1925, Malraux arrives in Indochina for a second time, and with a handful of Annamite intellectuals and a new collaborator, Paul Monin, sets out to combat actively and openly racial discrimination, favoritism, and corruption on all levels. Their basic plan was not only to restore the dignity and the rights of the Annamite
individual, but to make him aware of his individuality. "Ce ne pouvait être qu'en détruisant leur propre conception du monde que les non-Européens parviendraient à reconstruire un domaine qui leur fut propre."41 The instrument of combat: the liberal newspaper l'Indochine.

Since the basic tenet of the newspaper was to ameliorate East-West understanding, the Malraux-Monin team did not concern itself only with polemic editorials or diatribes against the colonial regime. Malraux, for instance, made effective use of a series of interviews with outstanding literary figures, conducted by Frédéric Lefèvre, which were syndicated in the Paris paper Les Nouvelles Littéraires. Two are especially worthy of note: the interview with Sylvain Lévi, perhaps the foremost orientalist of the times, and the one with Paul Claudel, then an ambassador to Tokyo. Lévi was against Occidental aggression in Indochina, and he clearly defines his views:

Notre devoir, c'est de comprendre la civilisation orientale... Nous prétendons, à tort ou à raison, représenter une civilisation supérieure, et du droit de cette supériorité que nous avons affirmée avec tant d'assurance qu'elle avait paru incontestable aux indigènes, nous avons mis en question toutes leurs traditions... Il faut faire un effort pour pénétrer la civilisation indigène et la vie indigène dans leur esprit intime, pour en discerner les valeurs fondamentales et les facteurs durables au lieu de l'étouffer sous la menace incohérente des apports européens... Le vieux régime colonial est, de l'avis universel, mort et enterré.42

Paul Claudel's interview has less of a political twist. The author of Connaissance de l'Est pays tribute to the Oriental cultures and states:
On pourrait puiser avec profit les livres de l'Orient, mais, jusqu'à présent, ils ont été assez mal compris, on les a fait servir de force à l'illustration de telle ou telle thèse philosophique de l'Occident formulée avec une dureté bien étrangère à l'esprit de là-bas. 43

He comments further:

Plus on étudie, plus on s'aperçoit que l'âme humaine reste partout et toujours la même et que la grande différence que nous croyons découvrir entre la pensée occidentale et la pensée orientale vient beaucoup plus du régime social que de la pensée individuelle. 44

Claudel quotes the Tao-Te-King as being one of the great classics of human history.

L'Indochine put out forty-nine issues before it was suppressed by the establishment. Malraux defiantly bounced back, and l'Indochine was rebaptized l'Indochine enchaînée. Its career amounted to 23 editions. Discouraged, plagued by illness and financially destitute, Malraux once again sets sail for France on December 30, 1925.

In spite of an eloquent promise to return, Malraux was never again to engage actively in the Annamite struggle. His written pleas, on behalf of the actual colonial problem, consisted of a long article entitled "S.O.S." which appeared in the newspaper Marianne in 1933, and a preface to the book Indochine S.O.S. written by the newspaperwoman Andrée Viollis in 1935:

L'Asie, il l'a bue à longues rasades et sur le pont du bateau qui les mène, lui et sa femme, de Singapour à Colombo, de Suez à Port-Saïd, il écrit sous forme de lettres à Marcel Arland les premiers fragments de La Tentation de l'Occident: le rapport de l'homme
Clara Malraux enlightens us further on her companion's state of mind at the end of the Indochina adventure:

Je m'étais demandé si nous avions souhaité le désastre dans cette Indochine qui nous détruisait et nous enrichissait—désastre qui nous acculerait aux remises en question essentielles. Et voilà qu'une nouvelle fois presque vaincus nous voguions à la recherche de découvertes... Nous nous étions vraiment affrontés aux hommes et aux événements, nous avions été modelés par les hasards de l'expérience provoquée puis subie et nous revenions en Europe possesseurs d'un langage qui n'était plus tout à fait celui des autres...l'homme auquel je m'étais remise tentait enfin, avec ses armes propres, de dominer le monde qui jusque-là lui avait résisté et auquel il allait, par l'écriture, imposer sa vision...46

Greatly enriched by the Indochina adventure, Malraux will publish, in 1926-1927, four texts which specifically treat the Oriental-Occidental dialogue transposed to the intellectual realm: La Tentation de l'Occident, an interview entitled "Malraux et l'Orient" which appeared in Les Nouvelles Littéraires, an article in the NRF on Massis' book Défense de l'Occident, and an essay entitled "D'une Jeunesse Européenne" which appeared in Cahiers Verts by Daniel Halévy.
B. Ecrit-il La Tentation de l'Occident... c'est pour avoir saisi et éprouvé sur les lieux mêmes le conflit de la passion occidentale et du détachement cosmique de l'Orient, et pour avoir vu s'éclairer, d'un jour de fin de monde, cette culture européenne dont il souffre, mais dont il ne peut pas se séparer. 47

Malraux himself qualified La Tentation as a "rather special work touching on metaphysics," 48 and after the book appeared he wrote a column in the literary periodical Les Nouvelles Littéraires to present the essentials of his position in the East-West debate:

Ce que la confrontation de deux civilisations en lutte fait naître en nous, c'est une sorte de dépouillement dû à la découverte de leur double arbitraire... La vue que nous prenons de l'Europe lorsque nous vivons en Asie est particulièrement propre à toucher les hommes de ma génération, parce qu'elle concourt à détruire l'idée de la nécessité d'un monde unique, d'une réalité limitée. 49

Malraux further translates the basic character of Occidental civilisation as being "fermée... sans but spirituel. Elle nous contraint à l'action. Ses valeurs sont établies sur le monde qui dépend du fait: celui des gestes, de l'analogie, et du contrôle... Chacune de nos actions en appelle d'autres, et non le repos. Le cercle est fermé." 50 By contrast, "le point commun à toutes les civilisations de l'Asie, est... la passivité de leurs plus hautes expressions." 51

The aggressive and materialistic West is diametrically opposed to the metaphysically oriented East. This position would assume then basic differences in the intrinsic nature of man: "La notion de l'homme que nous avons héritée de la chrétienté fut instituée sur la conscience exaltée de notre désordre fondamental: un tel désordre
n'existe pas pour l'Extrême-Oriental, pour qui l'homme est un lieu plus qu'un moyen d'action.\textsuperscript{52}

In his article on the painter Galanis, written in 1922, Malraux had already asserted that knowledge is enhanced by comparison. Cultural exile then serves to intensify our awareness, to pinpoint the problem of our own views:

\begin{quote}
Notre domaine me semble être celui du possible. Chaque génération apporte une image du monde créée par sa souffrance; le premier présent de la nôtre, j'ai la conviction que c'est la proclamation de la faillite de l'individualisme, de toutes les attitudes de toutes les doctrines qui se justifient par l'exaltation du Moi. Le fait capital de l'Ocident, à mes yeux, dans l'ordre intellectuel, c'est la nécessité où se trouve presque toute la jeunesse européenne de rompre avec l'effort d'un siècle bien que sa sensibilité n'en soit pas encore complètement détachée. Toute la passion du XIX\textsuperscript{e} siècle, attachée à l'homme s'épanouit dans l'affirmation vêhément de l'eminence du Moi. Eh bien! Cet homme et ce moi, édifiés sur tant de ruines, et qui dominent encore, que nous le voulions ou non, ne nous intéressent pas.\textsuperscript{53}
\end{quote}

Malraux further suggests that a Chinese translation of the title of his new work, \textit{La Tentation de l'Ocident}, would more appropriately read "Propositions de l'Orient." In this connection he asks the following questions: "L'Asie peut-elle nous apporter quelque enseignement?\textsuperscript{54} He again restates his position: "Je ne le crois pas. Plutôt une découverte particulière de ce que nous sommes."\textsuperscript{55}

In any case, this short essay establishes beyond doubt that Malraux's quest resides in the metaphysical sphere, and it furthermore telescopes the leading thread of \textit{La Tentation de l'Ocident}: the bankruptcy of Occidental values seen by Malraux against an Oriental background.
In this epistolic work, which renews the form of Les Lettres Persanes, and which Henri Peyre characterizes as "a brilliant ideological debate between two poles of modern thought and sensibility," Malraux constructs a dialogue between a Frenchman and a Chinese, each expressing his impressions of the other's country. As the title of the book indicates, Malraux briefly refers to the influence which the Occident exerts on the Orient, but European civilization is really the focal point. In fact, the very basis on which the Orient–Occident comparison pivots is promulgated by Ling: "La réalité absolue a été pour vous Dieu, puis l'homme, et vous cherchez avec angoisse celui à qui vous pourriez confier son étrange héritage" (Tent., p. 175).

Malraux, permeated by Nietzsche, was convinced that God was dead, and still more tragic, the being who was supposedly created in his image: Man. Given this European disintegration, Occidental man was unattached, and the Oriental concept of man and of his role in the universe gave Malraux much food for thought. It is again Ling who traces the fundamental lines of demarcation between the Orient and the Occident:

L'Esprit Occidental veut se soumettre le monde...
Son univers est un mythe cohérent. L'Esprit oriental, au contraire, n'accorde aucune valeur à l'homme lui-même; il s'ingénie à trouver dans les mouvements du monde les pensées qui lui permettent de rompre les attaches humaines. L'un veut apporter le monde à l'homme, l'autre propose l'homme en offrande au monde" (Tent., p. 155).

Ling goes on to elucidate the Oriental's concept of his role in the universe in contrast to the Occidental:
Nous voulons ne pas prendre conscience de nous-mêmes en tant qu'individus. L'action de notre esprit est d'éprouver lucidement notre qualité fragmentaire et de tirer de cette sensation celle de l'univers, non comme vos savants reconstituent les animaux fossiles avec quelque ossements, mais plutôt comme nous voyons s'éléver, à la lecture d'un nom sur une carte, des paysages inconnus rayés de lianes géantes; car la suprême beauté d'une civilisation affinée c'est une attentive inculture du moi (Tent., pp. 111-12).

In these passages, Ling gives a subtle interpretation of Oriental metaphysics. For the Oriental, metaphysical knowledge is free of all individual contingencies, as he apprehends, through sustained meditation, the fundamental identity of the cosmos which dissimulates itself behind the variety of the phenomenal world. He rises "jusqu'à la perte de toute conscience qui est la communion avec le principe, l'unité des rythmes ne se retrouvant qu'en lui" (Tent., p. 161). In other words, he succeeds in uniting his own individual rhythm with the rhythm of the universe, to the movement of the cosmos which constitutes ultimate Reality.

Since in the scale of Oriental values, man is but an integral part of a predetermined world, a world which is beyond his grasp, and since in this relative position he is subject, like all that exists in the universe, to the metamorphosis of time, the Oriental neither accepts nor is responsible for his acts. "Le temps," Ling affirms, "est... ce qu'il nous fait et l'Oriental irresponsible s'efforce de se lever au-dessus d'un conflit dont il n'est pas l'enjeu" (Tent., pp. 50, 70).

This rapport between the Oriental and his universe would presuppose, then, a particular attitude concerning death. If the pinnacle of Oriental wisdom consists in unitive life with the rhythm or movement of the uni-
verse, then the real quality of life equals not only as Ling points out "une suite de possibilités dans des mondes préparés," but also continuity. It is precisely in this continuity that the concept of death is incorporated:

La mort c'est la conscience de n'être pas limité à soi-même, d'être un lieu plutôt qu'un moyen d'action. Chacun de nous vénère ses morts, et les morts, comme les symboles d'une force qui nous enveloppe et qui est l'un des modes de la vie, bien qu'il ne connaisse d'elle que son existence. Mais cette existence, nous l'éprouvons: elle nous domine et nous modèle sans que nous puissions la saisir (Tent., p. 49).

Oriental metaphysics, then, is dualistic in its vision of the world and monistic in its accomplishment. The Oriental "ne s'attache point aux éphémères." In other words, he negates diversity, goes beyond it to accomplish total fusion with the cosmos. Here, two ideas come to mind. Firstly, there is implicit in this structure the idea that the Oriental submits and accepts a destiny which transcends the human. Secondly, espousing such a notion carries with it a source of profound peace for the Oriental, or better still, in Ling's words, "la sérénité." Given the Oriental point of view then, it is not surprising that Ling, traveling in the Occident, has the distinct impression of having crossed the threshold of the land where one "is."

The Occident literally exudes the attitudes of a civilization disposed to "l'action," a civilization that wants to impose order on the chaotic multiplicity of the world, that wants to systematize all planes of reality, to integrate them into the unity of a synthesis. Ling sees the Occident as "un pays dévoré par la géométrie" (Tent., p. 28). On the strength of his individuality, the Occidental aspires
to what one of the characters of Les Conquérants will say later:
"laisser une cicatrice sur la carte" (Conq., p. 60). This same idea
is expressed in other terms by A.D.: "Il y a en lui, (l'Occidental)
une tentative de conquérir le temps, d'en faire le prisonnier des
formes" (Tent., p. 137). In short, the very nature of the Occident
seems to be to reduce the world to human proportions. This is basi-
cally the attitude which Ling defines when he says that the Occident
seeks to exercise control over the universe, and when he labels the
Occident as the land "où l'idée de la civilisation et celle de l'ordre
sont chaque jour confondues" (Tent., pp. 33-34).

One can deduce from this that the Occidental, contrary to the
Oriental, who does not consider himself a simple link in an established
order, wants to endure. Ling concludes that "les méditations dont le
moi a été en Occident l'objet se sont attachées surtout à sa perma-
nence" (Tent., p. 101). It is to this narrow metaphysical posture
that Ling attributes "l'impossibilité où se trouve l'Europe de saisir
une réalité quelconque," and he compares the Occidentals "à des savants
fort sérieux qui noteraient avec soin les mouvements des poissons, mais
qui n'auraient pas découvert que ces poissons vivent dans l'eau" (Tent.,
pp. 158, 209).

To really comprehend this remark, we must rally to an essential
reality, as Malraux sees it, that the Occidental of the 20th century,
amputated from the Absolute, remains the heir of a tyrannical indi-
vidualism. The supremacy of the individual, in the order of the cosmos,
is profoundly anchored in the Greek tradition which put man on a
pedestal in the center of the universe, and declared him distinct from
the world. This concept takes on meaning for Ling after having seen
the sculpture of a young man in a museum in Athens. He communicated his impressions to A.D.: "J'ai vu une tête de jeune homme aux yeux ouverts qui s'imposait à moi comme une allégorie du génie grec, avec son insinuation profonde; mesurer toute chose à la durée et à l'intensité d'une vie humaine" (Tent., pp. 65-66). Ling also points out that the Greeks were responsible for putting an end to the idea of continuity beyond this life, an idea inextricably linked to Oriental thought, by dividing it into cycles of individual lives, and as the ultimate end, death. "Les Grecs ont conçu l'homme comme un homme, un être qui naît et meurt" (Tent., p. 68). In this same letter, Ling opposes the Greco-Christian tradition to the Oriental: "Le Grec croit l'homme distinct du monde comme le Chrétien croit l'homme lié à Dieu, comme nous croyons l'homme lié au monde" (Tent., p. 67). Skillfully pointing out the most subtle influences, Ling accentuates even further the abyss between the two poles of sensibility: "L'importance de l'homme, la perfection dont il est susceptible, nous les connaissons comme lui. Mais nous concevions le monde dans son ensemble, et étions sensibles aux forces qui le composent autant qu'aux mouvements humains" (Tent., p. 67). Ling is convinced that he has grasped the basic motives of Occidental anguish:

A la conscience, je dirai presque la sensation d'être un fragment du monde, qui précède inéluctablement la notion toute abstraite de l'homme, ils substituèrent la conscience d'être un être vivant, total, distinct, sur une terre propice où les seules images passionnées étaient celles des hommes et de la mer. Et c'est une sensibilité particulière, plutôt qu'une pensée, qui vient de ces paysages presque nus incliner toutes les vôtres. L'Occident naît là, avec le dur visage de Minerve, avec ses armes, et aussi les stigmates de sa future démence. L'ardeur qui monte en nous se prépare,
dites-vous, à nous perdre. Celle qui vous brûle crée (Tent., pp. 68-69).

If the Greeks, however, were the champions of an image of man distinct from the world, Christianity had imposed the image of man as a separate being. In other words, each individual is distinct from all others. Ling takes note of this in a letter to A.D. Occidental disposition for action comes "d'une religion qui ne cesse pas de vous faire croire à votre existence particulière" (Tent., p. 46). Christianity had inculcated other principles pertinent to the human condition. Man had within him both an element of grandeur, due to the fact that he was created in the image of God, and of corruption, due to original sin. Therefore, each being is at odds with the forces of Good and Evil in his own nature. Christianity had interiorized destiny, and the Occidental becomes a responsible individual who accepts the consequences of his acts. One understands, then, why throughout the centuries, the efforts of the Occidental, always in search of personal salvation (unity with God), converge on the individual to the exclusion of all. According to Malraux, it follows, then, that modern man, abandoned by God, is trapped so to speak: "Le grand présent chrétien est celui de la réalité occidentale; et notre première faiblesse vient de la nécessité où nous sommes de prendre connaissance du monde grâce à une 'grille' chrétienne, nous qui ne sommes plus chrétiens."58

Modern man's heritage weighs heavy because he is the prisoner of his individualism, because he carries in him the ineffaceable nostalgia of the Absolute, and he finds himself almost obligated to function in the limits of an outmoded mold: "Avec les vestiges de l'âme, elle
(la Chrétienté) nous impose l'idée de l'unité de l'homme, de sa permanence, de sa responsabilité avec le péché se défendant par ce qui faisait sa faiblesse, elle fonde sa force sur la conscience aiguë de notre désaccord." Malraux, glancing at the Occidental situation, sums it up thus: "L'Homme est le seul objet digne de notre passion. Je suis le seul objet digne de me passionner. Nous voilà donc contraint à fonder notre notion de l'homme sur la conscience que prend chacun de soi-même."  

Having lost the support of Christianity, having lost the hope of finding absolute truth through science, modern man is thrown back on himself, and it is his responsibility to find a new "raison d'être." This is the tragedy of modern man, says Malraux. No values exterior to man to serve as props. But can Man penetrate the labyrinth of his "Self"? No. "La conscience que nous avons de nous-mêmes est surtout tissée de vains désirs, d'espoirs et de rêves." A.D. reinforces this idea: "Avec quelque force que je veuille prendre conscience de moi-même, je me sens soumis à une série désordonnée de sensations sur lesquelles je n'ai point prise, et qui ne dépendent que de mon imagination et des réactions qu'elle appelle" (Tent., p. 102).

A.D. defines Occidentals as being "des existences emmurées."

All communication between individuals is doomed to failure, for how can one know another when one does not have access to oneself. Ling sheds light on the problem in exposing the divergent points of the two cultures in the domain of love. There is no conflict in the Orient. All that exists in a predestined order has its own intrinsic function. The role of the woman, explains Ling, is "d'être toujours passive. Comme
une maladie mortelle, elle est constante et sans espoir. La possession, ni même la certitude de la réciprocité ne l'affaiblissent" (Tent., p. 81). She is void of any individual mark, and the affective boundaries of sentiment of the partners never cross because "l'homme et la femme appartiennent à une espèce différente," and it is not "au pouvoir des hommes de fermer au flanc des destins les blessures éternelles" (Tent., pp. 81-82).

In the Occident, love, which is also linked to metaphysical values, manifests itself otherwise. Ling sees in it the residue of the christian heritage: conquest and unity. Although separated from God, the Occidental, haunted by the spectre of his individualism, refuses to be conquered because he is not successful in separating himself from the notion of the divine. He draws from his own resources and seeks to attribute a permanent value to his passion in order to transcend his finite condition. This attitude translates itself into conquest because the Occidental makes use of the partner as an instrument to conquer, to assuage the omnipresent nostalgia of the Absolute. The Occidental wants to affirm himself: "Être soi-même et l'autre, éprouver ses sensations propres et imaginer celles du partenaire. Tout le jeu érotique est là" (Tent., p. 102).

And love has yet another facet. The Occidental regrets the unity which the concept of God furnished him, and love becomes simply another means to compensate this loss. To defy destiny, the Occidental joins himself to another being who shares the same plight, therefore, the gesture of love also represents an effort to break the wall of human solitude. However, the idea of conquest and of communication are
diametrically opposed to one another, and Occidental love remains em-
prisoned in subjectivity. Ling, once again, presents his sentiments on
the subject: "L'amour occidental tire sa force et sa complexité, de la
nécessité où vous êtes de vous assimiler, volontairement ou non, à la
femme que vous aimez, liée à l'union qu'il implique en elle d'une
tendre sympathie et du plaisir érotique" (Tent., pp. 88-89). According
to Ling, this imbalance reveals "une absurdité essentielle au centre
de l'homme européen" (Tent., p. 78).

It is evident by all that we have said that the notion of the indi-
vidual in the Orient and the Occident has given birth to two civiliza-
tions upheld by opposed values. Ling accuses the Occidentals of
confusing true civilization with social order which very decidedly goes
against the Oriental point of view that civilization is a question of
"sentiment," therefore, by its very nature,"psychological" rather than
"social." The eternal law of movement governs Oriental life, while in
the Occident, it is the perpetual quest of stability. The Oriental
knows that he is transformed by time. The Occidental wishes to conquer
time and emprison it in forms. The goal of the Oriental is "to be,"
that of the Occidental, "to do." Oriental wisdom consists in trans-
porting oneself onto the plane of pure consciousness which he has
detected intellectually. The Occidental limits all consciousness to
his own horizon. That which he perceives is the final point; therefore,
he remains exclusively on the intellectual level.

Ling carries these antinomic attitudes into the domain of art.
Ling attests that the real artist is not the one who "creates" as in
the Occident, but the one who "feels." For example, the Chinese artist
does not try to draw the contours of "un chat." He thinks of the cat in terms of "mouvements souples et silencieux spéciaux au chat" (Tent., p. 121). The Oriental contemplates a work of art in order to "feel," to understand it for itself, because Oriental painting "n’imite pas, ne représente pas: elle signifie" (Tent., p. 133). The Occidental judges the merit of a work by comparing it with others. Ling complains that the museum teaches: "Les maîtres y sont enfermés; ils discutent. Ce n’est pas leur rôle, ni le nôtre de les écouter" (Tent., pp. 122-23). Whereas the Oriental artist seeks to be cognizant of the irreconcilable differences in the universe, the Occidental artist proceeds "d’analogies évidentes...à d’autres plus cachées" in the attempt to attain a knowledge of totality (Tent., p. 120). The Oriental seeks an ordered sensibility; the Occidental, an ordered mind. Ling synthesizes his observations made during his sojourn in the Occident in these terms: "Vous avez fait à la puissance l’offrande de votre vie. Vous vous confondez avec vos actions. Votre pensée même...à peine comprenez-vous encore que pour être il ne soit pas nécessaire d’agir, et le monde vous transforme bien plus que vous ne le transformez" (Tent., p. 46).

This significant work, which Marcel Arland qualified as "le livre d’un esprit en détresse mais non pas en déroute, non pas à la dérive," serves as a "prise de conscience" for the young Malraux. A.D. had confessed to Ling that his observations on China had above all crystallized his idea of Occidental man. Ling further clarifies this concept as he traces a bird’s-eye view of Occidental evolution from its Greek origin, passing through Christianity to modern times: "Après la mort
du Sphinx, Oedipe s'attaque à lui-même" (Tent., p. 69). A very significant statement! The Oedipus of Antiquity defied destiny as an exterior force, but the modern Oedipus adds the forces of destiny which threaten him from within. This means that the Occident had destroyed, one by one, all of its myths, and Man, the last incarnation of the Absolute, faces annihilation. A.D. defines the crisis which confronts the Occident as "la désagrégation d'un univers et d'un Homme à la construction de quoi tant de bons esprits se sont attachés" (Tent., p. 207).

Deprived of a spiritual framework, alienated both from the world and from himself, the Occidental brushes up against the absurd. "Pousser à l'extrême la recherche de soi-même en acceptant son propre monde, c'est tendre à l'absurde." Malraux's mouthpiece, A.D., depicts the moral drain of an Occident fully aware of the twilight of individualism, and of the need to effect a new way so as not to succumb to the absurd:

Les Européens sont las d'eux-mêmes, las de leur individualisme qui s'écroule, las de leur exaltation. Ce qui les soutient est moins une pensée qu'une fine structure de négations. Capables d'agir jusqu'au sacrifice, mais pleins de dégoût devant la volonté d'action qui tord aujourd'hui leur race, ils voudraient chercher sous les actes des hommes une raison d'être plus profonde (Tent., p. 139).

This anguishing dilemma is even more intensely expressed in a poetic passage at the end of La Tentation:

Image mouvante de moi-même, je suis pour toi sans amour. Comme une large blessure mal fermée, tu es ma gloire morte et ma souffrance vivante. Je t'ai tout donné; et, pourtant, je sais que je ne t'aimerai jamais. Sans m'incliner, je t'apporterai chaque jour
la paix en offrande. Lucidité avide, je brûle encore devant toi, flamme solitaire et droite, dans cette lourde nuit où le vent jaune crie, comme dans toutes ces nuits étrangères où le vent du large répétait autour de moi l'orgueilleuse clameur de la mer stérile... (Tent., p. 218).

To the various postulations offered by Ling, A.D. has only one answer: "La plus belle proposition de mort n'est solution que pour la faiblesse" (Tent., p. 167). Further on, A.D. is even more categorical: "Pour détruire Dieu, et après l'avoir détruit, l'esprit européen a anéanti tout ce qui pouvait s'opposer à l'homme: parvenu au terme de ses efforts...il ne trouve que la mort" (Tent., pp. 215-16). Death is the only certainty which remains to the Occidental.

Malraux, in sketching a pessimistic profile of Western civilization, which in Ling's words is no more than "une féerie mécanique," nevertheless throws into relief how we may profit from the Orient. He felt that in investigating other civilizations we should concentrate on "la conception qu'on y trouve de la perfection."64 However, the solution obviously does not lie in the transposition of Oriental myths to the Occident. "Traduire en mythes la pensée des hommes essentiellement différents de nous: former de ces mythes une expérience? ... Non... Plutôt expérience de nos possibilités, de nos tendances encore larvaires, de tout ce qui, en nous peut prendre forme et participer à notre vie profonde."65 And specifically in the case of China, we are poignantly reminded by Ling and Wang Loh that China itself is in the throes of chaotic transformation. Confucianism and Taoism, the two mainstays of Chinese civilization, are crumbling, and ironically enough are being replaced, if only superficially, by Occidental technology and indi-
vidualism. Instead, standing outside Western civilization has a liberating effect on Malraux:

Echapper au rythme de notre civilisation et la regarder avec une curiosité désintéressée, il semble bien que ce soit la condamner... Notre civilisation est dirigée par nos besoins, qu'il soient ou non misérables... L'Asie peut-elle nous apporter quelque enseignement? Je ne le crois pas. Plutôt une découverte particulière de ce que nous sommes. L'une des lois les plus fortes de notre esprit, c'est que les tentations vaincues s'y transforment en connaissance.66

If Western man is to find a new reality, such knowledge of himself is essential. It is in this light that the intercultural examination is pursued in the philosophical essay "D'Une Jeunesse européenne" published in 1927.

It is interesting to note that Malraux prefaced his essay with a quotation from La Tentation: "Le plus haut objet d'une civilisation c'est une attentive inculture du Moi."67 This, to be sure, is at the antipodes of Western thinking. Christianity had infused life and sustained the concept of individuality which was one of the prime forces which shaped Western civilization.

When in the 19th century science became the new religion, man purported to have access to absolute truth by means of rational intelligence. There resulted "une sorte de passion de l'Homme qui prend en lui-même la place qu'il donnait à Dieu."68 However, the years following World War I proclaimed "la faillite de l'individualisme, de toutes les attitudes, de toutes les doctrines qui se justifient par l'exaltation du Moi."69 New political, intellectual and artistic movements were taking shape, and enlightened young Westerners "veulent se délivrer de
leur civilisation comme d'autres voulurent se délivrer du divin."70 European youth, says Malraux, "est plus touché par ce que le monde peut être que par ce qu'il est."71 And was it not this very "infini de possibles" that drove Malraux to Asia? European youth had transcended the narrow outmoded structure of 19th century reality. For them, "le monde se réduit à un immense jeu de rapports, que nulle intelligence ne s'applique plus à fixer, puisqu'il est dans leur nature même de changer, de se renouveler sans cesse."72 It was a Bergsonian world in which change was the order of life itself, and this violent youth had delivered itself "de la basse vanité de nommer grandeur le dédain d'une vie à laquelle elle ne sait pas se lier."73

It is no wonder, then, that Malraux, seeking to transcend all the traditional concepts which he claimed no longer had any meaning for modern man, and seeking to share the insights gained from his two-year experience in Asia, would establish himself the opponent of the traditionalist, Henri Massis, in a lengthy article entitled "Défense de l'Occident," which was published in La Nouvelle Revue Française. The arguments put forth in the article are at once of a political and metaphysical nature.

As we have already demonstrated, Massis greatly feared Asian infiltration of the West, and the newly nationalized countries of the East posed a definite threat. Malraux argued that if such were the case, then the West was responsible:

Que certains peuples de l'Asie aient hérité de l'Europe le nationalisme en même temps que la façon de l'utiliser, cela n'est pas très étonnant, mais les conséquences d'un tel héritage sont inévitables, et c'est nous qui les avons déter-
Massis did not share Malraux's point of view and argued that Russian Communism, through the vehicle of the 3rd International, was organizing the forces of Asia against the West. Not so replied Malraux, and his observations led him again to place the blame on the West. "Notre civilisation apporte avec sa force son individualisme; elle organise l'Asie, oui, mais en factions opposées les unes aux autres." To Massis' allegation that European youth would learn a new concept of the human personality from the "poisonous" East, Malraux asks: "Si elle ne l'était déjà, irions-nous chercher l'Asie? L'Asie, c'est un certain nombre de possibilités particulières,...et elle nous aide à nous délivrer d'un certain académisme de l'esprit." Malraux reiterates once more his conviction that Asia could help the West to a better understanding of itself, and the West could and should act on these new insights.

Massis remained persuaded that the salvation of the West resided in a return to traditional Roman Catholicism, whereas Malraux argued that this "philosophie architecturale" had no meaning for those who did not adhere to a faith, and it would be so for modern man "jusqu'à ce qu'un appel collectif de l'âme torde les hommes." But unfortunately, the day of enlightenment was not close at hand, for most were
indifferent to the problems of human existence, and "ceux qui cherchent le sens des destinées sont précisément ceux qui ne les dirigent pas." Malraux is reluctantly forced into the position that:

Les deux nécessités qui gouvernent les hommes sont, pour de longues années encore, celles de l'esprit et des passions; la connaissance et l'argent; celle-ci avec son cortège de drames, celle-là avec son drame unique contre lequel toute proposition est vaine: la lutte persistante de l'absolu et de l'humain, lorsque l'idée de l'absolu est devenue sans force, et que la passion de l'Homme s'est éteinte sans trouver un nouvel objet d'amour.  

The answer to the temptation of the Orient was not to ignore it, as Massis thought appropriate, but rather to experience it, to sound out its possibilities:

Un monde nouveau, tout à coup proposé aux hommes d'une époque par un ensemble de causes historiques, ne se réduit ni par le choix, ni par l'affirmation, ni par l'étiquette: dangereux. Il se réduit, si je puis dire, par la connaissance de son algèbre. La pensée européenne, dans le domaine de l'esprit, s'est toujours exprimée par la création de systèmes, c'est-à-dire d'allégories, de mythes cohérents. Elle travaille aujourd'hui à en construire un nouveau, et les plaidoyers sont sans force contre une recherche de cet ordre, qui dérive d'une nécessité.

The four Asian pieces we have just examined form a preliminary doctrine in which Malraux provides an abstract account of his personal experiences in Indochina. The Marianne article and the Viollis preface are certainly eloquent testimony to Malraux's involvement in the Annamite struggle, and apparently the only ones he wrote that relate to it directly. His almost complete silence on the specifics of the Indochina situation are not difficult to interpret, however. Malraux's
commitment in the Far East is essentially an individual one, and valid only to the extent that it reflected and met the needs first and foremost of his own personal quest. John Dunne, in _The Way of all the Earth_, explains the individual quest in this manner: "There is an . . . ultimate starting and ending point, and that is the person's own life. One has to pass over, to shift standpoints, . . . and then one has to come back, to shift standpoints again, to return to one's own life. One's own life is finally the homeland."81

The personal exigencies of his own personality for order, and for a conviction to orient and give purpose to his life, led him to examine a civilization which did not repose on the concept of the individual. However, by his own repeated affirmations, Malraux gives witness to the fact that his own involvement in the Orient did not provide him with specific answers, rather, keen insight into the nature of the Western crisis. For just as the phoenix rises again from its own ashes to live through another cycle, so Malraux felt that it was incumbent on modern man to draw from his own resources to find new avenues of reality in order to regenerate the individual: "En vérité, une culture ne meurt que de sa propre faiblesse. En face de notions qu'elle ne peut acquérir, elle se condamne à trouver dans leur destruction l'élément de sa renaissance, ou l'anéantissement" ([_Tent._, p. 144]).

Malraux himself had said that the basic characteristic of the Occidental mind was to transform experience into knowledge. The four essays then buttress a broad intellectual position. To integrate this knowledge into a meaningful and coherent whole, to state his Asian message, Malraux will turn to the novel.
Chapter II

La Voie Royale

A. Malraux stated time and time again that modern man's awesome task was to find a new framework for his spiritual dilemma. But at this point we may well ask: What exactly is a modern man, and by what criteria shall we judge him? Carl Jung, in his essay "The Spiritual Problem of Modern Man," tells us that a modern man is he:

who stands upon a peak, or at the very edge of the world, the abyss of the future before him, above him the heavens, and below him the whole of mankind. . . . The modern man—or, let us say the man of the immediate present . . . [must] be conscious to a superlative degree. Since to be wholly of the present means to be fully conscious of one's existence of a man, it requires the most intensive and extensive consciousness. . . . The man who has attained consciousness of the present is solitary. He . . . has estranged himself from the mass of modern men who live entirely within the bounds of tradition. . . . [He is] the culmination of the whole history of mankind, the fulfillment and end-product of countless centuries. . . . [And yet] think of nearly two thousand years of Christian Idealism followed, not by the return of the Messiah and the heavenly millenium, but by the World War among Christian nations with its barbed wire and poison gas. . . . Modern man is conscious of this. He has seen how beneficent are science, technology and organization, but also how catastrophic they can be. . . . Modern man has suffered an almost fatal shock . . . and as a result has fallen into profound uncertainty. . . . The very fact that a general problem has gripped and assimilated the whole of a person is a guarantee that the speaker has really experienced it and perhaps gained something from his sufferings. He will then reflect the problem for us in his personal life and thereby show us a truth.
One would almost think that in writing such a passage Jung had Malraux in mind, for Malraux is such a man, and he will reveal his truth, or better still, his experiments with truth, in a spiritual adventure which we will call "passing over," passing over from the West to the East, and vice versa, in an effort to create a new myth rising out of the meeting and confluence of Occidental-Oriental modes of thought. "What seems to be occurring," says John Dunne in The Way of all the Earth:

is a phenomenon we might call "passing over," passing over from one religion to another. Passing over is a shifting of standpoint, a going over to the standpoint of another culture, another way of life, another religion. It is followed by an equal and opposite process we might call coming back, coming back with new insight to one's own religion... Passing over and coming back, it seems, is the spiritual adventure of our own time.

It will be then in the light of this shuttling back and forth between the Orient and the Occident that we will examine Malraux's spiritual journey in the novels.

As we have already seen in the four Asian pieces discussed, intellectual contact with the wisdom of the Orient, in Malraux's opinion, presented to Occidental man, deprived of a transcendental principle and facing grim death, a series of possibilities in the creation of a new myth. Physical contact with the Asian continent deepened the intellectual experience, and through the alchemy of creativity, the Orient will present Malraux with a setting for his experiments with truth. Otherwise stated, one can say that Malraux will seek to turn the poetry of his journey to the Orient into a truth applicable to his own life
and, by extension, to the Occident. But if he turns poetry into truth, he also turns truth into poetry by putting the truth of his experience into words. This point of view gives dimension and scope to his undertaking, and releases it from the limitations of a mere exotic adventure. Frohock states that:

Malraux appears to need the exotic backdrop—the strangeness of the scenery is useful in that it permits him to exhibit his characters in relief. Stripping them of the humdrum Western surroundings make their human predicament more plainly visible. The strange scene is kept vague, the focus is on specific characters rather than on specific back-grounds.

Frohock's statement is obviously a good drop off point, but Malraux's orientalism is infinitely more nuanced and complex. The jungles of La Voie Royale and the political uprisings of Les Conquérants and La Condition Humaine indeed provide the necessary "dépaysement" that seemingly frees the heroes from Western civilization. However, in La Voie Royale, for example, the Orient recedes, and one has the distinct impression that Malraux means to show the interaction between the jungle and the workings of the European psyche. For instance, Malraux tells us that "l'obsession de la brousse et des temples revenait, recouvrait tout, reprenait sur Claude sa domination anxieuse" (V.R., p. 64). We are reminded elsewhere of the interplay between the forces of the jungle and the hidden areas of Claude's mind. Malraux describes the early days of Claude's entrance into the jungle as "une décomposition de l'esprit dans cette lumière d'aquarium, d'une épaisseur d'eau" (V.R., p. 64). And can one not construe Perken's encounter with the barbarian jungle tribes as a superhuman effort to overcome the primitive within
himself? And on yet another level, Malraux also seems to put in relief the direct contrast between the reality of the Orient and the lofty philosophical dialogue of _La Tentation_.

These surely are all important views, but the most significant bulk of Malraux's orientalism, I feel, resides in the direct application of the principles found in the Oriental-Occidental dialogue of _La Tentation_, found not only in the Asiatic cycle of _La Voie Royale_, _Les Conquérants_ and _La Condition Humaine_, but also in _Le Temps du Mépris_ and _L'Espoir_, based as it is on the opposing concepts of "être" and "faire" which Ling purported to be the dividing line between the Orient and the Occident.

The dialogue in the novels is no longer a clear cut exchange of ideas as it is in _La Tentation_ and the other Oriental pieces, but rather a delicate absorption of Oriental-Occidental modes of thought brought to life by the heroes engaged in direct experience. It is this cross-cultural meshing of ideas without reference to source that makes Malraux's orientalism evasive and difficult to define. The Orient, thus, becomes a complex metaphysical playground, and "passing over" becomes for Malraux an anti-Spenlerian move to negate the ill-omened prophecy of the declining West. The purpose of the overall enterprise will be to create a New Man, a pivotal concept in all of Malraux's work. The myth of a New Man, and Malraux as mythmaker through a possible fusion of East-West traditions to create a new mystique for Occidental man, thus a resurgence of Europe, this is Malraux's goal.

Actually, we can regard the novels as a cyclic epic, each novel representing a stage in the author's metaphysical quest. Malraux will
lead us from his experiment with pure action as a means of transcending the human condition in *La Voie Royale*, to action in a political context in *Les Conquérants*, to concerted fraternal political action in *La Condition Humaine*. In *Le Temps du Mépris*, Malraux draws on the concept of Fraternity, which seems to be the major lesson learned in the Asiatic trilogy, and tests its validity as a possible new absolute value for the West. In *L'Espoir*, Malraux's vision of Fraternity expands to universal proportions. This lap of the quest will end with *Les Noyers de l'Altenburg*, where Malraux will evaluate the East-West meditation, will review and summarize important themes discussed in the novels and end on an open question: "Ecrivain par quoi suis-je obsédé depuis dix ans sinon par l'homme?" (*N.A.*, p. 29).

B. In *La Tentation*, Ling writes to A.D. that the goal of the Oriental is "to be," that of the Occidental is "to do." A rudimentary knowledge of Oriental thought reveals that "to be" is the ideal state of living in union with the Divine Principle. This mode of existence minimizes the ego (individuality) in favor of Self, that particle of divinity which every man possesses, and which enables him, through sustained meditation, to contact and become one with the all pervading Power that governs the cosmos. In this heightened state of awareness, he knows himself to be but a fragment of the whole. This metaphysical orientation contrasts greatly with the Occidental concept of the supremacy of the individual in the order of the universe. This self aggrandizement, as Ling points out, steeped in Greek and Christian traditions, led Occidental man to render himself master of the universe through the dia-
lectic of action. Through this gradual exteriorization of the Self, Occidental man became synonymous with his actions and lost contact with, or denied the presence of a supreme power. "Vous vous confondez avec vos actions," asserts Ling (Tent., p. 46).

A.D. refutes Ling's contention that the Oriental contemplative unites with the absolute in a meditative state. For A.D., the sensation encountered in meditation is only the extreme point of human intensity. The transposition of Oriental unity with the Absolute, through meditation, into Occidental terms (intensity), will prove to be of the utmost importance in the novels, for it is through intensity in action that Malraux's heroes will attempt to reach the ecstatic state of the contemplative, and thus transcend the human condition. Here again, Malraux draws an important parallel in his conception of Oriental-Occidental thought. Destiny for the Oriental unravels in the supra-human domain, and is divorced from human contingency. Destiny for the Occidental has been relegated to the sphere of human activity, something to be mastered and contained. It is necessary, then, to be aware of the fact that Malraux, the agnostic, amputated from the Absolute, will place the burden of the responsibility of the redemption of Occidental man on a human scale. In Portrait de Grisélidis Roger states: "Depuis l'an Un de la mort de Dieu, il nous a fallu transporter sur cette terre tout l'espoir que nous mettions dans l'au-delà." 87 Later in an article entitled "Jeune Chine," Malraux will make a similar statement: "La fonction de la pensée européenne est la transformation du monde par l'homme." 88

In La Tentation, the correspondence between Ling and A.D. is clearly a dialogue between two condemned absolutes. In establishing himself
as a mythmaker, Malraux, as we have already said, seeks to explore the possibility of fusing the two concepts of "être" and "faire" to create a new myth to palliate the metaphysical anguish of twentieth century Occidental man. Malraux takes the concept of Being, which he equates with non-action, out of the Oriental context (as the underlying principle of unity), exteriorizes it, and makes it synonymous with action. Once Being, as the unifying principle of unity, has been abolished, we are thrown back into the realm of human possibilities, of relativity, and each mode of endeavor can be raised to the level of myth. Malraux's characters in this exploratory journey characterize different modes of Being, and their Being is intimately attached to their action, thus creating a balance between the principles of "être" and "faire."

In his attempt to create a synthesis between East and West, Malraux seeks to rekindle the dormant Oriental in each one of us, for in essence, what do the terms Occidental-Oriental denote? Occidental has become synonymous with the material world, technical progress, power, etc. The term Oriental has come to mean introspection, meditation, psychic proficiency on all levels. Now the ability to be an extrovert as well as an introvert belongs to every individual, and through development can affect a whole culture. Léon seems to be well aware of the ambivalent nature of the individual when he states that "un cerveau peut servir à des fins différentes" (Tent., p. 113). He is also cognizant of the disadvantages of a one-sided culture, be it extrovert or introvert. After a visit to Rome he cries out: "Hélas j'aurais voulu trouver là la force dont ma race a un si dououreux besoin" (Tent., p. 59). It is this desired balance, then, that precludes servile imitation of Eastern
thought as a solution to the Occidental crisis, immersed as it is in non-action, just as Occidental thought is bent on action. Both systems are arbitrary. This point of view is in keeping with his idea that the Orient is not a danger, rather it offers a series of possibilities that we should possess in order to transform it into fruitful knowledge.

These philosophical considerations, I feel, then, justify extending beyond the Asiatic cycle in my discussion of Malraux's orientalism, where Oriental setting and metaphysical intent are intimately related, to include the return to the West as it is seen in Le Temps du Mépris, L'Espoir, and Les Noyers de l'Altenburg. Malraux is indeed the modern man that Carl Jung describes in his essay "The Spiritual Problem of Modern Man," a man "standing at the very edge of the world, leaving behind him all that has been discarded and outgrown, and acknowledging that he stands before a void out of which all things may grow."89

C. A quest for the new usually begins with a negation of the old. In La Tentation, A.D. had delivered a biting condemnation of the West. His voyage to the Orient had served as a pretext for self-definition: "Comment me trouverai-je sinon en vous regardant," he had written to Ling (Tent., p. 77). However, from La Tentation to La Voie Royale, Malraux's position will change from a purely intellectual examination of cultural differences to one of exploratory myth-making: isolated raw action as a means of justifying and purifying human existence, as a means of transcending the human condition, as a means of finding that untainted essential part of man that the Oriental claims to find in meditation. What immediately comes to mind here is a comprehensive
effort on Malraux's part to bridge the Occidental-Oriental gap by transforming purely intellectually acquired knowledge into experience that would lead to the transformation of the individual. 90

Though La Voie Royale was published in 1930 and appeared two years after Les Conquérants, I have chosen to treat La Voie Royale first, and for two reasons. First, there can be no doubt that the characters of La Voie Royale represent the first type of hero in the evolution of Malraux's thought. Also, the plot of the novel parallels the experience of Malraux's first trip to Indochina in 1923. Clara Malraux, in Voici que vient l'Eté, substantiates my choice:

La Voie Royale, soeur cadette des Conquérants, naissait. Elle ne fut point conçue avant ces derniers mais correspond en partie à une expérience antérieure, cas fréquent pour l'oeuvre écrite. S'il fut affirmé qu'elle précédait celle qui la précédait c'est, me semble-t-il, que rapprocher Les Conquérants de La Condition Humaine créa une cohésion plus grande. 91

In keeping with biographical data then, La Voie Royale is, on the surface, the story of the archaeological trek of two adventurers in search of bas-reliefs in defiance of government regulations. In the course of their return through hostile territory, they find a third adventurer whose fall from the human state foreshadows their own "néant."

In studying the novel from the optic of the Oriental-Occidental dialogue, it is Malraux's first experiment with truth, his first real attempt to turn the poetry of his journey into truth. Through the characters of the novel, he will seek the truth of withdrawal from society to the jungle, if indeed there is a truth to be discovered.
The novel opens on board ship to the Orient. Here we meet two adventurers, Claude and Perken, reaching beyond Western borders, away from a world which has lost all significance, and "passing over" to the Orient where they will attempt to validate their existence. Immediately, one is impressed with the striking similarity between the two men. In fact, they are so similar that it has often been suggested that they represent two moments in the life of one individual, Claude being the younger version of the older and more experienced Perken. This may very well be so, but again, interpreting the relationship from the vantage point of the East-West confrontation, I prefer to see here the beginning of a shaman-disciple series which Malraux undoubtedly borrowed from the Oriental tradition.\textsuperscript{92}

Oriental tradition has it that one who seeks the Way of salvation puts himself under the tutelage of a spiritual mentor of his choice, and thereupon withdraws from the world to be initiated into the mysteries of the sacred to accomplish a total conversion. The candidate of shamanic initiation takes on a heroic mode of Being. His withdrawal is essentially a descent into Hell where he will submit to tests of courage, where he resists physical suffering. The initiatory rites presuppose a passage from the death of a profane and unenlightened existence, to a rebirth, a regenerated life. It is the desire for absolute freedom, the desire to break the bonds that keep him tied to the earth, and the desire to free himself from his limitations that precipitates the break with the universe of daily life.\textsuperscript{93} Claude, the novice in \textit{La Voie Royale}, with some modification, follows this skeletal pattern.

The pretext of the archaeological expedition in the Cambodian jungle opens the door to withdrawal and isolation from a civilization
whose intellectual orientation has led to sterile contradictory systems of thought:

Il avait réfléchi...aux conditions d'une civilisation qui fait à l'esprit une part telle que ceux qui s'en nourrissent, gavés sans doute, sont doucement conduits à manger à prix réduits. Alors? ... La soumission à l'ordre de l'homme sans enfants et sans dieu est la plus profonde des soumissions à la mort: donc chercher ses armes où ne les cherchent pas les autres (V.R., pp. 36-37).

Oriental influence here is subtle but unmistakable. Let us remember what Ling said about the Oriental mind: "De notre cerveau, nous ne voulons faire que le spectateur de son propre jeu, incessante modification de l'univers" (Tent., p. 45). Elsewhere, he will say: "L'Oriental irresponsible s'efforce à s'élever au-dessus d'un conflit dont il n'est pas l'enjeu" (Tent., p. 70). What Ling seems to be saying is that if the intellect for the Oriental serves only to perceive an ultimate Reality which is fathomless and all pervading, then all efforts to grasp it systematically are vain. In freeing himself from the idea-oriented West and accepting the no-system concept of the Orient, Claude is implying that he wants "to be." In taking the initiative to enter a period of withdrawal to search for a concept of man through action, he wants "to do." "L'absence de finalité donnée à la vie était devenue une condition de l'action" (V.R., p. 37). Here then is a first stumbling attempt to accomplish the desired East-West balance that Malraux sought.

On board ship to the Orient, Claude was keenly aware that his was no ordinary task:
Ce que doit exiger d'abord de lui-même celui qui se sait séparé, c'est le courage... Son dessein... l'avait retranché du monde, lié à un univers incommunicable comme celui de l'aveugle ou du fou, un univers où la forêt et les monuments s'animaient peu à peu lorsque son attention se relâchait, hostiles comme de grands animaux (V.R., pp. 37, 39).

The novice, Claude, is at once an adventurer and a hero, and these qualities require a teacher of equal stature. Claude chooses to attach himself to Perken:

Perken était de la famille des seuls hommes auxquels son grand-père—qui l'avait élevé—se sentit lié. Lointaine parenté: même hostilité à l'égard des valeurs établies, même goût des actions des hommes lié à la conscience de leur vanité; même refus surtout (V.R., pp. 16-17).

One senses in this passage an equality, a human empathy, or as Claude says, "une puissante complicité" that one does not find in the infallible, spiritual, disciple relationship of the Orient. Malraux seems to have modified and tailored the traditional Oriental relationship to Occidental needs. It is not a question here of the undisputed authority of an enlightened sage who passes down his duly acquired wisdom to the novice, but rather of two men at different points of their existence, united by a common bond. In the passage from East to West the shaman-disciple relationship is humanized, and the Claude-Perken duo has taken on the cast of a friendship based on mutual respect, on a supportive giving and taking. "Si j'accepte un homme," says the master Perken, "je l'accepte comme moi-même... Vers qui irai-je sinon vers ceux qui se défendent comme moi" (V.R., p. 38). And in return, the novice's awe before the older man who is already a legend in the
East, is inescapable: "Claude cherchait d'instinct ses semblables et les voulaient grands" (V.R., p. 25).

In the final pages of La Tentation, A.D. had posited the absurdity, underlying human existence in the West, no longer anchored in any form of stability, either within or without. In a combined state of elation and lucid despair he had proposed a counter-attack: that man not submit to this destiny but rather that he find a new mystique to give direction and meaning to his existence. Claude and Perken are the first embodiment of this attempt to resist Death by means of action. Action will become a mode of Being, a means of possessing the Self, a possibility of achieving unity.

As the relationship of the two men develops, it becomes evident that their commitment to action is but the intellectual justification of the metaphysical bond which unites them: the obsession with death. Claude puts it in these terms: "Et tout à coup, il découvrit ce qui le liait à cet homme qui l'avait accepté sans qu'il comprît bien pourquoi: l'obsession de la mort" (V.R., p. 36).

The master-disciple relationship is the spring board that permits Malraux to brand his characters with his own special concept of Orientalism in his quest to overcome death. Claude will certainly not accept the Oriental solution to death as Ling had described it in La Tentation, death being the awareness of going beyond oneself, and that in reality, life and death are one. Claude, the Occidental aspires to this "dépassement" within the confines of his unique life, and defines his aims thus: "Posséder plus que lui-même, échapper à la vie de poussière des hommes qu'il voyait chaque jour" (V.R., p. 38). Perken will later
reiterate the same idea in other terms: "Exister contre la mort" (V.R., p. 108).

Claude and Perken will essentially seek to create their mode of Being in the Oriental jungle by a Nietzschean affirmation of will to power in a contest with nature, in this case, the untamed forces of nature and barbarism, for nature in La Voie Royale will range from the most primitive form of life to include the savage Moës tribes.

There is an important cultural parallel to be made here, for if Oriental withdrawal from the world and search for the absolute demands a total surrender to the cosmic forces, Malraux's heroes refuse to submit to exterior forces and choose to find the solution in Man. Man himself becomes the god. What a curious bi-cultural meeting we have here! Oriental teaching acknowledges the ability of every man to become a god. Malraux applies this knowledge to his heroes but with a subtle and important difference. Whereas Oriental man becomes a god by unveiling and integrating into consciousness that inner imperishable entity underlying the conscious personality and body frame, Malraux's heroes contend that man stands alone and creates his own identity through conquest, "la volonté de continuer," as Claude would say (V.R., p. 92).

Despite the fact that the trek through the jungle in search of art treasures would be a joint venture, it stands to reason that for Claude and Perken, each being at two different points of their existence, the Oriental experience would vary in significance.

At the outset of the novel, just as in the beginning pages of La Tentation, Malraux gives a poetic image of the fabled Orient:
L'Asie...ramenait jusqu'aux rêveries nées des Chroniques: départs d'armées dans l'odeur du soir plein de cigales avec de molles colonnes de moustiques au-dessus de la poussière des chevaux, appels des caravanes au passage des gués tièdes, ambassades arrêtées par la baisse des eaux devant des bancs de poissons bleus par le ciel criblé de papillons, vieux rois décomposés par la main des femmes: et l'autre rêverie, indestructible: les temples, les dieux de pierre vernis par les mousses, une grenouille sur l'épaule et leur tête rongée, à terre, à côté d'eux (V.R., pp. 14-15).

Although Claude shares this rather romantic view towards the Orient with the passengers on board ship, he condescendingly senses in them a certain amount of trepidation:

Jamais il n'avait vu à ce point le besoin de romanesque de ces fonctionnaires qui voulaient en nourrir leurs rêves, besoin contrarié aussitôt par la crainte d'être dupes, d'admettre l'existence d'un monde différent du leur (V.R., p. 15).

For Claude, the Orient will be the playground where he seeks to define himself in the game of action, and the inactivity imposed by the crossing served only to heighten the intensity of impending adventure. "Se libérer de cette vie livrée à l'espoir et aux songes, échapper à ce paquebot passif" (V.R., p. 40).

The crossing from one continent to the other is symbolic of the shedding of the old. If we again refer to La Tentation, we will remember that the Oriental achieves liberty when he finally has united with the absolute, has become impervious to the contingent world, detached from the fruits of all action. It will be interesting to see how Claude espouses these ideas and tries to make them work in Occidental terms, that is, on the relative level, never losing the conscious viewpoint,
always in command of his own individual destiny, and at the same time, operating through Oriental detachment as it concerns the value of individuality and the individual life. "Etre tué, disparaître peu lui importait: il ne tenait guère à lui-même" (V.R., p. 37). This liberating stance permits him to enter into his period of initiation, free to experiment. Claude sees "devant lui la forêt terrestre, l'ennemi comme un poing serré" (V.R., p. 49). His inimical attitude towards nature forces a further comparison. Nature, seen through an Oriental lens, is beyond the realm of the human and the wise man is he who seeks to atune himself to its rhythms. By contrast, the Oriental notion of the inhuman seen through an Occidental lens translates itself into hostility. Claude, stripped of his intellectuality, of preconceived Western notions, of his Western individuality, confronts the jungle. "Que faire du cadavre des idées qui dominaient la conduite des hommes lorsqu'ils croyaient leur existence utile à quelque salut, que faire des paroles de ceux qui veulent soumettre leur vie à un modèle, ces autres cadavres?" (V.R., p. 37).

Though danger provides the context for the adventurers' pursuit of an acceptable image of themselves, the irony of Western man's destiny soon emerges. Claude has seemingly escaped the prison of society only to enter another: the forest. The quest for metaphysical liberty through action in the jungle takes on the form of a human struggle against nature. Literally hacking his way through unknown territory, Claude gradually begins to feel not only separated from the human universe, but also from himself, and at times defeat seemed imminent:

La forêt et la chaleur étaient pourtant plus fortes que l'inquiétude. Claude sombrait comme dans une
The forest seemed to live an autonomous life, and Claude, who had exchanged the Oriental notion of union with the Absolute with the notion of intensity, realizes that victory through action meant keeping the continuity of this intensity of will at a feverish pitch, but:

Quel acte humain ici, avait un sens? Quelle volonté conservait sa force? Tout se ramifiait, s'amollissait, s'efforçait de s'accorder à ce monde ignoble et attirant à la fois comme le regard des idiots, et qui attaquait les nerfs avec la même puissance abjecte que ces araignées suspendues entre les branches, dont il avait eu d'abord tant de peine à détourner les yeux (V.R., p. 67).

Being is obviously sought on the physical plane. Seen from this level, the jungle becomes an exterior menace and Claude, the European, is in constant danger of disintegration. "La gangrène est aussi maître de la forêt que l'insecte" (V.R., p. 68). The insect in La Voie Royale and all of Malraux's work will always represent menace and the inhuman. However, it is also clear from Claude's reaction to the jungle that there is a basic interaction between the exterior threat of the unknown and the depths of his own personal unconscious. While tracing his steps "une fois de plus" on the archaeological map of Siam and Cambodia on board ship, Claude was overwhelmed by "une angoisse d'intoxiqué privé de sa drogue" (V.R., p. 11). Later, before actual contact, the same thought comes back to haunt Claude: "l'obsession de la brousse et des temples revenait, recouvrait tout, reprenait sur Claude
sa domination anxieuse" (V.R., p. 14). Four days in the forest verify this exterior-interior relationship between the jungle and the workings of Claude's inner mind: "Depuis quatre jours...découpage de l'esprit dans cette lumière d'aquarium, d'une épaisseur d'eau" (V.R., p. 65).

Contrary to the concept of the superiority of nature in the Oriental system, nature, for Malraux's heroes, can be viewed as raw material to be worked with and conquered, "la forêt informe" (V.R., p. 56). The Occidental Claude, as opposed to Oriental man, imposes his will on nature in the quest for purification and justification of his existence. One of the most taut moments in the whole undertaking is Claude's passage "à plat ventre" across an insect-ridden wall only to find an incomplete monument. "La forêt s'était refermée sur cet espoir abandonné" (V.R., p. 71).

Every description of the forest, whether it represents an exterior menace or the manifestation of the European psyche, creates the impression of enclosure and obstacles to be overcome. "L'unité de la forêt s'imposait" (V.R., p. 66). The sought after statues seem to be repossessed by nature and, after discovery, defy detachment.

Finally faced with the task of outwitting nature, Claude would try to give an absolute value to the human act. If successful, Being and action would become synonymous, and a new unity would be achieved. Is it any wonder then that Claude, playing for such high metaphysical stakes, fought defiantly and sought to give ultimate significance to his action? Malraux describes the climactic moment thus:

Claude ne quittait pas la pierre du regard... Nette, solide, lourde, sur ce fond tremblant de feuilles et
de ronds de soleil: chargée d'hostilité... Cette pierre était là, opiniâtre, être vivant, passif et capable de refus. En Claude montait une sourde et stupide colère... Cependant c'était sa vie menacée qui était là... sa vie. Tout l'entêtement, la volonté tendue, toute la fureur dominée qui l'avaient guidé à travers cette forêt, tendaient à découvrir cette barrière, cette pierre immobile dressée entre le Siam et lui... La volonté de vaincre le bouleversait comme la soif ou la faim, serrait ses doigts sur le manche du marteau qu'il venait d'arracher à Perken (V.R., pp. 80-81).

Through a superhuman thrust of will, Claude manages, for a short moment, to unite with his action, and thus transcend himself and the imprisonment of the forest-mind. For a short moment, he achieves his goal which is to contact, through the human act, that untainted essential part of man and achieve wholeness. Otherwise stated, Claude, the novice, for one short ecstatic moment, attains to a higher mode of Being; he dies to his human condition. Again Malraux means to experiment with shamanic ecstasy achieved through action, rather than through the meditative state prescribed by the Oriental:

Posséder plus que lui-même... Il n'avait plus de conscience que dans les bras et les reins: sa vie, l'espoir de sa dernière année, le sentiment d'un échec, se confondaient en fureur et ne vivait plus que dans le choc frénétique qui l'ébranlait tout entier, et le délivrait de la brousse comme un éblouissement... En face de cette pierre tombée, la cassure en l'air, un accord soudain s'établissait entre la forêt, le temple et lui-même (V.R., pp. 39, 84-85).

But inevitably, the jungle closes in, and "après tants d'efforts... humains et vains dans l'immense silence de la brousse dans la chaleur... la forêt reprenait sa puissance de prison"(V.R., pp. 81, 83).
As we have already mentioned, the journey of self-discovery through the forest relates to different levels of the adventurers' dilemma. If for Claude the forest-prison had revealed the imminence of death, for Perken the prison signals man's inability to alter his living destiny. He sincerely wishes an early death for his young partner:

Je vous souhaite de mourir jeune, Claude, comme j'ai souhaité peu de choses au monde... Vous ne savez pas ce que c'est que le destin limité, irréfutable, qui tombe sur vous comme un règlement sur un prisonnier: la certitude que vous serez cela et pas autre chose, que vous aurez été cela et pas autre chose, que ce que vous n'avez pas eu, vous ne l'aurez jamais. Et derrière soi, tous ses espoirs, ses espoirs qu'on a dans la peau comme on n'aura jamais aucun être vivant... (V.R., pp. 58-59).

Claude's personal experience in the jungle is only part of the initiation rite, for the major lesson he is to learn will be through the defeat of the master Perken. As we saw, Malraux humanized the shaman-disciple relationship. Perken is not the Oriental sage who has reached "enlightenment;" but his expanded consciousness, otherwise stated in Occidental terms, his vast experience, makes him worthy, in Malraux's opinion, of the title, teacher. Already on board ship to the Orient, Claude intuitively "devenait une expérience humaine vaste, quoique peut-être minée en quelques points, et qui s'accordait à merveille à l'expression du regard: pesante, enveloppante, mais d'une singulière fermeté lorsqu'une affirmation tendait un instant les muscles fatigués du visage" (V.R., p. 13).

Perken, by virtue of his experience, is more than Claude, and yet his equal as a man. Perken mirrors Claude's aspirations and his obsessions:
...la forme confuse de Perken ne le délivrait pas de la curiosité angoissée qui le poussait vers lui comme s'il eut prophétiquement vu son propre destin: vers la lutte de celui qui n'a pas voulu vivre dans la communauté des hommes, lorsque l'âge commence à l'atteindre et qu'il est seul (V.R., p. 14).

Perken, in return, relives his hopes and dreams through Claude's youth:

...quand on n'a pas d'enfants, quand on n'a pas voulu d'enfants, l'espoir est invendable, on ne peut le donner à personne et il s'agit bien de le tuer soi-même. C'est pourquoi la sympathie peut devenir si profonde lorsqu'on le rencontre chez d'autres... (V.R., p. 59).

Perhaps nothing summarizes this reciprocal relationship more accurately than a statement made by Claude during a conversation: "Nous jouons ensemble notre vie" (V.R., p. 57).

When they meet, Perken is already on the downward curve of life, desperately trying to ward off the ineluctable "déchéance" brought on by aging: "Être roi est idiot; ce qui compte, c'est de faire un royaume...exister dans un grand nombre d'hommes, et peut-être pour longtemps. Je veux laisser une cicatrice sur cette carte" (V.R., p. 60).

I cannot help but hear an echo here of Ling's discussion on death which has, however, passed through the Occidental sieve: "[La Mort] c'est la conscience de n'être pas limité à soi-même" (Tent., p. 49). Perken seems to have replaced Chinese ancestor veneration with achieving immortality through the men that he subdued in conquest. Perken's remarks certainly underline his obsession with the aging process as a part of man's estate, a standing proof of the futility of life. In a later discussion on death, he explains that death does not merely consist in
ceasing to exist:

La mort c'est autre chose: c'est le contraire...
Vieillir, voilà vieillir... La déchéance. Ce qui pèse sur moi c'est...ma condition d'homme: que je vieillisse, que cette chose atroce: le temps, se développe en moi comme un cancer, irrévocablement...
le temps voilà (V.R., p. 40).

Claude and Perken's common goal in their withdrawal from society was to give action an absolute value, but obviously their levels of experience vary. Claude, the neophyte, could have accepted a death resulting from adventure since "il aurait trouvé son combat, à défaut de victoire" (V.R., p. 37). Perken returned to the Orient not only to escape society, but also to deny the aging process by combating life at every turn. The master who is still in the process of learning seems to have espoused Ling's idea that life is a series of possibilities, not in the supra-human context of the Orient, but in A.D.'s Occidental context of one individual life:

La vie est une matière, il s'agit de savoir ce qu'on en fait—bien qu'on n'en fasse jamais rien, mais il y a plusieurs manières de n'en rien faire... Accepter même de perdre ma mort m'a fait choisir ma vie... Ce n'est pas pour mourir que je pense à ma mort, c'est pour vivre (V.R., pp. 108-109).

And furthermore, the quest to give man a soul does not take on the aspect of submission to cosmic forces as in the Orient, but of courage and conquest. "Je ne veux pas être soumis" states Perken emphatically (V.R., p. 107). His moment of truth comes in the confrontation with the MoIs tribesmen where Perken has gone to find a third adventurer, Grabot.
Grabot, whom Perken labels the archetypal adventurer, is now blind, a slave revolving mechanically around the millstone of his prison. Grabot is for all purposes the living proof of Perken's statement "qu'on ne fait rien dans la vie"--proof of Nature's power to dehumanize--proof of the vanity of human courage. "C'était un homme qui disait sa vérité" (V.R., p. 119). Or as Kline writes: "He becomes a Sisyphian image of the absurdity of life." Not merely captive and blind, Grabot is described in terms of decomposition. Claude, as if petrified by the unutterable humiliation of the human condition, regards him as "une puissante ruine. Et il avait été plus que courageux. Celui-là aussi pourrissait sous l'Asie, comme les temples" (V.R., p. 125). As if to disprove the undeniable truth of Western man's lot, Perken reaches out beyond himself "pour chasser cette preuve de sa condition d'homme," in an effort to transcend the supremacy of Nature, here in the form of the Moïs (V.R., p. 126). Alone, risking torture and death, he advances towards the savage tribesmen to buy freedom:

L'irréductible humiliation de l'homme traqué par sa destinée éclatait. La lutte contre la déchéance se déchaînait en lui ainsi qu'une fureur sexuelle, exaspérée par ce Grabot qui continuait à tourner dans la case comme autour du cadavre de son courage...et le désir forcé que tout cela existât pour qu'un homme, enfin put cracher à la face de la torture, en toute conscience et en toute volonté, même en hurlant. Il éprouvait si furieusement l'exaltation de jouer plus que sa mort, elle devenait à tel point sa revanche contre l'univers, sa libération contre une folie fascinante, une sorte d'illumination (V.R., pp. 130-31).

Just as Claude was forced to accept "la dépendance, abandon de la volonté de la chair même" after the successful disengagement of the Khmer stones, so Perken is aware that the very thrust of his affirmation
carries within it the seed of failure, or more precisely, the dis-
junction of will and body (V.R., p. 83). He was "vaincu par les vis-
cèrres, par tout ce qui peut se révolter contre l'homme" (V.R., p. 132).
Ironically, in liberating Claude and Grabot, he incurs his own death by
falling on a poisoned stake. He had gambled on heroic action, but the
fatal wound to his body made it clear to him that, ultimately, his destiny
resided in his own mortal flesh, "cette masse vivante" (V.R., p. 137).

Perken makes a compensatory move and demands a prostitute. Given
that the basic tenet of pure action was now in jeopardy, Perken needs
to reaffirm his manhood and makes the effort to achieve unity by con-
straining another to share his situation. "Si j'ai joué ma vie sur un
jeu plus grand que moi," he says, "il y a les femmes" (V.R., p. 62).
Perken regards each female body that he has not possessed "un ennemi."
As a matter of fact, he goes so far as to say that women are not even
bodies, "non... ce sont des possibilités" (V.R., p. 63). This restate-
ment that life is a series of possibilities takes us back to Ling who,
in his evaluation of Occidental values, deems the Occident as the land
"où la femme existait," as opposed to the Orient where woman is:

un objet assez digne d'intérêt, susceptible, comme
l'œuvre d'art, de beauté, et destinée à l'accomplisse-
ment de certains devoirs. Qu'elle soit féconde et
fidèle, si elle doit être épouse; belle, si elle doit
être concubine: experte, si elle doit être courtisane...
L'idée que nous avons d'elle nous empêche de lui prêter
une personnalité particulière...[et] toute marque indi-
viduelle y serait tenue pour une tache (Tent., pp. 29,
80-82).

Woman is a totally irresponsible creature:
Comme une maladie mortelle, elle est constante et sans espoir. La possession, ni même la certitude de la réciprocité ne l'affaiblissent: il n'est point au pouvoir des hommes de fermer au flanc des destins les blessures éternelles (T.O., p. 82).

The relationship as described by Ling is dispassionate and disinterested, whereas Occidental man individualized the sexual experience and sought to imagine both his own sensations and those of his partner in love, "être soi-même et l'autre" (Tent., p. 102). Ling concludes that this dual personality is impossible, as "l'homme et la femme appartiennent à deux espèces différentes. Que penseriez-vous de l'auteur qui viendrait vous exposer les sentiments de l'oiseau?" (Tent., p. 86).

Through Perken, Malraux attempts to free Occidental eroticism from the myth of love which rests on the unique character of lover and loved one and raise it to the level of an absolute value where it becomes a state of Being. The goal is to fuse Occidental passion (intensity) with Oriental detachment where woman is no longer an individual but the embodiment of a creature who has contact with the infinite, or as Micheline Herz puts it, "a link between man and his interpretation of reality." According to Perken, only a man past forty can aspire to this state: "Les hommes jeunes comprennent mal...l'érotisme. Jusqu'à la quarantaine, on se trompe, on ne sait pas se délivrer de l'amour: un homme qui pense, non à une femme comme au complément d'une femme, est mûr pour l'amour: tant pis pour lui" (V.R., p. 7).

Perken equates eroticism with "intensity," again the counterpart to the Oriental meditative state of ecstasy which permits one to unite with the transcendental, or, in Occidental language—"le besoin d'aller jusqu'au bout de ses nerfs" (V.R., p. 8). The essential component in
the union, he observes, is "de ne pas connaître la partenaire. Qu'elle soit l'autre sexe. Qu'elle ne soit pas un être qui possède une vie particulière" (V.R., p. 10). Thus Perken, like the Oriental, divests woman of her individuality, and she becomes impersonal womanhood. His efforts to close the gap between the two cultures come through in a conversation with Claude:

Et puis, rendez-vous compte de ce que c'est que ce pays. Songez que je commence à comprendre leurs cultes érotiques, cette assimilation de l'homme qui arrive à se confondre, jusqu'aux sensations, avec la femme qu'il prend, à s'imaginer elle sans cesser d'être lui-même (V.R., pp. 62-63).

These remarks on Oriental erotic cults, curiously enough, seem to point to a direct parallel with Occidental eroticism. And yet not, for the end is very different. The imaginative confusion of "he" and "she," which is an integral part of the Occidental eroticism, also belongs to many Oriental rites where initiation into higher states of being are achieved through sexual union.

For the Oriental, woman's irresponsibility is simply part of the cosmic plan over which he has no control. His point of departure is the transcendental where human will plays no part. Perken's experiment to authenticate the Self through eroticism fails because he was unable to successfully fuse constraint (Occidental will) and Oriental detachment. In fact, Oriental detachment remains a surface pose as Perken seeks to humiliate woman by alienating her freedom while retaining his own. He strives to possess woman through the mind as well as the flesh but ultimately is thwarted, and humiliation ricochets back to him. This
sadistic-masochistic encounter would be completely foreign to the
Oriental view where the place of man and woman is determined by cosmic
law and not by individual imagination. In any case, this cerebral
concept of love does not assuage Perken's metaphysical anguish, and he
remains imprisoned in his own individuality:

Jamais, jamais, il ne connaîtrait les sensations
de cette femme, jamais il ne trouverait dans cette
frénésie qui le secouait autre chose que la pire
des séparations. On ne possède que ce qu'on aime.
Pris par son mouvement, pas même libre de la ramener
à sa présence en s'arrachant à elle, il ferma lui
aussi les yeux, se rejeta sur lui-même comme sur
un poison, ivre d'anéantir, à force de violence, ce
visage anonyme qui le chassait vers la mort (V.R.,
p. 158).

In the last analysis, imprisonment in condemned flesh aroused in
Perken the need for virile relationship: "Maintenant j'ai besoin des
hommes," and in a final and desperate endeavor to accomplish a sort of
terrestrial immortality, Perken chooses to ignore his disease and re-
turn to organize his men against the encroaching mechanized invasion of
the West. But death had already dissolved the power of constraint:

Il releva la tête vers Savan: leurs regards se
rencontrèrent et il vit, comme si le chef eût
parlé, qu'il était pour lui un condamné... Il
rencontrait sa mort dans le regard d'un homme:
il éprouva furieusement le désir de tirer sur
lui, comme si le meurtre seul eût pu lui permettre
d'affirmer son existence, de lutter contre sa
propre fin. Il allait retrouver ce regard dans
les yeux de tous ses hommes (V.R., p. 174).

As Claude transports him in his last hours, Perken becomes in-
creasingly cognizant of the contradiction between man's aspirations
and his limitations. One final image summarizes the futility of all
his efforts: "tout ce qu'il avait fait était devant lui comme son propre cadavre" (V.R., p. 163). Feeling his control diminishing, he associates his hand with death: "Sa main...[était] libre, séparée de lui. Là, calme sur sa cuisse, elle le regardait, elle l'accompagnait dans cette région de solitude où il plongeait avec une sensation d'eau chaude sur toute la peau... La mort, c'était elle" (V.R., pp. 178-79).

As death approaches, Perken knows that nothing more "compenserait plus ses souffrances passées ni ses souffrances présentes: être un homme, plus absurde encore qu'être un mourant" (V.R., p. 178). In the end, he remained trapped in his own individuality and he exclaims: "Il n'y a pas...de mort... Il y a seulement...moi...moi...qui vais mourir" (V.R., p. 182). Thus, Perken fulfills his own prophecy that one accomplishes nothing in life.

As previously mentioned, the Oriental experience unraveled and could be interpreted through two lenses. For Claude, a neophyte just entering the battle, the Orient is virgin territory, and it is essentially the thrust of the outside world which dominates. He seeks to subdue nature. For Perken, however, the case is rather more complex. Already a fabled hero in the East and a personage of broad experience, Perken had returned to the Orient primarily to ward off the inner "déchéance" brought about by the ravages of time.

But La Voie Royale, I feel, yields its intrinsic secrets when analysed from the optic of the Oriental-Occidental dialogue. Coming from the purely intellectual discussion of East-West cultural differences of La Tentation, Malraux has borrowed and experimented with the shaman-disciple concept of the Orient as the basic pattern of evolution in his
book. The relationship took on a more human aspect as it passed through the Occidental spirit, for both Claude and Perken, unlike their Oriental counterpart, are in a state of flux and growth. They are both united by a common goal, the conquest of death, which again, unlike their Oriental counterpart, neither has yet achieved.

Malraux critics have repeatedly stated that the Orient is a vague backdrop, a metaphysical playground for Malraux's heroes, and rightly so, but none seem to have really investigated the question in depth. In man's spiritual history, the pattern for renewal and rebirth has always taken the form of a withdrawal, a withdrawal that takes on a heroic stance, for initiation brings in its wake an actual transformation of the individual. Claude was only too aware of the difficulties that faced him and accepted them heroically. Let us remember his statement to Ramèges, director of the French Institute, before entering the jungle: "Je ne suis pas à la recherche du confortable et de la tranquillité" (V.R., p. 44). Going into the jungle strips him to his bare humanity and permits a self-examination without external aids.

On one level then, entering the Oriental jungle is equivalent to a descent into darkness, and the search for a new Absolute does indeed imply a turning to darkness. It is supposedly a healthy darkness, however, out of whose chaos may come new forms, new modes of thought. Another phenomenon that occurred in "passing over" from the West to the East is that Claude and Perken leave the linear historical time of the West which devours man and leads to the anguish of death, to the non-historical time of the Orient.

When one steps outside of one's own culture, time is abolished, and one enters primordial time, or the "Great Time," as Mircea Eliade calls
it. One is no longer shut up in one's own mode of existence, but rather lives in a state of total liberty. In timelessness, all behavior becomes mythical. Man himself becomes a mythical creature, a hero, contemporary with the gods. In other words, the abolition of profane time projects the individual into mythical time, and his action takes on the aspect of a rite. And it is at the very moment of performing the rite that the individual is truly "himself" and has broken the bonds of his human condition. This, I feel, is exactly what Malraux tried to accomplish in La Voie Royale.

Claude and Perken, in "passing over" to the cosmic timelessness of the Orient, break with profane duration of Western time and integrate themselves into primordial time to live in a qualitatively different temporal rhythm. The dark non-human aspect of the jungle is vividly portrayed. Malraux uses such terms as "ténèbres," "obscurité," "la clarté du ciel invisible," "inhumain" to describe the jungle. Let us recall the moment when Claude is catapulted into mythical time and achieves a moment of sacred harmony in action. The act abolished time, and Claude, for an instant, became a hero equal to the gods. "En face de cette pierre, la cassure en l'air, un accord soudain s'établissait entre la forêt, le temple et lui-même" (V.R., p. 85).

Perken attains this same moment of ecstasy (or intensity as Malraux would call it) in his courageous march toward the Moïs tribesmen: "Il éprouvait si furieusement l'exaltation de jouer plus que sa mort,...sa libération de l'état humain, qu'il se sentit lutter contre une folie fascinante, une sorte d'illumination" (V.R., p. 131). He also seeks this high point in the sexual encounter, for in shamanistic initiation,
sexual union imitates a divine action, and the individual ceases to live in profane and meaningless time. Let us again recall Perken's effort to understand Oriental erotic cults.

Claude and Perken went into the jungle on a very special mission: to create an autonomous man-god such as one finds in Eastern cultures, but modified, and one who would be exemplary for the West. This mythical creature theoretically would assuage modern man's nostalgia for an absolute and find a positive meaning in death. The truth of the withdrawal in La Voie Royale, however, is a negative truth. The effort to transcend the human condition fails to yield a coherent collective myth suitable for the West, and remains, at best, a surface attempt. In spite of his repeated statements that a new myth could not arise from servile imitation of the East, Malraux falls somewhat into this very trap, for the book is, in reality, a meditation on a one-to-one ratio, based on the shaman-disciple relationship of the East. He actually contradicts A.D. who, in criticizing Eastern meditation, says to Ling:

"Il ne s'agit là que de perdre conscience d'une certaine façon. 'C'est trouver la conscience même, me disent-ils, se lier à l'âme du monde.' 'Une conscience, ai-je désir de répondre, une idée..." (Tent., p. 167).

La Voie Royale really presents a case of cultural indigestion, for Claude and Perken have assimilated Eastern culture intellectually and not emotionally, therefore, the dialogue remains one-sided and contradictory. The attempt to enter the time of the gods is contaminated by the fact that the journey deep into the heart of the Cambodian jungle which provided a setting for a new experience, corresponded at the same time to the deep chaotic forces of the Western unconscious. The purity
of supra-human mythical time intermingles with the heroes' concept of the jungle as hostile inhuman nature which must be subdued at all costs, because conquest is divisive and Western man, unlike the Oriental, is not one with nature, but separate. Even Claude's attitude toward action is ambivalent. It oscillates between action as a possible cure for Western ills and its futility. In evaluating the worth of human action in the jungle, he asks: "Quel acte, ici avait un sens?" (V.R., p. 67). Elsewhere, he talks about gestures "humains et vains dans l'immense silence de la brousse, dans la chaleur" (V.R., p. 81). Close scrutiny, then, seems to point to the fact that the jungle remains no more than a mere reflection of the European psyche. The shifting from sacred time back to relative time is especially evident at the end of the novel when Claude is forced to accept defeat, not only in face of his own action, but in face of the reality of Perken's death.

The spiritual autonomy that the man-god of the East purports to achieve is perhaps possible because of the one-to-one union between the initiate and the divine through the mediation of the master. Malraux failed to create an autonomous man-god who could function in the relative scale of time, because autonomy on the human scale of life is a state in which one is unrelated to others, and "human development is largely a matter of human relations, and the sharing of insight . . ."100 In the erotic encounter, as we saw with Perken, autonomy degenerates into sadism because it is tantamount to taking away the autonomy of others.

The leveling of the shaman-disciple relationship to human proportions has quite different results than those expected. At the end of
the novel, Claude abandons the hard earned Khmer treasures to remain at the side of the dying Perken. "Passing over" to another culture is momentarily suspended as he "passes over" instead to an individual life, to Perken's suffering, and in doing so, has perhaps found a way to break the bond of the hell of his own private suffering. Claude extends friendship to his dying master:

Il y avait en [son] regard une complicité intense où se heurtait la poignante fraternité du courage et la compassion, l'union animale des êtres devant la chair condamnée... Exprimer par les mains et les yeux, sinon par les paroles, cette fraternité désespérée qui le jetait hors de lui-même (V.R., pp. 154, 181).

One could say that the individual in Claude is diminished, and a man of larger horizons is born. The theme of "l'amitié," here in embryonic form, will accumulate much weight and importance in the ensuing novels. Nonetheless, La Voie Royale remains an unequivocal defeat, as European conditioning hindered the adventurers' quest for evolution through the direct experience of alienated action. Malraux, however, will continue to investigate the possibilities of action in an effort to find that all evasive essence in man untainted by the relativity of the world, this time in another setting. From La Voie Royale to Les Conquérants and La Condition Humaine, Malraux proceeds from a stark metaphysical quest to the common background of a politico-metaphysical situation. The estranged hero of Les Conquérants, Garine, will be confronted with a moment of history: the Canton strike of 1925. The rupture within the Chinese Revolutionary movement of 1927 provides the backdrop for the characters of La Condition Humaine.
La Voie Royale is not only an enactment of a major theme of La Tentation, the absurdity of Western Man's position in the universe, but also a preliminary attempt to rectify, to set Western man's house in order, as Jung would say. However, it is equally important to note that, while Malraux leaned heavily on the Western crisis in his epistolary essay, he also focused on the invasion of the East by Western individualism and technology, thereby demonstrating that both civilizations were undergoing a radical metamorphosis, thus continually restating that the East was no panacea as regards to the spiritual problems of the West.

Wang-Loh, the aristocratic Chinaman whom A.D. visits during his sojourn in China, and who actually incarnates the old China in her death throes, describes the disintegration of a philosophical system which had sustained his civilization for thousands of years:

C'est la destruction, l'écrasement du plus grand des systèmes humains, d'un système qui parvint à vivre sans s'appuyer sur les dieux ni sur les hommes... Le Confucianisme en miettes, tout ce pays sera détruit... Il a fait leur sensibilité, leur pensée et leur volonté. Il leur a donné le sens de leur race. Il a fait le visage de leur bonheur... (Tent., pp. 182-83).

The unsettling of this sustaining force of the Chinese system carried with it the destruction of the Oriental world view and the Oriental notion of man:

Le commencement de la ruine précise le caractère de ce qui est encore debout. Qu'ont-ils cherché pendant deux mille cinq cents ans? Une parfaite assimilation du monde par l'homme: car leur vie fut une lente capture du monde, dont il voulaient être la conscience fragmentaire... (Tent., p. 183).

In yet another passage, Wang-Loh contrasts this view, while pointing out
its weaknesses, to Western individualism:

...c'est ce qui s'oppose à ce que vous nommez
l'individualisme: la désagrégation: ou, plutôt,
le refus de toute construction de l'esprit, dominé
par le désir de donner à chaque chose, par la
conscience que l'on prend, sa qualité la plus
haute... Une telle pensée porte en elle-même sa
maladie, qui est le mépris de la force. La Chine,
qui en fit jadis un auxiliaire vulgaire, la
recherche aujourd'hui, et lui apporte, comme une
offrande aux dieux méchants, l'intelligence de
toute sa jeunesse (Tent., pp. 183-84).

Wang-Loh expresses his regret for a world that exists no longer and at
the same time takes a dim view of the West on Chinese soil:

L'état de nos meilleurs esprits que l'Europe con-
quiert et dégoûte à la fois, voilà ce qui compte
aujourd'hui en Chine... Inventer, amonceler l'argent
ou réunir des territoires, faire de la psychologie
inutile ou des allégories pour expliquer le monde,
tout cela est vain, absolument vain... L'Europe
croit conquérir tous ces jeunes gens qui ont pris ses
vêtements. Ils la haïssent. Ils attendent d'elle
celui que les gens du peuple appellent ses secrets: des
moyens de se défendre contre elle. Mais, sans les
séduire, elle les pénètre, et ne parvient qu'à leur
rendre sensible comme sa force--le néant de toute
pensée... Ils sont exaspérés par une vie et une
pensée qui ne saivent plus montrer que leur réci-
proque absurdité... Et il ne reste en eux qu'un
furieux désir de destruction--pour voir (Tent., pp. 180-
81, 185-86, 187-88).

Ling answering A.D.'s letter concerning the visit to Wang-Loh cor-
roborates the old gentleman's judgement. China's death is essentially
due to the infiltration of Western individualism:

L'individu naît en eux et avec lui cet étrange goût
de la destruction et de l'anarchie, exempt de passion,
qui semblerait le divertissement suprême de l'in-
certitude si la nécessité de s'échapper ne regnait
en tous ces coeurs enfermés, si la paleur d'immenses incendies ne les éclairait (Tent., p. 201).

Ling sees a new elite rising from the ashes, "celle des hommes qui ont subi la culture occidentale [qui] est si différente de la première que nous sommes obligés de penser que la véritable conquête de l'Empire par l'Ocident commence" (Tent., p. 195). As Ling conveys to A.D. the torment of these newly born individuals who have succumbed to the West, while at the same time hating it ("c'est de l'injustice que nos millions de malheureux ont conscience, et non du bonheur"), he muses upon the following question: "Quels seront les gestes de ceux qui accepteront de risquer la mort au seul nom de la haine?" (Tent., p. 202). This question directly introduces the terrorist Hong of Les Conquérants, and moreover, it will be in this novel that the new China of which Ling speaks emerges: "Une Chine nouvelle se crée, qui nous échappe à nous-même... Plus puissante que le chant des prophètes, ma voix basse de la destruction s'entend déjà aux plus lointains échos d'Asie" (Tent., p. 203).

In its broadest terms, Malraux, in La Voie Royale, has taken a first step in delineating the East-West conflict as it pertains to Western man in fiction: that of extreme Western individualism which has resulted in the loss of universal consciousness or "être." In Les Conquérants, he expands his dialogue to show how the Oriental, steeped in universal consciousness, reacts to individual forms of action or "faire." But most importantly, Malraux has focused, and will continue to focus, on how the Westerner can strike a balance between "faire" which seems to be the legacy of his Western heritage, and "être" which
is a part of man's psychic heritage in general, and which has been reawakened through his contact with the East.
Chapter III

Les Conquérants

A. In Les Conquérants, published in 1928, the polarity between "être et faire," East and West, surfaces in the light of the Communist revolution. Horvath, in her book André Malraux: The Human Adventure, succinctly pinpoints the core of the struggle: "What is at stake in Les Conquérants is the old China and the Oriental notion of man as a fragment of the universe, on the one hand, and European colonialism and a Western individualism at grips with the absurd, on the other."101

Just as in La Voie Royale, the novel opens on board ship to the Orient, more specifically to Canton, the scene of the great strike of 1925, which was destined not only to hasten the destruction of the 2500-year-old Chinese civilization, but also to destroy British interests in Hong Kong. The opening lines of the novel announce the basic conflict: "La grève générale est décrétée à Canton" (Conq., p. 11). The unrest of a changing world is transmitted to the passengers in bulletin after bulletin: "Chaque jour, les nouvelles précisent le drame qui commence, il prend corps; maintenant, menace directe, il hante tous les hommes du paquebot" (Conq., p. 11). The anonymous narrator traveling to the Orient relates his impressions of a changing world. He foresees the destruction of European domination in the East ("la domination européenne va s'écrouler") and the birth of a new China.
The master-disciple relationship, which Malraux had established between Claude and Perken to test the possibilities of pure action outside society, is repeated here in a political context. However, the relationship of the individuals involved vary in intensity and purpose. In Hong, for example, we have the first instance of nascent individualism in an Oriental. Rebecci, the mentor, is a man of some experience but far from the awe-inspiring personage that Perken was. Malraux tells us that the Italian Rebecci "avait été vers 1895, anarchiste militant... Il n'aimait pas à parler de cette partie de sa vie, dont il se souvenait avec fierté mais avec tristesse, et qu'il regretta d'autant plus qu'il savait combien il était devenu faible" (Conq., pp. 30-31).

Nevertheless, like Claude and Perken, the relationship is anchored in a mutual giving and taking: "Une amitié profonde les liait, qui ne se manifestait jamais et qu'eussent difficilement permis de deviner la brusquerie de Hong et l'ironie timide et maladroite du Génois" (Conq., p. 33). Rebecci had inculcated in Hong the basic tenet of Occidental existence: "C'était le caractère unique de sa vie. Une seule vie, une seule vie..." (Conq., p. 34). And in return, the teacher vicariously redeemed his own anarchistic nature through his pupil's political action, "en qui il sentait un rare courage, une fermeté singulière à l'égard de la mort, et surtout un fanatisme qui l'intriguait" (Conq., p. 33).

Another discernible relationship is the one between Lambert and Garine, and in turn, Garine and the narrator. As the master-disciple relationship is always cyclic in nature, the progress of evolution will always be carried on by the disciple who, in turn, becomes the new master.
In Les Conquérants, we read that Lambert had subsidized Garine's trip to the Orient and passed on to him the directorship of Propaganda. By transforming his master's office from "un bureau d'opéra-comique" into an effective instrument of revolution, Garine becomes the new master and the narrator, his disciple.

It goes without saying that, in Malraux's universe, the voyage to the Orient will always symbolize the quest for self-identification. Garine had encountered the absurd in the West in the guise of a trial and subsequent imprisonment for financing abortions. The possibility of condemnation leads to a "poignant prise de conscience" as he realizes that:

sa liberté était en jeu, que toute cette comédie vaine pourrait se terminer par sa condamnation, pour un temps indéterminé, à cette vie humiliante et larvaire...jouer sa vie sur cette carte sale, ridicule, qu'il n'avait pas choisie, lui était intolérable (Conq., pp. 60-62).

A brief flirtation with the French Legion of Honor fails to serve as an outlet for intense, undirected psychic energy. Garine, convinced that the only means to counteract the absurd was power for power's sake, gambles on action, and the Chinese Revolution becomes the theatre of his personal quest for authenticity. Gérard, the special envoy of the Kuomintang in Indochina, describes Garine as one of those individuals who had come to China:

pour courir leur chance ou jouer leur vie, et qu'il faut bien appeler des aventuriers: pour eux la Chine est un spectacle auquel ils sont plus ou moins liés. Ce sont des gens en qui les sentiments révolutionnaires tiennent la place que le goût de l'armée tient chez les légionnaires,
This important passage brings into play vital questions which concern the constant yet changing face of the Oriental-Occidental dialogue, namely, the role of the Occidental adventurer-hero in China now operating in the context of the Communist revolution.

It is my contention that, in many ways, the East-West dialogue of La Voie Royale serves as a profile for Les Conquérants. Garine, like the heroes of La Voie Royale, tries to escape sterile Western intellectualism. We are told that "il était indifférent aux systèmes" (Conq., p. 57). Like them, he would like to effect a synthesis of the opposing concepts of "être et faire" on the human scale of possibilities, to create a new mode of Being, through the intensity of action. "Se lier à une grande action quelconque" says Garine, "et ne la lâcher, en être hanté, en être intoxiqué..." (Conq., p. 68). Like them, he assumes the non-individualistic pose of the Orient ("ma vie ne m'intéresse pas") while yet clinging to Occidental will power: "Il y a une chose qui compte dans la vie, c'est de ne pas être vaincu" (Conq., pp. 69, 197). And once more, we have the same underlying drive to create an autonomous man to heal the metaphysical wounds of the West now through the medium of political involvement.

The heroes of these two novels speak the same language, and though the scene has shifted, the purpose remains constant. And for this reason, I would like to further suggest that there is also a direct parallel to be made between Claude and Perken's journey into the
jungle, and Garine's involvement in the Chinese revolution. Much later, one of the characters of *L'Espoir* will come to the conclusion that "la révolution joue, entre autres rôles, celui qui joua jadis la vie éternelle" (*Espoir*, p. 318). This significant statement will support the argument that action in the jungle in *La Voie Royale* and action in politics in *Les Conquérants* are but two faces of the same coin.

In discussing *La Voie Royale*, we said that for Claude and Perken, entering the Oriental jungle was equivalent to entering the cosmic time of the gods. It was, furthermore, a withdrawal that was to effect a spiritual death and rebirth, a regeneration of the individual. Revolution can be viewed in this very same manner, for the archetypal value of revolution in the history of mankind has always been to destroy old, existing forms in order to bring about a new order, in other words, death and rebirth. Approaching revolution from an archetypal angle raises revolution and the hero's involvement in it to mythical stature, and it is in this light that we should interpret political action in *Les Conquérants*. Action not for any special ethical goal, but action that transcends the purposes and cross-purposes involved in the conflict.

Hed Trotsky understood the metaphysical implications of the political action in the novel, he would not have been so quick to say that "une bonne inoculation de marxisme aurait pu préserver l'auteur...[et] Garine de fatales méprises."103

The revolution by Garine's own definition is "un état de choses," a possibility for action which is more important than the act itself—the amelioration of the Chinese masses, for example:
Je ne tiens pas la société pour mauvaise, pour susceptible d'être améliorée... Qu'on la transforme, cette société, ne m'intéresse pas. Ce n'est pas l'absence de justice en elle qui m'atteint, mais quelque chose de plus profond, l'impossibilité de donner à une forme sociale, quelle qu'elle soit, mon adhésion (Conq., p. 62).

Political action in the revolution at this point of Malraux's development, then, is an initiation rite similar to that of Claude and Perken's action in the jungle. Garine, within the fabric of the revolution, has, like Claude and Perken, entered a primordial time, a time of absolute freedom where he can try to define his own essence. Malraux surely means for us to understand that he is using the fluid situation of the Chinese Communist revolution as a myth-making experiment, and he very successfully subordinates the revolutionary complex to the terms of Garine's personal revolt by placing it in the perspective of the impact of Europe and China.

Action and individualism are rapidly transforming the land of "being" into the land of "action." It is Gérard, the special envoy of the Kuomintang in Indochina, who makes this very clear while briefing the narrator on some of the figures that he will meet in China: "Vous savez que la Chine ne connaissait pas les idées qui tendent à l'action... L'individualisme le plus simple était insoupçonné. Les coolies sont en train de découvrir qu'ils existent, simplement qu'ils existent" (Conq., p. 19).

Oriental man who once thought of himself as a simple link in the chain of creation, now sees himself as an independent entity. This, asserts Gérard, was Garine's own special contribution to the coolies
who for centuries had lived in abject misery and humiliation. Garine's propaganda "a agi sur eux d'une façon trouble, profonde et imprévue avec une extraordinaire violence, en leur donnant la possibilité de croire à leur propre dignité, à leur importance" (Cong., p. 20). Klein, the European organizer of the Canton strike, comments on the difficulty of the task that Garine had set for himself: "Oui, faire savoir à ces gens-là qu'une chose qui s'appelle la vie humaine existe! C'est rare, ein mensch...un homme quoi!" (Cong., p. 53). Later on, Garine himself will sketch the westernization of the Orient: "Toute l'Asie moderne est dans le sentiment de la vie individuelle, dans la découverte de la mort" (Cong., p. 112).

The twin concepts of individualism and death, as Malraux had explicitly pointed out in La Tentation, found their origin in Christianity and Ancient Greece where man was defined as the epitome of creation and measured all things in light of his own existence. In "passing over" to the Orient, Garine was searching for new avenues for an outmoded individuality. Within the limits of his own personal being, he was, like Claude and Perken, trying to amalgamate Oriental attitudes that would broaden the scope of his own Western heritage, that is, transferring the Oriental scale of possibilities on a supra-human level to the possibilities of action in politics; action versus detachment; autonomy versus relatedness, etc. For Garine, the revolution is a withdrawal into another rhythm of existence which imposes few restrictions, and where he can play with new attitudes. By contrast, the Oriental "passing over" to the West was seeking to break through the collective consciousness: "Vaincre la vie collective pour parvenir à
cette vie particulière, individuelle qu'ils tiennent confusément pour le bien le plus précieux des riches" (*Conq.*, p. 112).

The revolution takes on importance for the coolie, insofar as it is the instrument through which he attains his individuality. Garine's tactic is to persuade the coolie that failure of the revolutionary cause would mean a return to a status quo, in other words, "de rentrer dans ce mépris dont ils espéraient se délivrer" (*Conq.*, p. 20). Horvath summarizes the part played by both sides: "Like every metamorphosis, that effected by the action of *Les Conquérants* is destructive... destructive both of an image of man which represents an outmoded phase of the human spirit and the phase of the civilization which sustained it." 104

The perceptive Wang-Loh (and also Ling) had recognized that "passing over" to the Occident served to point out to the Oriental revolutionaries what had been denied them, and the driving force that led them to destroy old forms was anchored in hatred. The prime example of the emergent Chinese individual is Hong, the chief of the terrorists.

As already stated, conversion to a new creed, a new mode of thought, usually breeds fanatic adherence. Rebeccy, Hong's master who had bequeathed to him his own abandoned hopes of a military anarchist, had taught that "quand on a oublié vie seulement, on ne cherche pas à changer l'état social... Ce que difficile c'est de savoir ce que l'on veut" (*Conq.*, p. 34). 105 Hong, rejecting the Oriental view of the transmigration of the soul to another body, rivets all his energies on the uniqueness of his life. "Une seule vie...ne pas la perdre, voilà"
(Conq., pp. 35, 148). However, like his Occidental confrere, he is
straddled between two cultures and lacks the basis for coherent thought
and behavior. Unlike the Occidental, the discovery of a unique exis-
tence did not bring with it the anguish of death. For Hong, death
"[n'etait] pas mourir,...mais la crainte profonde et constante de
gacher cette vie qui etait la sienne et dont il ne pourrait jamais
rien effacer" (Conq., p. 35).

Newly awakened to the ideals of human dignity, liberty and action,
Hong will violently punish those who would deny him these inalienable
rights: "La torture...est une chose juste. Parce que la vie d'un
homme de la misere est une longue torture. Et ceux qui enseignent aux
hommes de la misere a supporter cela doivent etre punis, pretres, chré-
tiens ou autres hommes" (Conq., p. 140). Hong neatly divides humanity:
"Il n'y a que deux races...les misérables et les autres" (Conq., p. 140).
His hatred was not so much focused on "le bonheur des riches, mais le
respect qu'ils avaient d'eux-mêmes. Un pauvre, dit-il, ne peut pas
s'estimer" (Conq., p. 144). As his hatred develops into an all-consuming
passion, Hong becomes increasingly impatient with the slow pace of
party measures and takes matters into his own hands. He commences a
series of slayings, and his victims on both sides will be those who,
in his opinion, impede the machinery of the revolution which, in Hong's
language, means the delay of his aspirations to human integrity. Most
importantly, however, terrorist action puts Hong in touch with his own
true basic nature: "Chaque meurtre accroit la confiance qu'il a en
lui...et il prend peu a peu conscience de ce qu'il est profondement:
un anarchiste" (Conq., p. 146). When his actions become dangerous to
the party, Garine, though forced to eliminate him from the scene, expresses his affinity for the young terrorist: "Il est peu d'ennemis que je comprenne mieux" (Conq., p. 146).

Despite the break, the two men have much in common. The young Oriental who had risen from the depths of misery to an understanding of himself, and the European, at odds with an outmoded form of individualism that had led him to the brink of the absurd, could not live in an ordered society. For Hong "tout état social était une saloperie" (Conq., p. 148). "Je suis a-social comme je suis athée et de la même façon," Garine states emphatically (Conq., p. 62).

As we saw, Garine openly admitted his distaste for his fellowman, and if he preferred to help the poor, it was "uniquement parce qu'ils sont les vaincus" (Conq., p. 69). He is nevertheless lucid as to the importance of his work among the Chinese masses. In instilling in them a sense of individual existence, Garine claims to have given them hope:

En cet instant même, combien d'hommes sont en train de rêver à des victoires dont il y a deux ans, ils ne soupçonnaient pas même la possibilité! J'ai créé leur espoir. Je ne tiens pas à faire des phrases, mais enfin, l'espoir des hommes, c'est leur raison de vivre et de mourir (Conq., p. 158).

As for himself, he knows that he cannot live in the society he is helping to create, and that the private motives underlying his action in the Orient are anchored in the metaphysical need to liberate himself from the human condition. "Il me semble que je lutte contre l'absurde humain, en faisant ce que je fais ici" (Conq., p. 158).
As the novel unfolds, the scope of Garine's vision narrows considerably as action becomes a symbolic struggle to maintain power for its own sake. The narrator makes the comment that "De la puissance, il ne souhaitait ni argent, ni considération, ni respect: rien qu'elle-même" (Conq., p. 58). Garine reinforces the accuracy of this observation and, at the same time, gives us an excellent example of affected Oriental detachment fused with Occidental will to power:

Mon action me rend aboulique à l'égard de tout ce qui n'est pas elle, à commencer par ses résultats. Si je me suis lié si facilement à la Révolution, c'est que ses résultats sont lointains et toujours en changement. Au fond je suis un joueur. Comme tous les joueurs, je ne pense qu'à mon jeu avec entêtement et avec force (Conq., p. 201).

In La Voie Royale, Claude and Perken's will to Godhead had taken the form of a combat against nature in the Cambodian jungle. In Les Conquérants, Garine's struggle to discover his own fundamental nature through the sensation of pure action within the confines of orthodox Communism, while yet separating himself from it, brings him into direct conflict, not only with Party members, but also with the Oriental who serves as a mediator between the Party and the Chinese masses: Tcheng-Dai.

Garine's gratuitous action policy is diametrically opposed to that of the professional revolutionaries, who although had also espoused the Chinese cause in order to transcend the humiliation of man's estate, functioned within the limits of bolshevik dogma, always geared towards practical concrete results. For example, Nicolaieff, the commissary of police, makes this remark about Garine's activity: "Et puis
quand ce qui compte pour lui n'est pas en jeu, il est un peu aboulique, Garine... Il n'est pas communiste voilà" (Conq., p. 164). Nicolaieff recalls a similar judgement made by Borodine: "Il n'y a pas de place dans le communisme pour celui qui veut d'abord...être lui-même enfin, exister séparé des autres" (Conq., p. 210). Borodine further comments that Garine's action "n'a pas d'axe" (Conq., p. 211). Nicolaieff concludes that the era of the "conquérant" type of adventurer is finished. "Ces hommes-là ont été nécessaires, oui, mais maintenant, l'armée rouge est prête" (Conq., p. 210).

But the foils to Garine do not only come from internal doctrinal discord. The individual whom Garine calls "l'adversaire" and who stands between him and his goal, the signing of the document that would cripple British interests in Hong Kong (le Décret), is Tcheng-Dai. In the Garine-Tcheng-Dai dialogue, Malraux will again delineate the East-West conflict of "being" versus "doing."

Garine's action transcends the immediate political scene and is rooted in Occidental man's anguish to reestablish a fundamental man who would stave off the grim finality of death. Time, then, is of the essence, and this explains Garine's intensity of purpose:

La force dont j'ai rêvé et dont je dispose aujourd'hui ne s'obtient que par une application paysanne, par une énergie persévérante, par la volonté constante d'ajouter à ce que nous possédons l'homme ou l'élément qui nous manque... Ma force vient de ce que j'ai mis une absence de scrupules complète au service d'autre chose que de mon intérêt immédiat (Conq., pp. 72-73).

By contrast, Tcheng-Dai's tactics are at the other end of the spectrum.
True to Oriental conditioning, he is unhampered by time. In seeking to undermine European colonialism, Tcheng opts for the Oriental way "sans mesures violentes, sans combat" (Conq., p. 110). "La Chine," he confides in Garine, "a toujours pris possession de ses vainqueurs. Lentement il est vrai, mais toujours" (Conq., p. 111). Contrary to Garine who acts irrespective of ethics, Tcheng-Dai's authority is moral, and therefore a Chinese victory must be accomplished through just means. Tcheng-Dai communicates his point of view to Garine: "Monsieur Garine, si la Chine doit devenir autre chose que la Chine de la Justice, celle que j'ai modestement travaillé à édifier, si elle doit être semblable..." (Conq., p. 111).

This noble, confucian-like sage, in choosing the role of mediator, has absorbed unto himself the collective suffering soul of his people ("il lui convient d'être l'âme et l'expression d'un peuple"). He is a shepherd ministering to their needs, and this apparent devotion makes him Garine's adversary. Tcheng-Dai chides Garine:

Vous aimez les expériences. Vous employez pour les exécuter...ce dont vous avez besoin... J'aime à lire les contes tragiques, et je sais les admirer: Je n'aime pas à en contempler le spectacle dans ma propre famille... Je pense que vos amis et vous n'êtes pas de bons pasteurs pour le peuple... Je pense que vous êtes extrêmement dangereux: car vous ne l'aimez pas (Conq., pp. 108-09, 136).

Malraux, in establishing a comparison between Eastern and Western strategies, does not choose. In addition to outlining the inherent opposition between "être et faire," Malraux also perhaps means to put in relief what he so explicitly stated in La Tentation: the arbitrary character of both Eastern and Western modes of thought. Just as Garine
is haunted by the will to power, so Tcheng-Dai is "hanté par cette
Justice qu'il croit être chargé de maintenir et qu'il ne distingue plus
qu'à demi de sa propre pensée, par les problèmes que sa défense lui
impose, comme d'autres le sont par la sensualité ou par l'ambition"
(Conq., p. 93). In fact, according to Garine, Tcheng-Dai's disinterest
masks an obsessive self-interest:

Mais, à défendre et à diriger un peuple d'opprimés
dont la cause était indéniablement juste, il a pris
insensiblement l'habitude de son rôle, et s'est
trouvé, un jour, préférer ce rôle au triomphe de
celui qu'il défend... Il n'a pas d'enfants... Nul,
après sa mort, ne célébrera pour lui les rites
anniversaires... Noble figure de victime qui soigne
sa biographie (Conq., pp. 91-92).

In any case, Tcheng-Dai's death leaves the way open for revolu-
tional victory. The "décret" is signed, Hong Kong is crippled, and
the Red Army advances against British controlled forces. However,
despite the victory, Garine will exit a defeated man. Defeat, ironi-
cally enough, comes from the victory which brings termination to a
life-giving action and Garine is, like Perken, left to face his own
mortality. He is not only relieved of his duties, but again like
Perken, is being destroyed from within by illness. Almost frantically,
Garine asks the narrator: "Qu'ai-je fait de ma vie, moi? Mais, bon
Dieu, que peut-on faire, à la fin!... Ne jamais rien voir!... Tous ces
hommes que je dirige, dont j'ai contribué à créer l'âme, en somme! je
ne sais pas même ce qu'ils feront demain..." (Conq., p. 193).

As Garine loses his grip on life, he feverishly seeks a new theatre
of action, for again, like his predecessor Perken, the only thing that
counted in life "c'est de ne pas être vaincu" (Conq., p. 197). The
narrator poses the question: "Ou diable voudrais-tu donc aller?"

(Cong., p. 226). Garine answers: "En Angleterre. Maintenant je sais ce qu'est l'Empire. Une tenace, une constante violence. Diriger. Détecter. Contraindre. La vie est là..." (Cong., p. 226). It is perhaps at this point that the narrator realizes that Garine, though he desperately clings to the theory of power for power's sake, also realizes that spiritually he is still in hell. His reaction to the physical darkness mirrors his inner spiritual state: "Je ne peux pas m'habituer à cette obscurité; elle me donne toujours l'impression d'être aveugle..." (Cong., p. 223).

Garine had stated that "on ne se défend qu'en créant" (Cong., p. 215). However, the fallacy of this statement is that in order to establish Being through action, he would have to identify with his act. The intensity of action would then have to be maintained at a constant pitch in order to maintain the integrity of Being. In the end, Garine himself seems to doubt the durability of this exteriorized Absolute: "Quand mon action se retire de moi, quand je commence à m'en séparer, c'est aussi du sang qui s'en va..." (Cong., p. 200). The impending failure of Garine's enterprise in the Orient causes a shift in the master-disciple relationship. The narrator, aware of Garine's imminent defeat, murmurs:

Mais tout en moi, cette nuit, se défend contre lui; je me débats contre sa vérité qui monte en moi et à qui sa mort prochaine donne une approbation sinistre. Ce que j'éprouve, c'est moins une protestation qu'une révolte... Il attend ma réponse, comme un ennemi (Cong., p. 213).
The disciple-narrator finds himself at odds with Garine's policy of alienated action in society, with the specific goal of power. He rather feels that Garine should be able to live in the society he helped to create. "Il y a ici de quoï lier un homme qui a derrière lui les preuves de force qui sont derrière toi, de quoï..." (Conq., p. 214). At this point the master reestablishes his authority with a caustic: "Je compte sur toi pour m'en instruire par l'exemple!" (Conq., p. 214). The ensuing silence widens the gap in the relationship:

Nous nous taisons tous deux. Je voudrais soudain dire quelque chose qui nous rapproche: j'ai peur, comme un enfant d'un pressentiment, de voir finir ainsi cette amitié, de quitter ainsi cet homme que j'ai aimé, que j'aime encore, malgré ce qu'il dit, malgré ce qu'il pense, et qui va mourir... (Conq., p. 214).

The final break must come when the master's convictions begin to fray at the edges:

Et je comprends soudain pourquoi ses paroles me déconcertent: ce n'est pas moi qu'il veut convaincre. Il ne croit pas ce qu'il dit et il s'efforce, de tous ses nerfs irrités, de se persuader... Sait-il qu'il est perdu, craint-il de l'être, ne sait-il rien? Devant la mort certaine, une exaspération désolée naît en moi de ses affirmations, de ses espoirs. J'ai envie de lui dire: "Assez, assez! Tu vas mourir." (Conq., p. 226).

There is no doubt that, at the end of the novel, the narrator is once again left with a pessimistic picture of events. The staid Chinese bourgeois society and European colonialism, which revealed a form of exacerbated 20th century individualistic capitalism, were folding under Communist pressure. The narrator is also left with the knowledge that
the avenues which Garine had chosen to establish his identity were
doomed to failure. And once again, we are left with a dying master and
a disciple stripped down to their bare humanity, united in friendship:

Nous nous éteignons. Une tristesse inconnue naît
en moi, profonde, désespérée, appelée par tout ce
qu'il y a là de vain, par la mort présente...
Lorsque la lumière, de nouveau, frappe nos visages,
il me regarde. Je cherche dans ses yeux la joie que
j'ai cru voir: mais il n'y a rien de semblable, rien
qu'une dure et pourtant fraternelle gravité (Conq.,
p. 228).

As we have already seen, the hero, Garine, is in many ways a replica
of Perken when studying Les Conquérants from the vantage point of the
Oriental-Occidental dialogue. Like Perken, Garine withdraws from a
world of form and order to an alien civilization that imposes few re-
lstrictions, and where he can play out his experiment to give Western
man a soul. Like Perken, he seeks unity within the confines of the
relative world. Like Perken, he affects an Oriental pose of detachment
from the fruits of actions, while yet defending himself against death
through constraint. Malraux tells us that Garine "finissait par con-
sidérer l'exercise de la puissance comme un soulagement, comme une
délivrance" (Conq., p. 58). For Garine, as well as for Perken, action
becomes an initiation rite which opens into cosmic time. And again,
like Perken, Garine seeks the autonomy of the Oriental sage on the
relative scale of being: "Quand je pense que toute ma vie j'ai cherché
la liberté!..." he cries out to the narrator (Conq., p. 194). Like
Perken, he has transposed Oriental ecstasy into Occidental intensity
through action: "La force ne s'obtient que par une énergie persévérante,
par la volonté constants" (Conq., pp. 72-73). And finally, like Perken, he turns Oriental immortality through ancestor veneration, as explained in La Tentation, into immortality through conquest. Garine, like Perken before him, wants to live through the men whose lives he helped to mold and change: "La durée! Il s'agit bien de ça" (Conq., p. 215). Even Hong seems to have adopted this attitude: "Quand j'aurai été con-dam-né à la peine ca-pi-ta-le, il faudra dire aux jeunes gens de m'i-mi-ter" (Conq., p. 28).

Now if there are strong similarities between La Voie Royale and Les Conquérants, there are also differences in the changing and growing aspects of the East-West dialogue. For instance, in Les Conquérants, the master-disciple relationship is no longer a rigid one-to-one learning experience as it was in La Voie Royale. In fact, the pivotal relationship of the novel between Garine and the narrator seems to be casually woven into the basic thread of the story. Sometimes the narrator learns about his master by standing in the sidelines and observing, sometimes in direct discourse, and other times simply through information contained in his portfolio. The method of teaching seems to have become mostly deductive rather than inductive. Another element already touched upon in the changing aspect of the master-disciple relationship is the fact that Malraux is now playing with different levels of individuals. He is veering away from the perfectly enlightened Oriental master which, in La Voie Royale, was metamorphosed into a kind of Nietzschean superman, to a more imperfect humane attitude.

If we accept that Malraux confined his quest for a new Absolute to the relative scale of possibilities, then we must deduce that the move
towards this Absolute can be reached through many attitudes, even for
instance, through crime in which the world changes its aspect. In a
conversation with the narrator Garine says:

Dans la réalité, je crois qu'ils (les écrivains) 
verraient le monde se transformer complètement,
changer ses perspectives, devenir non le monde d'un
homme, qui a commis un crime, mais celui d'un homme
qui a tué. Ce monde qui ne se transforme pas...je
ne peux pas croire à sa vérité. Pour un assassin,
il n'y a pas de crimes, il n'y a que les meurtres—
s'il est lucide, bien entendu (Cong., p. 68).

This passage directly applies to Hong because it seems that it is the
act of crime itself that juts Hong out of temporality into a timelessness
where he can truly be "himself." Hong's peak moments of intensity
in crime are analogous to the moment of unity achieved in the jungle
when Claude successfully liberated the Khmer stones from nature's
grip, to Perken's taut confrontation with the Moïs tribemen, to
Garine's unceasing involvement in the Revolution. And it is through
this very involvement that Malraux expands the horizons of his dialogue.

In the Garine-Hong encounter, Malraux shows the futility of the
mutual crossing over to alien civilizations. Both men, like the
romantic heroes of the 19th century, are doomed to die because they
cannot be part of the society in which they live. Both men are in a
philosophical impasse. Garine, in the attempt to assimilate East-
West values, has failed to arrive at an absolute value suitable for
Western man. However, Garine is a highly reflective, lucid individual
who has set his own goals. His failure stems from the inability to
absorb Oriental values on the emotional level, thereby becoming one
with them. Hong's dilemma is just the opposite. He is, as one of the
characters of the novel tags him, "un gosse," coming from the depths of
the unconsciousness of his race, who has accepted the Occidental con-
cept of individuality on a purely emotional level, without reflection.
Is it any wonder, then, that riveting all of his attention on his newly
found individual dignity, he cannot focus on death which, incidentally,
is perhaps due to the residue of his own Oriental heritage.

In the Garine-Tcheng-Dai dialogue, Malraux again puts in relief
the absurdity of both East and West in yet another way. In delineating
the character of the sage-like figure, Tcheng-Dai, Malraux seems to
point out that the Chinese way also masks a basic egotism. Tcheng-Dai
is described as a "noble figure qui soigne sa biographie," and who seeks
to be remembered: "L'héritage de sa gloire, il le léguera à la Chine
relevée. Hélas!... Lui qui fut riche, mourra presque pauvre, et la
grandeur de cette mort ira s'éparpiller sur des millions d'hommes"
(Conq., pp. 91-92). Furthermore, Malraux judges that the way of the
Chinese sage is hypocritical in that it is a front for the essential
weakness of the whole race, the inability to act: "Sa vie entière est
une protestation morale, et son espoir de vaincre par la justice
n'exprime point autre chose que la plus grande force dont puisse se
parer la faiblesse profonde, irrémédiable, si répandue dans sa race"
(Conq., p. 91). His disinterest, according to Malraux:

est devenu, par une subtile comédie, sa raison
d'être: il y cherche la preuve de sa supériorité
sur les autres hommes. Son abnégation est l'ex-
pression d'un orgueil lucide et sans violence, de
l'orgueil compatible avec la douceur de son caractère
et sa culture de lettré (Conq., p. 93).
Following this line of thought, it is interesting to see how Oriental disinterest in Tcheng-Dai is steeped in moral principles ("Son autorité est, avant tout, moral"), whereas, in "passing over" to the Occidental Garine, this same disinterest becomes amoral ("Je suis a-social comme je suis athée et de la même façon").

The Chinese point of view is important in underlining the general notion of the arbitrary nature of the East-West systems of thought, but it is also crucially important insofar as it refers to Garine's own personal inner struggle. Tcheng-Dai's one-sided philosophy of thought stood in the way of Garine's goal, the signing of the "décret," thus becoming an obstacle to be overcome. Garine's struggle, both on the personal and general levels, also surface in his bout with Western colonialism in the East.

It would seem that Garine wished to bequeath the very individualism that he left behind to the Oriental. However, there is a fine but marked difference. Let us not forget that in absorbing Oriental values, Garine wants to subdue the Occidental concept of individual differences in favor of a broader form of humanity. He was at once fighting an exacerbated form of individualism of Western colonialism and trying to impregnate the Chinese with a sense of personal human dignity: "Tout homme détaché de la vie Chinoise, de ses actes et de ses vagues croyances, et rebelle au Christianisme, est un bon révolutionnaire" (Conq., p. 112).

However, speaking from a purely psychological point of view, there are important lacunas. How could the Chinese masses be expected to come to a sophisticated awareness of their personal dignity as men
without having gone through the various steps that lead to ego development, which is so characteristic of Western indoctrination? Garine, then, becomes the nerve center that upholds them in their newly found ideals. And when he is gone? Garine was aware of the problem. "Tous ces hommes que je dirige, dont j'ai contribué à créer l'âme, en somme! Je ne sais pas même ce qu'ils feront demain!" (Conq., p. 193). All of these apparent ambiguities and contradictions in Garine become clearer when scrutinized from the Oriental-Occidental framework.

Garine wants to "be" in that he tests the possibility of creating a new mythical man by treating the Revolution as separate from contingent reality. In other words, it amounts to a withdrawal into primordial time, a time where no systems exist, a time of pure freedom. In moving out towards the education of the Chinese masses, Garine wants to "do." On the surface, it may seem that his effort to abolish the concept of collective life in Asia contradicts the fact that he himself seems to be moving toward collective values in his desire to help the Asians. It is again merely a transposition of cultural values. He wants to "vaincre la vie collective" in the Oriental sense: that is, to destroy the notion of man as a fragment of the whole and to relegate him to the relative world where he can at once retain the dignity of his individuality and yet live with his fellowman on a fraternal basis. Garine's action is not necessarily based on love but rather on feelings of mutual humiliation. He prefers the masses to the bourgeois because "ils sont les vaincus... Nous avons en commun notre lutte" (Conq., p. 69).

However, in the end, as we have seen, the experiment ends in darkness, as Garine exclaims in despair: "Ne jamais rien voir" (Conq., p. 193).
The narrator-disciple learns that action on the relative level cannot be permanent as physical deterioration separates man from his acts, and, instead of leading to unity, dissociates man from the cosmos. The hero is once again thrown back into relative time. Here again, just as in *La Voie Royale*, we have the ambivalence between cosmic and relative time, the unsolved conflict between Occidental will to power and Oriental detachment. Garine is still a fragmented hero. Also, let us not fail to note that the revolutionary adventure in *Les Conquérants* is a totally virile enterprise. Malraux seems to have abandoned eroticism, for the time being, as a measure to transcend the human condition. He has Garine say: "Pour s'occuper en paix de choses sérieuses, le mieux est de coucher avec elles et de n'y plus penser" (*Conq.*, p. 138).

B. Up to now, in gleaning the elements of the Oriental-Occidental dialogue in *La Voie Royale* and *Les Conquérants*, we have made little or no reference to actual systems of Oriental thought from which Malraux may have borrowed, mainly because we have adhered to the basic fact that Malraux is not a doctrinaire, and he himself warned us time and time again that the symbols of the East were not those of the West. In fact, in his short preface to *La Tentation*, Malraux asks that the reader not see in Ling a symbol of the Far East: "Un tel symbole ne saurait exister. Il est Chinois, et comme tel, soumis à une sensibilité et à une pensée chinoises que ne suffisent pas à détruire les livres d'Europe" (*Tent.*, pp. 11-12).

Jungian psychology would explain the Ling-A.D. dialogue in another way, via the "shadow" principle, that is, that Ling represents the un-
lived part of A.D., and vice versa. This merely means that Ling needs to develop the extrovert side of his nature, and A.D., the introvert side. Put in other terms, Ling and A.D. are two uneven psychic figures which represent the East and West within Malraux himself. This is tantamount to saying that the opposing aspects of "to be" and "to do" are within the reach of each individual. As we pointed out earlier, each individual is at once an extrovert and an introvert. Malraux looked to the Orient for the general base of thought developed by an essentially introverted culture that could be metamorphosed and assimilated into the Western psyche, thus creating a whole man. The isolated introvert-extrovert tendencies of the East and West, we will remember, are reflected in Ling's statement that "un cerveau peut servir à des fins différentes" (Tent., p. 113). Again we will recall that Ling also realized the possibilities of a mutual giving and taking between the two cultures after a visit to Rome: "Hélas! j'aurai voulu trouver là la force dont ma race a un si douleureux besoin" (Tent., p. 59).

The basic opposition which is intrinsic in each individual and extended to the opposing cultures of the East and West can also be applied to the whole universe:

Le monde est le résultat de l'opposition de deux rythmes qui pénètrent toutes les choses existantes. Leur équilibre absolu serait le néant; toute création vient de sa rupture et ne peut être que différence. Ces deux rythmes n'ont de réalité que dans la mesure où ils servent à exprimer humainement l'opposition, depuis celle du masculin et du féminin, jusqu'à celle des idées de permanence et de transformation (Tent., p. 160).

These two all inclusive rhythms which, in Oriental terminology, is
known as the Yin Yang theory, and from whose eruption Malraux hopes to distill a third element which the West could inherit as an absolute value, is the very crux of the Oriental-Occidental dialogue. Malraux is saying that man is a microcosm of the macrocosm. For these various reasons, it is less important, in my opinion, to scrutinize how well Malraux adhered to or deviated from the dialectics of Taoism or Confucianism, as Chan mei Yuan seems to dwell upon in his article "André Malraux et la Chine à travers le Confucianisme et le Taoïsme," than to understand how he adapted the usable elements in these systems to Western thought.

The basic symbols that express a culture are not transferable, but Malraux felt perhaps that it was possible to grasp the human spirit in its universality. He makes this very clear in his critique of Herman Keyserling's book "Journal de Voyage d'un Philosophe." In "passing over" to another culture:

> il s'agit bien moins de juger des pays traversés que de leur sens, de la règle de vie qu'ils peuvent proposer, et, en dernière analyse, de la conception qu'on y trouve de la perfection. Ces conceptions, pour que la connaissance que nous en avons nous soit profitable, nous devons les faire entrer dans un ordre général de l'esprit susceptible de les comprendre toutes.

Clearly, he is saying that knowledge of the ways of other cultures is not the same as identifying with these cultures. John Dunne, in The Way of all the Earth, supports and further clarifies Malraux's view:

> Passing over [to another culture] is essentially a matter of sympathetic understanding; a man must have within him somehow what he finds in another. As it turns out, our understanding is always partial;
we gain some insight but not the enlightenment of the sage or the revelation of the prophet. We are left with the feeling, nevertheless, that further insight is always possible, that by continuing the process of going over to other lives and coming back to our own we would go from one insight to another. It may be that all the basic spiritual experiences of mankind can be re-enacted somehow in our individual lives.

Nevertheless, as we approach the study of Malraux's dialogue with the East as it reveals itself in *La Condition Humaine*, it becomes necessary, for the sake of clarity, to allude from time to time to Taoism and Confucianism, these two great structures of the Chinese mind which obviously influenced Malraux's thinking.

Both Taoism and Confucianism, being products of the Oriental psyche, have in view the eventual transformation of the individual. Both are moral codes, both advocate ancestor worship, both make use of the master-disciple relationship, both are anti-individual in that both teach that man is but a fragment of the universe. But the path is different. Taoism is essentially a mystical metaphysic, and Confucianism, a social metaphysic. This line of demarcation is useful in following the thread of Malraux's orientalism. "The mystic view becomes probable where individuals confront the universe alone... The moral proposal becomes probable where people press together and life requires general agreement on its conduct."

In *Les Antimémoires*, Malraux explained that he started out writing novels without a cause in order that such a hero be confronted with his own human condition. In retrospect, we can see that this was especially true of Claude and Perken of *La Voie Royale*, who much resembling the Taoist hermits, withdrew from the social scene to reintegrate themselves
into the rhythms of nature through the technique of action. The Confucian undertone of the novel, if in truth it exists, might be said to reside in the fact that moral conduct need not have its source in some transcendental fount of morality, but it also depends on man himself.

Claude and Perken, as do all of Malraux's heroes, take responsibility for their own actions. And in keeping with this line of thought, Confucianism also teaches that the act itself must be accomplished in good conscience, regardless of consequences. Good should be sought in the act, in the process, and not in the result. Claude felt in Perken a man "indifférent au plaisir de jouer sa biographie, détaché du besoin d'admirer ses actes" (V.R., p. 16). This is especially true of Garine's ethics. "Mon action me rend aboulique à l'égard de tout ce qui n'est pas elle, à commencer par ses résultats. Si je me suis lié si facilement à la Révolution, c'est que ses résultats sont lointains et toujours en changement" (Conq., p. 201).

From La Voie Royale to Les Conquérants, there is also evidence that Malraux shifts somewhat from a uniquely mystical experience (Taoist) towards a more social experience (Confucian). Garine is actually an unsuccessful blending of both. In his own personal desire "to be," Garine treats his action in the Revolution as separate from contingent reality. In his stumbling attempt to administer to the Chinese masses, he begins to take on the aspect of one of the Confucian "literati," for the Confucians taught that the educated elite should direct their energies to social action and service.
The antagonism between Taoism and Confucianism echoes in the pages of La Tentation. Wang-Loh, the Confucian, in a conversation with A.D., complains about the resurgence of interest in Taoism:

La vieille pensée les pénètre [les jeunes] plus qu'ils ne le croient. L'ardeur qui les pousse vers le taoïsme ne tend qu'à justifier leurs désirs, à leur donner une force plus grande... L'incertitude des esprits dans le monde entier les ramène d'ailleurs à d'anciennes doctrines: modernisme bouddhiste en Birmanie et à Ceylan, Gandhisme aux Indes, néo-catholicisme en Europe, taoïsme ici... Mais le taoïsme, en leur enseignant l'existence de rythmes, en les amenant à chercher dans les lignes de caractères du Tao-Te-King le rythmes universels, a aidé à les détacher d'une culture puissante parce qu'elle ajoutait aux constantes créations de l'homme la possibilité du plaisir... Et il ne reste en eux qu'un furieux désir de destruction—pour voir (Tent., pp. 186-87).

This opposition is re-expressed in the Garine-Tcheng-Dai dialogue of Les Conquérants. We have discussed the various aspects of the relationship elsewhere; here it suffices to refer briefly to the dialogue to further clarify Malraux's East-West experience in light of Taoist-Confucian ethics, that is, Garine's attempt to incorporate the mystical attitudes of Taoism with Western thought as opposed to Tcheng's Confucian social code.

But though Garine's experience leaned more heavily towards the mystical, his social experience is not to be disregarded, because Malraux, recognizing the failure of the isolated heroic adventure of La Voie Royale, had tried to attach the hero of Les Conquérants to the human community under the banner of the Communist revolution. In his own personal critique of Les Conquérants, Malraux says:
Ce que je prétends opposer à des valeurs de permanence, ce sont des valeurs de métamorphose... Allons-nous continuer à assister à la vie d'une humanité morcelée où chacun continuera à agir dans un domaine particulier, ou bien, au contraire, allons-nous constater la naissance d'un grand esprit collectif qui balaiera tous les problèmes secondaires et replacera l'humanité dans un domaine de préoccupations tout à fait différent?

There is, as we have already seen, however, a gap between what he proposed and what he actually realized. The basic Oriental concept of collective values, be it Taoist or Confucian, is indeed transposed into a sympathetic fraternal relationship in Les Conquérants, but it is still in embryonic form. The hero fails to achieve a metaphysical unity between his own individuality and his fellowman. It will be in La Condition Humaine that Malraux will further experiment with the Communist concept of a classless society as a possible Western counterpart to the Oriental idea of collective values.
Chapter IV

La Condition Humaine

A. Much has been written about Malraux's penchant for Communism. Critics generally agree, however, that Malraux's view of Communism was linked to his metaphysical aspirations. David Caute says that he:

had never embraced communist ideology or strategy in its totality. ... For Malraux the proletariat gained significance more as a symbol of eternal humiliation than as the dialectically-ordained instrument of history. ... His fidelity was not to a single party, but to a set of values which that party might best protect. 116

Janine Mossuz adds that:

L'exigence de fraternité manifestée par André Malraux trouve dans le communisme au lendemain de la première guerre mondiale, un terrain favorable à l'épanouissement des valeurs collectives... 117

Le système idéologique disparaît au second plan.

Perhaps Langlois, though, defines Malraux's aspirations for Communism best when he says that:

The most alluring element of Marxism lay beyond politics, beyond psychology, in the realm of metaphysics. In his view, the communist fusion of all men into a classless society was far more profound than a simple social union. It transformed isolated individuals into an organic and productive mass. It gave them a supernatural unity which was in marked contrast to the hieratic and separatist society of the bourgeois West. 118
And finally, Malraux himself in the preface to *Le Temps du Mépris* states that Communism:

> restitue à l'individu sa fertilité... Il est difficile d'être un homme. Mais pas plus de le devenir en approfondissant sa communion qu'en cultivant sa différence,—et la première nourrit avec autant de force au moins que la seconde ce par quoi l'homme est homme, ce par quoi il se dépasse, crée, invente ou se conçoit. (T.M., pp. 12-13).

This important statement takes us directly back to *La Tentation* where Ling, grounded in the *Tao-De-Ching*, had declared that all men are not only one with nature but with each other, since the Life Principle (Tao) which upholds and unites man to the universe also flows through each man. And as each man becomes immersed in Tao, his individuality loses all importance because he realizes that the Divine Source of each individual is the same. This is known as the I-Thou principle about which we will have more to say in our discussion of *La Condition Humaine*. However, whereas the Taoist respects the divine element in his fellowman, the Confucianist, while not denying "Tao," establishes an I-Thou relationship based on the hierarchy of the social order. Confucians felt that thought should be translated into action based on a social metaphysic and not a divine one. These ideals are not far from the classless society concept of Communism in which Malraux sees an opportunity to dignify the humanity of his "comrade."

Another source of Oriental thought which Malraux tries to redeem for the West through Communism is the idea of multiplicity within unity. In Oriental terminology, in purely mystical terms, this means that the relative world is nothing more than the reflection of the different
aspects of the unitive Godhead. In a worldly context, it means that
the individual is but a fragment of the working social order. Applying this thought to La Condition Humaine, one can say that the multiplicity of the individual characters are united by their common fate, or that each individual will, through his action, seek metaphysical autonomy while yet espousing a general cause. The hero of La Condition Humaine, on the individual level, tries to establish an I-Thou relationship through his respect for the humanity of the "other," while participating in a changing world which is a source of knowledge, and he becomes aware that through action, he can take positive steps to change the world in which he lives. This is what Malraux meant by "des valeurs de métamorphose." Change itself becomes a value—growing awareness not of "Tao," but of the world, and this knowledge could possibly reconnect the alienated Western man to the universe.

Langlois, commenting on the traditional Confucian patterns still visible in the Revolution in La Condition Humaine writes:

The altruistic and anti-individualist concept of classical China is not far from the ideal of sacrifice for class or nation of the revolutionaries. Just as Confucianism had glorified agriculture, the base of the traditional society, and had given a meaning to the existence of the agricultural worker, so Marxism represented a possibility of self-knowledge, of self-justification, for the urban workers of a modern industrial society.120

Spiritual autonomy need not be synonymous with unrelatedness as it was in La Voie Royale and to a great degree in Les Conquérants, for though each individual's path to self-possession be different, they are linked
both by the bond of their humanity and by concerted action. Action
then is no longer born of despair but of hope, for the hero, though he
has not attained Being, is in the state of becoming.

But there is an important aspect of the problem in the pursuit of
the Oriental-Occidental dialogue that needs to be clarified as regards
La Condition Humaine. A more positive attitude cannot derive solely
from action in a constant state of flux, for Malraux's purpose was to
find a positive meaning in death. Obviously the Chinese concepts of
Ancestor worship or a beatific meditative serenity in "Tao" could bring
no comfort to the West. The heroes of La Voie Royale and Les Conquérants
had not been successful in detaching themselves from their own indi-
viduality as they faced death. Malraux needed a myth that would con-
form to the basic exigencies of the Western psyche, namely the drive
to create one's own life through action and choosing one's own death.
He sought a serene acceptance of the tragedy of the human condition
as Western man lived it, for this alone could restore to him his dignity
as a man. Malraux found a provisional answer, at least, in the Japanese
myth of "bushido."

By definition,"bushido" is the code of conduct for the Samurai of
feudal Japan, emphasizing loyalty, courage and plain living, and pre-
ferring suicide (hara-kiri) to dishonor above death. When André Malraux
visited Japan for the first time in October of 1931 (two years before
the publication of La Condition Humaine), he had this to say to the re-
porters who were waiting at the port of Kobe: "C'est l'acte de hara-
kiri qui m'intéresse... Le hara-kiri pour moi n'est pas de mourir, mais
faire la mort."121 During his two-week stay, in which time he took notes
for La Condition Humaine, Tadao Takemoto tells us that young Malraux kept repeating to his friend Kyo Komatsu:

Se donner la mort par sa propre main et, par là, se faire vivre! Ainsi, avec le hara-kiri, disparaît la mort. Détruire sa vie pour vivre en tant qu'homme, pour défendre la dignité, la liberté et l'amour de l'homme, ce serait précisément l'acte d'affirmer les "qualités supérieures" de l'être humain.\textsuperscript{122}

As we know, Malraux had already discovered the qualities of Oriental serenity. Let us recall what Ling said in La Tentation:

Cet état dont nous ne connaissons que ce qu'il prête à tous ceux qui le possèdent, cette pureté, cette désagrégation de l'âme au sein de la lumière éternelle, jamais les Occidentaux ne l'ont cherché... De lui vient la seule expression sublime de l'art et de l'homme: elle s'appelle la sérénité (Tent., pp. 39-40).

The serenity, as described by Ling, was purely meditative serenity, and A.D. had already long rejected its efficacy for the West. Here finally in the moral code of the Samurai, Malraux was to find an answer that would allow Western man to act upon his own death, thereby restoring to him the honor of being a man. Death would no longer be a fatality which man accepted passively but an act of will:

une...expression de l'intensité culminante d'un guerrier en face de sa mort, qu'il acceptera dans un instant... Quelle secrète et brillante action jaillit de cette apparence sereine de l'esprit et agit comme une étincelle invisible dans la limpidité de la journée.\textsuperscript{123}

In the Spring of 1932, Malraux was again to write to his friend Kyo Komatsu: "Mes vœux sont de pousser très loin le tragique. La
sérénité, crois-je, deviendra encore plus poignante que la tragédie.”

Previously we emphasized that *La Voie Royale* and *Les Conquérants* divulged their most intimate secrets when studied from the angle of Malraux's dialogue with the East. This new facet of Malraux's orientalism does much to illuminate the more positive attitude which pervades the novel, and Tadao Takemoto very aptly points out that:

> L'une des plus profondes significations de *La Condition Humaine* consiste indiscutablement à avoir découvert pareille sérénité... dans le dernier geste tragique des révolutionnaires--qui loin de l'atténuer, l'accomplit comme il se veut justifié par la cause et appuyé par la fraternité...

Taoism, Confucianism, and now the code of the Samurai. Malraux's dialogue with the East is obviously snowballing, acquiring much depth and breadth, and becoming infinitely more complex and nuanced. And after focusing on these three specific patterns of Oriental thought, it will be necessary to allow them to blur and to mingle one with the other, to recognize them through their various Occidental disguises, much as one recognizes a musical theme which undergoes variations.

But as we pursue the changing face of the dialogue from novel to novel, it is also useful to keep the constants in mind. The master-disciple relationships persist, such as between Gisors and many of the characters of the novel, more specifically perhaps with Tchen, between the pastor and Tchen, between Tchen and Pei. The heroes of *La Condition Humaine* renounce intellectualism in favor of direct experience. Despite the variety of attitudes in the gamut of human possibilities, the
characters of the novel seek personal autonomy through intensity of action, whether it be Ferral, a representative of colonial interests in a state of decline in China, or a partisan of the status quo, or one of the group seeking to effect a better world. And the Communist revolution is again a vessel of personal transformation and a means of destroying the old and hailing in the new. Otherwise stated, the archetype of death and rebirth which, as Eliade puts it, has been one of the deepest drives of man's psyche since time immemorial, is reactivated, and revolution again assumes mythical value. And as we accompany Malraux through the intricacies of his bi-cultural experiment, we hope to show that Malraux, in La Condition Humaine, as Dante in L'Inferno, climbs out of the rings of Hell.

Austin Warren in Rage for Order could very easily have been writing about Malraux when he states that:

The philosopher must decide between alternatives or reduce his thesis and antithesis to some underlying or overlying synthesis. But the novelist of a speculative turn need not push his positions to a stand. He can divide his conflicting insights between his characters... A novelist has the latitude of imaginatively projecting states of mind, giving experimental fulfillment to what in the man are but hints and implications.126

In Les Conquérants, Malraux had already hinted at the fact that the paths to unity varied according to the individual. This confrontation of the multiplicity of the contingent world and man's desire for unity find clear expression in La Condition Humaine. Taken individually, the characters of the novel can be said to be the diverse fragments of Malraux's thought. Each character will confront man's
desire for absolute truth, each in a different way and in accordance with his nature. Each character is a facet of this central problem. In this way, Malraux makes use of the no-system concept of the Orient, for there is no set scale of values. However, there is the danger of leveling all of the facets of Malraux's thought to equal importance as Roy Nelson seems to have done in his article "Malraux and Camus: The Myth of the beleaguered City." There he writes that the interest of the reader is not riveted on any one character. "Certain characters become, as it were, generals assigned to specific fronts in the universal combat."127 This is only partly true, because when we study the novel from the point of view of the East-West confrontation, the characters and their specific function in the novel take on added dimension. Gisors, for example, who is the shaman "par excellence" of the Asiatic trilogy, is the unitive figure of the novel. Through the character Gisors, Malraux succumbs to the temptation of the Orient and vicariously assumes the posture of a sage. But Gisors is more, much more. As we will try to show, Gisors is the composite of all of Malraux's heroes and their experiences. He is a mature A.D. who has progressed from pure intellectual discourse on cultural differences between East and West, through the direct experiences of the heroes of La Voie Royale and Les Conquérants, to the contemplative experience of non-action through the use of opium. Gisors is Malraux's tentative Western answer to the Eastern type shaman.

The Eastern shaman is a visionary whose all pervasive knowledge comes from that fathomless Divine Source that transcends the intellect. Gisors assumes this attitude and comments upon the limitations of in-
tellectualism as a means of knowledge. "Connaître par l'intelligence, c'est la tentation vaine de se passer du temps" (C.H., p. 183). In his heightened state of awareness, the Eastern shaman encompasses all of nature, therefore, he supposedly participates in all the action of the universe. He is a microcosm of the macrocosm. This is perhaps one level of interpretation as to what the Oriental means by action in non-action. He departs from the premise that the divine exists in each man, and his duty is essentially to help men to relate to the divine source within themselves. Essence precedes existence. With Gisors, as with the other masters previously studied, we have the Oriental process in reverse. Gisors also does not engage in particular action. We are told that even though he formed the revolutionary cadres of North China, "il ne participait pas à l'action" (C.H., p. 35).

Unlike the Oriental shaman however, Gisors is not a seer of the divine, he is a seer of men, and this likens him to the Confucian master who, though not exclusively, deals preponderantly with the human and social role of man in the world. But the adoption of Oriental patterns has not changed the fact that Gisors, the Occidental, deprived of an Absolute, seeks salvation on the contingent level, and the depth of his perspicacity is of necessity bound by his own personal experience. Malraux notes that in a conversation between Gisors and Ferral, Ferral "ne devinait pas que la pénétration de Gisors venait de ce qu'il reconnaissait en ses interlocuteurs des fragments de sa propre personne, et, qu'on eût fait son portrait le plus subtil en réunissant ses exemples de perspicacité" (C.H., p. 186). In other words, these characters are the sum of all of Gisors' past acts: "L'acte," says Ferral,
"l'acte seul justifie la vie et satisfait l'homme blanc... Un homme est la somme de ses actes, de ce qu'il a fait, de ce qu'il peut faire. Rien autre" (C.H., p. 185).

These important passages indicate that, with Gisors, a very important change has taken place as concerns Malraux's treatment of the concepts of "être" and "faire." The heroes of La Voie Royale and Les Conquérants tried to attain Oriental detachment in action. With Gisors, the process is reversed. He participates in action through non-action. Gisors, now nearing the end of his life, is a contemplative, and participates in all of the actions of his interlocuteurs non-actively, because each one of them represents an aspect of his own psychology and his own personal interrogation of man's fate. The message is of great import. Malraux is saying that if, for the Oriental, essence precedes existence, for the Westerner, existence precedes essence. Gisors makes a comment to May that bears this out: "Il ne faut pas neuf mois, il faut soixante ans pour faire un homme, soixante ans de sacrifices, de volonté, de... de tant de choses!" (C.H., pp. 274-75).

If Gisors merits the title of master, it is because, like his predecessors of La Voie Royale and Les Conquérants, his experience of the world has permitted a measure of wisdom, and not because he has found solutions. He shares with those who seek him out the same obsession with death, and this balances and humanizes his role of master. He helps them to relate to themselves, and in turn, fully relates to them. The I-Thou relationship in Western values, and from Malraux's point of view, is based on the humanity of the "other" and not divinity as the Taoist tradition would seem to indicate, nor does it concern itself primarily
with the rigid structure of the social hierarchy of Confucianism
(though he borrowed from both). He emphasizes that all men share a
common fate. And each man, no matter at what stage of the game of
life he may find himself, must combat the human condition in his own
way. Gisors' basic formula is that "il faut toujours s'intoxiquer."
He tells us what opium, his own private means of escape, has meant and
still means to him:

Jadis, dès que son avidité commençait à s'assouvir,
il regardait les êtres avec bienveillance, et le
monde comme une infinité de possibles. Maintenant,
au plus profond de lui-même, les possibles ne
trouvaient pas de place; il avait soixante ans, et
ses souvenirs étaient pleins de tombes. Son sens
si pur de l'art chinois, de ces peintures bleuâtres
qu'éclairait à peine sa lampe, de toute la civili-
sation de suggestion dont la Chine l'entourait, dont,
trente ans plus tôt, il avait su finement profiter—
son sens du bonheur—, n'était plus qu'une mince
couverture sous quoi s'éveillaient, comme des chiens
anxieux qui s'agitent à la fin du sommeil, l'angoisse
et l'obsession de la mort... Il se sentait pénétrer,
avec sa conscience intruse, dans un domaine qui lui
appartenait plus que tout autre, posséder avec angoisse
une solitude interdite où nul ne le rejoindrait
jamais. Une seconde, il eut la sensation que c'était
cela qui devait échapper à la mort... Les objets aussi
se perdaient: sans changer de forme, ils cessaient
d'être distincts de lui, le rejoignaient au fond d'un
monde familier où une bienveillante indifférence mêlait
toutes choses—un monde plus vrai que l'autre parce
que plus constant, plus semblable à lui-même; sûr
comme une amitié, toujours indulgent et toujours re-
trouvé: formes, souvenirs, idées, tout plongeait
lentement vers un univers délivré... Gisors contem-
plait sa solitude: une désolation qui rejoignait le
divin en même temps que s'élargissait jusqu'à l'infini
cet sillage de sérénité qui recouvrait doucement les
profondeurs de la mort (C.H., pp. 56-58).

The above passage also has a deeper meaning, for it presents a brief
outline of Malraux's thought from *La Tentation* to *La Condition Humaine*. 
It starts with young Gisors (or we can also say A.D.) who once looked at life as a series of possibilities, who once appreciated Chinese culture and looked to it for help in solving Western man's obsession with death. He never ceased to search for that evasive essence through which, Oriental man taught, man would conquer death. But his "passing over" to Oriental culture had remained a veneer, and the opium trips now became a point from which he could meditate on Western man's solitude in a serene frame of mind. "Sa pensée rôdait pourtant autour des hommes avec une âpre passion que l'âge n'avait pas éteinte" (C.H., p. 57). The passage also demonstrates that Gisors is a very subtle fusion of Taoist-Confucian patterns of thought and Western patterns of thought. Gisors is a mystic in that he leads a hermitic life and makes regular contact with the transcendental world through the use of opium, but he is also attached to the relative world in a very special way which could best be explained through the Confucian way.

One of the major relationships in the Confucian social hierarchy is the one between father and son. Gisors' link to the world of men is through his son Kyo. If he taught Marxism to the young intellectuals at the University of Peking, it was to defend the path that Kyo had taken: "Ce n'était pas, comme le croyaient alors les subtils de Pékin, qu'il s'amusât à jouer par procuration des vies dont le séparait son âge; c'était que, dans tous ces drames semblables, il retrouvait celui de son fils" (C.H., pp. 55-56). And when he taught that:

le marxisme n'est pas une doctrine, c'est une volonté, c'est, pour le prolétariat et les siens--vous--la volonté de se connaître, de se sentir comme tels, de vaincre comme tels; vous ne devez
pas être marxistes pour avoir raison, mais pour
vaincre sans vous trahir,

he was talking to Kyo, he was defending his son (C.H., p. 56).

The father-son relationship may echo a Confucian pattern, but the
rigid filial piety, so intrinsic a part of Oriental thought, is miss-
ing. Gisors is well aware that "les modes de pensée de Kyo étaient
nés des siens," but there is a basic antagonism between father and
son (C.H., p. 57). Unlike Gisors, Kyo is an independent man of action,
and his discomfort in his encounters with his father stem from the
fact that: "dès qu'il entrait là (chez son père), sa volonté se trans-
formait donc en intelligence, ce qu'il n'aimait guère: et il s'inté-
ressait aux êtres au lieu de s'intéresser aux forces" (C.H., p. 35).

Kyo Gisors, born of a European father and a Japanese mother, is an
excellent example of the disorientation and rootlessness produced by
the meeting of East and West on the psychological level. He was one
of the organizers of the insurrection and had chosen the Communist
path to accord with the exigencies of his own nature. He worked for
the Communist cause for a very specific reason: "Donner à chacun de
ces hommes que la famine, en ce moment même faisait mourir comme une
peste lente, la possession de sa propre dignité" (C.H., p. 55). Kyo
was no more an orthodox Communist than Garine was, yet for him the
concept of revolution takes on a different hue. Kyo does not seek
metaphysical union with his action in heroic moments of isolated polit-
ical action: "Il était des leurs: il avait les mêmes ennemis. Métis
hors-caste, dédaigné des Blancs et plus encore des Blanches, Kyo n'avait
pas tenté de les séduire: il avait cherché les siens et les avait
trouvés" (C.H., p. 55). There are also echoes of Hong in his conviction that "il n'y a pas de dignité possible, pas de vie réelle pour un homme qui travaille douze heures par jour sans savoir pourquoi il travaille. Il fallait que ce travail prît un sens, devint une patrie" (C.H., p. 55).

In a sense, Kyo continues Garine's work in reversing the Oriental collective value of anonymity of the individual into a collective working mass of individual men aware of their existence, aware of a sense of personal dignity. Actually, Kyo's "passing over" to the Orient is a self contained psychic process, because basically it amounts to shuttling between a Western and Eastern parent. Gisors informs us that his son's own special form of initiation into Oriental thought came through his Japanese education, and it taught him that "les idées ne devaient pas être pensées mais vécues. Kyo avait choisi l'action, d'une façon grave et préméditée" (C.H., p. 54). Implicit in Kyo's Japanese education, though not referred to specifically, is his bushido training which supplied him with a code of behavior in which heroism had content, and through which life could be lived in serenity despite great odds because one was master of one's own destiny. For Kyo, Gisors notes: "le sens héroïque lui avait été donné comme une discipline, non comme une justification de la vie. Il n'était pas inquiet. Sa vie avait un sens, et il le connaissait" (C.H., p. 55).

Garine, we will remember, tried to give content to the heroic act through social interaction with the Chinese, but in terms of his dialogue with the East, he remained suspended between "being" and "doing." On the level of political action, there exists an I-Thou relationship
between Kyo and his comrades, a fraternal flow between himself and the collective whole where individuality is obscured. "Les questions individuelles ne se posaient pour Kyo que dans sa vie privée" (C.H., p. 55). And yet, each retained the dignity of his own personal being by contributing to the whole through individual tasks. "Chacun son travail" says Kyo to Hemmelrich when the latter complains about his minimal contribution to the cause.

Kyo's certainty that his life has meaning and direction does not, however, eliminate the anguish of being a mere man, and this is especially evident during his trip to Han Kéou where he meets with Tchen to plead for the Communist cause. Facing the political machinery of orthodox marxism that demands obedience in the form of Communist surrender of arms in Shanghai, Kyo keenly feels trapped in his own individual insignificance:

En même temps que le rapprochait de Tchen la camaraderie nocturne, une grande dépendance pénétrait Kyo, l'angoisse de n'être qu'un homme, que lui-même; il se souvint des musulmans chinois qu'il avait vus, par des nuits pareilles, prosternés dans les steppes de lavande brûlée, hurler ces chants qui déchirent depuis des millénaires l'homme qui souffre et qui sait qu'il mourra... Il était certain que Tchen, lui aussi, se liait en cet instant à lui d'une amitié de prisonniers (C.H., p. 121).

Kyo knew himself to be condemned, he only wanted that his death not be in vain. "L'essentiel était que ce ne fût pas en vain... Et crever pour crever, autant que ce soit pour devenir des hommes" (C.H., pp. 121, 126). But Kyo will find out just how difficult it is to become a man in the prison scene and to put into practice his tenet
that man alone should be responsible for his life. "Il exigeait d'être seul responsable de sa vie" (C.H., p. 35). How difficult it was to retain his dignity in this place where he found "des hommes comme des vers." It was demeaning to be in the humiliating stance of being at the mercy of another:

Il ressentait jusqu'à l'envie de vomir l'humiliation que ressent tout homme devant un homme dont il dépend: impuissant contre cette immonde ombre à fouet... Il venait de découvrir combien être contraint à se réfugier tout entier en soi-même est épuisant (C.H., pp. 223, 228).

Here in face of the inhumanity of the prison and man's inhumanity to man, Kyo takes his stand: "Il était résolu à ne pas entendre les insultes, à supporter tout ce qui pourrait être supporté: l'important était de sortir de là, de reprendre la lutte" (C.H., p. 228).

He takes a final stand for his convictions in the confrontation with König, chief of Chiang-Kai-Shek's security police and avowed enemy of the Communists. It is during this meeting that Kyo defines the part that Communism plays in his life: "Je pense que le communisme rendra la dignité possible pour ceux avec qui je combats. Ce qui est contre lui, en tout cas, les contraint à n'en pas avoir" (C.H., p. 234). Dignity for Kyo was "le contraire de l'humiliation." Kyo's declarations earn for him the sentence of being burnt alive. Kyo's serenity in face of death escapes König completely: "König pensait que, malgré ce que lui disait Kyo, la menace qui pesait sur lui lui échappait. 'Sa jeunesse l'aide,' pensait-il" (C.H., p. 235). What König was unaware of was that the cyanide in Kyo's pocket put him in command of his own
death. Kyo's Oriental bushido training was the tool that permitted him to live with honor and to choose a form of death that would equal his life. Kyo "avait beaucoup vu mourir et aidé par son éducation japonaise, il avait toujours pensé qu'il est beau de mourir de sa mort, d'une mort qui ressemble à sa vie. Et mourir est passivité, mais se tuer est acte" (C.H., p. 246).

Before we enter into a discussion of the death scene, it will be necessary to retrace our steps to check the validity of Kyo's Communist activity as a metaphysical solution to Western's man's despair. First of all, the idea that Malraux was able to use the Confucian concept of anti-individualistic social action, as Langlois pointed out, and re-cycle it through Communism, seems evident. Kyo does establish a bond between himself and his comrades on a socio-political level. Communist activity was an answer, to a great extent, to the Oriental collective value in that it released Kyo from the decadent form of Western individualism and forced him to turn outward towards his fellows and become involved in an exterior reality.

But can an exterior absolute ever be totally fulfilling for man? Is it possible to renounce the inner man? John Dunne says that "to learn what he really is a man would have to put together what he is doing with what he is imagining." 129 Kyo is split off from himself. He feels that "ce qu'un homme a de plus profond est rarement ce par quoi on peut le faire immédiatement agir" (C.H., p. 36). This was especially brought home to Kyo when he could not recognize his own voice on the record. Gisors' explanation to his son had been that we hear the voice of others with our ears and our own with our throat
"car les oreilles bouchées, tu entends ta voix" (C.H., p. 38). Kyo extends this thought to life in general, his own and that of others, and concludes that man is a solitary being. "Sa vie aussi, on l'entend avec la gorge, et celle des autres? ... Il y avait d'abord la solitude, la solitude immuable derrière la multitude mortelle... (C.H., p. 46). He asks himself the question that man has asked himself for millenia. "Mais moi, pour moi, pour la gorge, que suis-je?" His answer: "Une espèce d'affirmation absolue, d'affirmation de fou: une intensité plus grande que celle de tout le reste" (C.H., p. 46). In evaluating himself, Kyo realizes that this was a part of him that would be forever inaccessible to others:

Pour les autres, je suis ce que j'ai fait... Les hommes ne sont pas mes semblables, ils sont ceux qui me regardent et me jugent: mes semblables, sont ceux qui m'aiment et ne me regardent pas, qui m'aident contre la déchéance, contre la bassesse, contre la trahison, moi et non ce que j'ai fait ou ferai, qui m'aimeraient tant que je m'aimerais moi-même--jusqu'au suicide compris... (C.H., p. 46).

And where might Kyo find such a creature? In the Confucian chain of relationships, which serve to link men to a coherent social order, is the one between man and wife. For Kyo, only May, his wife, has access to the innermost recesses of his being, and it is reciprocal:

Pour May seule, il n'était pas ce qu'il avait fait; pour lui seul, elle était tout autre chose que sa biographie... Depuis que sa mère était morte, May était le seul être pour qui il ne fût pas Kyo Gisors, mais la plus étroite complicité. Une complicité consentie, conquise, choisie... (C.H., p. 46).
On the surface, it would seem that Kyo and May have achieved, on the relative level, a state of equality in love, a successful imaginative confusion of "he" and "she" which, as we have pointed out in dealing with Perken's experience with eroticism, could be explained both as a part of Occidental will to power and part of an Oriental rite where higher states of being are effected through sexual union. The I-Thou relationship between Kyo and May appears to lean more heavily towards the Oriental due to a fusion of the erotic and the idea of reciprocity, or better still, psychic relatedness.

Contrary to the Oriental, the Occidental relationship with women, whether its basis be pure eroticism or psychic relatedness, does not have an other-worldly goal. It is rooted in Western man's solitude. Kyo and May's union is a mutual compensation for the irrefutable alienation of man. Through the male-female union, which according to the Yin Yang theory makes up the basic element of the universe, and which Malraux is exploring through the relationship, Kyo and May defend themselves against the world. We are far from Western romantic love which Malraux emphatically bans in his article "D.H. Lawrence and Eroticism." Theirs is an "amour déchiré... Ce n'était certes pas le bonheur, c'était quelque chose de primitif qui s'accordait aux ténèbres...la seule chose en lui qui fut aussi forte que la mort" (C.H., p. 46). But even this new approach to the assimilation of Oriental values produces only half truths for Kyo, because May reaches only a part of her husband:

L'étreinte par laquelle l'amour maintient les êtres collés l'un à l'autre contre la solitude, ce n'était pas à l'homme qu'elle apportait son
aide; c'était au fou, au monstre incomparable, préférable à tout, que tout être est pour soi-même et qu'il choie dans son coeur (C.H., p. 46).

The precarious balance of the I-Thou status between Kyo and May is shattered when May admits to her husband her affair with Lenglen. On the most superficial level, May's infidelity brings Kyo's male ego into play. "Pourtant la jalousie existait..." (C.H., p. 43). Kyo is only too painfully aware that the rationalized form of sexual liberty that he accorded his wife was not emotionally assimilated:

May: Il ne fallait pas me donner cette liberté,... si elle doit nous séparer maintenant.
Kyo: Tu ne l'as pas demandée.
May: Tu me l'avais d'abord reconnue.
Kyo: Il ne fallait pas me croire, pensa-t-il.
May: Il y a des droits qu'on ne donne... que pour qu'ils ne soient pas employés (C.H., p. 163).

Another facet of Kyo's pain can be explained in terms of psychological projection. Kyo projects onto all men his own basic anti-feminism: "Il connaissait la misogynie fondamentale de presque tous les hommes... Sa blessure venait, d'abord... de ce qu'il prêtait à l'homme qui venait de coucher avec May... du mépris pour elle" (C.H., p. 43). He thinks further:

L'idée qu'ayant couché avec elle, parce qu'il a couché avec elle, il peut penser d'elle: "Cette petite 'poule' me donne envie de l'assommer..." Qu'il couchât avec elle, soit, mais ne s'imaginât pas la posséder... Pour May la sexualité n'engageait rien... Il fallait que ce type le sût (C.H., p. 43).

However, jealousy and all of its ramifications were not the essential component of Kyo's pain and he knew it. The real reason for Kyo's
anguish reaches down into the depths of his being, into an area which
he himself cannot define: "L'essentiel, ce qui le troublait jusqu'à
l'angoisse, c'est qu'il était tout à coup séparé d'elle...par un senti-
ment sans nom, aussi destructeur que le temps ou la mort: il ne la
retrouvait pas" (C.H., p. 43). May had broken the sacred bond of a
"oneness" which was made up, not of any divine element, but rather of
an accumulation of mutually lived experiences. Now she stands before
him a stranger, and Kyo asks himself:

Quel être humain était ce corps sportif et
familier, ce profil perdu: un œil long,
partant de la tempe, enfoncé entre le front
dégagé et la pommette. Celle qui venait de
coucher? Mais n'était-ce pas aussi celle qui
supportait ses faiblesses, ses douleurs, ses
irritations, celle qui avait soigné avec lui
ses camarades blessés, veillé avec lui ses
amis morts... (C.H., p. 43).

And finally, Kyo's Western orientation comes tumbling down on
him. May became a woman, no longer the partner that shared man's es-
tate on the most intimate levels of his being, but the eternally
mysterious creature that man could never hope to know: "Pourtant ce
corps reprenait le mystère poignant de l'être connu transformé tout à
coup—du muet, de l'aveugle, du fou. Et c'était une femme. Pas une
espèce d'homme. Autre chose... Elle lui échappait complètement" (C.H.,
p. 44). Kyo is forced to agree with his father: "Je ne la connais que
dans le sens où je l'aime. On ne possède d'un être que ce qu'on change
en lui, dit mon père..." (C.H., p. 45). And reaching down into yet
deeper levels, the connection with May takes on life and death propor-
tions for Kyo. Just as Kyo links Gisors to the world of men, so May
is the mediator between himself and the world. May's sexual liberty has broken the continuity, and Kyo is separated both from himself and external reality, and the reality of May's existence is seriously undermined: "Il lui semblait voir mourir May ainsi, voir disparaître absurdement, comme un nuage qui se résorbe dans le ciel gris, la forme de son bonheur. Comme si elle fût morte deux fois, du temps, et de ce qu'elle lui disait" (C.H., p. 41).

And to the extent that she becomes a nebulous image, Kyo also loses his identity. "Il était sûr que si elle mourait il ne servirait plus sa cause avec espoir, mais avec désespoir, comme un mort lui-même" (C.H., p. 41). It will be all of the facets of Kyo's pain that will come into play later when Kyo initially refuses May the right to go to her death with him on the premise that he was now asserting his freedom as she had done previously. "Reconnaître la liberté d'un autre, c'est lui donner raison contre sa propre souffrance, je le sais d'expérience" (C.H., p. 162). To which May replies: "Suis-je un autre Kyo? ... Pourquoi des êtres qui s'aiment sont-ils en face de la mort, Kyo, si ce n'est pour la risquer ensemble?" (C.H., p. 163). Kyo needs to mentally bypass "quelques démons familiers [qu'il] sentait grouiller en lui" before he can allow May to accompany him (C.H., p. 163). He leaves but is forced to come back for her:

Il revint sur ses pas en courant. May [était] toujours dans la chambre. Avant d'ouvrir il s'arrêta, écrasé par la fraternité de la mort, découvrant combien, devant cette communion, la chair restait dérisoire malgré son emportement. Il comprenait maintenant qu'accepter d'entraîner l'être qu'on aime dans la mort est peut-être la forme totale de l'amour, celle qui ne peut pas être dépassée (C.H., p. 166).
As it turns out, Kyo dies and May is left behind.

Kyo Gisors is the first example, thus far, where the introvert-extrovert principles (Oriental-Occidental) are inherent, born as he is of a European father and an Oriental mother. Yet, like the previous heroes studied, Kyo remains suspended between "doing" (Communist action) and "being" (his relationship with May). But there is a difference. Perken and Garine were forced to face and accept their own mortality in spite of an adamant will "de ne pas être vaincu." At the end of their quest they remain divided. And Kyo? Margaret Groves, in discussing the lyrical qualities of the death scene, wonders about the strange orientation of Kyo's attitude. She feels that:

Malraux is suddenly and drastically changing the perspective in which he presents the character. We are no longer looking at him from the intellectual point of view which has dominated the book so far, but from a more emotional point of view which belies the earlier internal logic of the novel. . . . Kyo's realization is in contradiction with all that Malraux has demonstrated, not only in the other characters but also in Kyo himself. There is no reason for this change of attitude: it is not the outcome of a logical development in Kyo's character.131

Her conclusion is that the hero, through a reversal of attitude de-values death and personal humiliation. But this view throws only partial light on Kyo's attitude in death. We would like to suggest that an examination of the death scene from the vantage point of the East-West dialogue would divulge the author's intent and prove that Kyo's death is indeed the result of logical character development.

Up to the time of his imprisonment, Kyo's life reveals the basic contradictions of all human existence that is lived on the relative
plane. Social action fulfills the man, and his relationship with May reaches that kernel of his being where no man can enter. Yet he knows himself to be alienated both from his fellows and also May who is a woman, a creature that man can never know. But if we remember what Malraux himself said in his personal critique of *Les Conquérants*—namely that he was shifting from a value of permanency to a value of change—then Kyo's life with all of its suffering and inconsistencies makes sense. He is in the state of becoming. Now as he approaches death, Kyo is in a position parallel to his father. Life is an accumulation of experiences, and it is only in retrospect that one can encompass the totality of one's life experience.

The Oriental purports to live this totality because Divine Essence is within his reach, he has only to unveil it. Malraux takes the existential point of view and says that the simultaneity of the human experience can be grasped only at the end. And therein lies the secret of Kyo's lyrical demonstrations in the death scene. Kyo is gradually moving away from the fragmentation of the day to day life experience towards a vision of the whole. Actually it is enlightenment time for Kyo, as he moves towards that moment of mystical ecstasy which parallels Claude's union with nature, and Perken's courageous move towards the MoIs tribesmen. Groves, without fully understanding the author's underlying motives, intuits this when she says that "one important factor in the reorientation of Kyo at his death is the widening sense of understanding to include the public as well as the private side of his life."132

In a position of forced inactivity, Kyo contemplates man's solitude, his relationship with May, his father, his comrades in the revo-
lution, and finally the lens widens to encompass all of humanity. He remembers "des disques de phonographe. Temps où l'espoir conservait un sens!" (C.H., p. 246). He remembers May:

Il ne reverrait May, et la seule douleur à laquelle il fut vulnérable était sa douleur à elle, comme si sa propre mort eût été une faute... Depuis plus d'un an, May l'avait délivré de toute solitude, sinon de toute amertume. La lancinante fuite dans la ten- dresse des corps noués pour la première fois jaillissait, hélas! dès qu'il pensait à elle, déjà séparé des vivants... "Il faut maintenant qu'elle m'oublie..." Le lui écrire, il ne l'eût que meurtrie et attachée à lui davantage. "Et c'est lui dire d'en aimer un autre" (C.H., p. 246).

He remembers his father: "'Le remords de mourir' pensa-t-il avec une ironie crispée. Rien de semblable à l'égard de son père qui lui avait toujours donné l'impression non de faiblesses mais de force" (C.H., p. 246). His vision enlarges to contain his Communist comrades in fraternal love:

Il mourait parmi ceux avec qui il aurait voulu vivre; il mourait, comme chacun de ces hommes couchés, pour avoir donné un sens à sa vie. Qu'eût valu une vie pour laquelle il n'eût pas accepté de mourir? Il est facile de mourir quand on ne meurt pas seul. Mort saturée de chevrotement fraternel, assemblée de vaincus où des multitudes reconnaîtraient leurs martyrs, légende sanglante dont se font les légendes dorées! Comment, déjà regardé par la mort, ne pas entendre ce murmure de sacrifice humain qui lui criait que le cœur viril des hommes est un refuge à mort qui vaut bien l'esprit? (C.H., p. 247).

And finally Kyo transcends the barrier of relative time into the cosmic realm of mythical time where the vision becomes boundless:
O prison, lieu où s'arrête le temps—qui continue ailleurs... Non! C'était dans ce préau séparé de tous par les mitraillesuses, que la Révolution, quel que fut son sort, quel que fut le lieu de sa résurrection, aurait reçu le coup de grâce; partout où les hommes travaillent dans la peine, dans l'absurdité, dans l'humiliation, on pensait à des condamnés semblables à ceux-là comme les croyants prient; et dans la ville, on commençait à aimer ces mourants comme s'ils eussent été déjà des morts... Entre tout ce que cette dernière nuit couvrait de la terre, ce lieu de rôles était sans doute le plus lourd d'amour viril (C.H., p. 247).

This mystic moment which links Kyo to the totality of the world through human suffering culminates in the act of hara-kiri:

Mourir pouvait être un acte exalté, la suprême expression d'une vie à quoi cette mort ressemblait tant... Il écrasa le poison entre ses dents comme il eût commandé...il sentit toutes ses forces le dépasser, écartelées au-delà de lui-même contre une toute puissante convulsion (C.H., p. 247).

Here, finally, the union of East and West takes place in Kyo on the psychic level at the ultimate moment of death. Actually, there is a double transformation involved. On the one hand, Malraux has reversed the role of the Oriental to Western mentality in that Kyo, through the bond of his own humanity, fuses with humanity in general in an experience which recalls Taoist mysticism. This is the state of Being. Ironically enough, the act which compliments inactivity and brings about unity comes from the Oriental side of Kyo in the form of hara-kiri. "Se donner la mort par sa propre main et, par là se faire vivre!" Malraux had repeated to his friend Kyo Komatsu: "Ainsi, avec le hara-kiri, disparaît la mort." Kyo, in death, had reached unity, the epitome
of manhood.\textsuperscript{134} Therefore, we submit that the seeds of Kyo's enlightenment were planted and grew in the incongruities of relative life. Just as Siddhartha learned that each individual concentrates on his own goal, each individual is obsessed by his own goal, and each individual's suffering is entirely personal, so it is with the characters of \textit{La Condition Humaine}, for instance, Katow, whose death is usually linked with Kyo's.

Groves is accurate when she says that the situation between the two men is different, but she contradicts herself by stating that "it is as if Malraux is deliberately denying to Katow that sense of communion with other human personalities which he accorded Kyo."\textsuperscript{135} If we accept the fact that the characters of \textit{La Condition Humaine} are personifications of Malraux's various thought forms, that he is exploring the divergent aspects of his own personal insights, or put in another way, that he is exploring individual paths to unity, then it would be more accurate to say that possibly his basic intent was simply to present two different attitudes through the Oriental theory of opposites (Yin Yang), and without necessarily choosing one over the other.

Katow is an individual of quite another ilk. The basic underlying motives of his action are different than Kyo's, and as we follow him through the pages of the novel, a unique pattern emerges. A Russian Communist, Katow had suffered his own particular form of humiliation at the hands of the White Russians in Lithuania. Unlike Kyo, heroism for Katow was not an ingrained discipline, but a mixture of inherent strength and a large dose of a fraternal element of self-sacrifice:
Tous les hommes de la section savaient que Katow, condamné après l'affaire d'Odessa à la détention dans l'un des bagne les moins durs, avait demandé à accompagner volontairement pour les instruire, les malheureux envoyés aux mines de plomb (C.H., p. 32).

His more humane form of heroism made him more tolerant towards his comrades. When Hemmelrich had complained to Kyo about the insignificance of his contribution to the Communist cause, Kyo's answer had been a curt "chacun son travail." Later the remorse-ridden Hemmelrich, who cannot forgive himself for refusing asylum to Tchen for fear of reprisals against his wife and child, says to Katow: "Je ne peux pas supporter d'avoir foutu Tchen à la porte, et je n'aurais pu supporter de le garder" (C.H., p. 170). How different Katow's answer from Kyo's! With the tolerance and compassion that reveals a psychological maturity that Kyo does not seem to possess, Katow tries to assure Hemmelrich that he made the right choice: "Tu t'engueules trop toi-même. Alors, tu cherches à te faire eng'ler pour pouvoir te d'fendre... Sans la femme et le gosse tu serais parti, j'en suis sûr" (C.H., pp. 167, 169).

As their conversation develops, it becomes more and more evident that Katow's reactions to Hemmelrich's predicament are largely affective:

Un homme qui se fout de tout, s'il rencontre r'ellement le d'vouement, le sacrifice, un quelconque de ces trucs-là, il est perdu... Si on ne croit à rien, surtout parce qu'on ne croit à rien, on est obligé de croire aux qualités du coeur quand on les rencontre, ça va de soi. Et c'est ce que tu fais (C.H., p. 169).

And because Katow's wisdom is free from the fetters of intellectualism,
the I-Thou relationship with his fellows is a more flexible one. He does not demand either that they be supermen or that they share his views. "Il ne faut demander aux cam'rades que ce qu'ils peuvent faire. Je veux des cam'rades et pas des saints. Pas confiance dans les saints" *(C.H.,* p. 170).

The source of the feeling tone between the two men is that Katow, too, had been in a similar situation, he, too, had known the absolute devotion of a woman. Katow seems to bear out a comment made by John Dunne that "a man must have within him somehow what he finds in another."*136* "Depuis qu'Hemmelrich avait commencé de parler, le souvenir de sa femme était entre eux" *(C.H.,* p. 170). And just as death had released him, he knew that only death would free Hemmelrich from his dilemma. He thinks: "La mort va te délivrer. C'était la mort qui l'avait délivré, lui" *(C.H.,* p. 170). Also, an affective rapport with one's fellows (as opposed to an intellectual one) opens up into those dimensions of communication where words lose their effectiveness:

Par des paroles, il ne pouvait presque rien; mais au-delà des paroles, il y avait ce qu'exprimait des gestes, des regards, la seule présence. Il savait d'expérience que la pire souffrance est dans la solitude qui l'accompagne. L'exprimer aussi délivre; mais peu de mots sont moins connus des hommes que ceux de leurs douleurs profondes... [Hemmelrich] souffrait surtout de lui-même. Katow le regarda sans fixer son regard, tristement--frappé une fois de plus de constater combien sont peu nombreux, et maladroits, les gestes de l'affection virile: "Il faut que tu comprennes sans que je dise rien, dit-il. Il n'y a rien à dire" *(C.H.,* p. 171).

Based on this brief character sketch, it should come as no surprise that Katow's path differs from Kyo's. After breathing life into
and giving form to another fragment of his thought, Malraux merely allows the character to come to a logical conclusion, one that would not belie his own intrinsic nature. It is Katow's knowledge that courage is unequally distributed among men, coupled with a capacity for self-sacrifice, that determines his decision to give his portion of cyanide to two comrades whom he deems less able to face being burnt alive than he. Malraux does not deny Katow Kyo's vision. Kyo's vision is essentially a psychic marriage between East and West, a result of his own birthright, which would be highly anachronistic and not proper to Katow's being. Their similarities remain on an exoteric level and their differences are esoteric. For instance, like Kyo, Katow's initiation is made of the very stuff of his life experience, yet the experiences vary. Like Kyo, Katow comes to his peak moment of union in death through revolutionary action, logically based, however, in a sense of self-sacrifice, and not in the act of hara-kiri. Malraux lends to Katow a bushido-like serenity which enables him to act upon his death in an accepting frame of mind. In his own way then, Katow is in command of his own destiny in that he chooses his own mode of death.

As we already pointed out with Kyo, though, serenity does not cancel out man's solitude. After Kyo's death, Katow "se sentait rejeté à une solitude d'autant plus forte et douloreuse qu'il était entouré des siens" (C.H., p. 248). But in Katow's scale of values, man cannot achieve the full stature of his human dignity if he cannot put the needs of his fellows before his own: "Un homme pouvait être plus fort que cette solitude... La peur luttait en lui contre la plus
terrible tentation de sa vie. Il ouvrit à son tour la boucle de sa ceinture," and he gives his portion of cyanide "ce don de plus que sa vie" to two comrades (C.H., p. 249). In a final grand gesture Katow's and Souen's hands meet in the semi-obscure prison: "Katow lui... serrait la main, à la limite des larmes, pris par cette pauvre fra- ternité sans visage, presque sans vraie voix...qui lui était donnée dans cette obscurité contre le plus grand don qu'il eût jamais fait..." (C.H., p. 250). Serenity, then, is no antidote to Western man's anguish; it merely enables him to conquer the dread of inevitable death. We are told that Kyo "n'avait pas été sans inquiétude sur l'instant où la mort écrasait sa pensée de toute sa pesée sans retour" (C.H., p. 247). At the final crucial moment, Katow needs to compensate his fear: "Allons! supposons que je suis mort dans un incendie.' Il commença à marcher" (C.H., p. 252).

Both men, at the moment of death, apparently solve the objective-subjective dichotomy. Kyo, due to his inherent psychic endowment, unites with humanity on a more cosmic impersonal level, Katow on the more limited but possibly more humane level of relativity. Is Malraux judging?137 Not entirely. I am suspicious of Grove's statement that "the gesture of Katow in giving away his cyanide can be seen as a more noble and courageous act than Kyo’s suicide."138 Malraux seems to be trying to prove that each man can achieve integration if he can act upon the circumstances that life presents him, within the scope of his own possibilities. This amounts to coming to terms with the inner essence which motivates his life strings. Nor does he say that death is the only solution to the dichotomy of "being" and "doing." Hemmel-
rich, for example, whom we met briefly in connection with Katow, tells another story.

Malraux describes Hemmelrich as a man "[qui] avait trahi sa jeunesse, trahi ses désirs et ses rêves" (C.H., p. 146). Life had meted out one deception after another, and even now he is trapped by his responsibilities to a wife and to a sick child:

Comme si l'univers ne l'eût pas traité tout le long de sa vie, à coups de pied dans le ventre, il le spoliait de la seule dignité qu'il possédait, qu'il put posséder—sa mort... Il ne voulait que ce qu'il ne pouvait pas: donner asile à Tchen et sortir avec lui. Sortir. Compenser par n'importe quelle violence, par les bombes, cette vie atroce qui l'empoisonnait depuis qu'il était né, qui empoisonnerait de même ses enfants (C.H., p. 146).

The adversities of life can also have regenerative power. All along in gleaning Oriental concepts which Malraux brings to bear on Western thought, we have said that the initiate, to effect a death of the old and a subsequent rebirth, must somehow descend into a period of darkness before he can be renewed. But if the archetype of death and rebirth is one, its manifestations are many, and the totality of Hemmelrich's negative life experience can be precisely construed as that period of Hell that he, as an initiate, needed to traverse before liberation, when finally stripped down to his bare humanity, he can truly come to "himself."

For Kyo and Katow, liberation and self-possession were simultaneous with death. For Hemmelrich, liberation, just as Katow had predicted, came with the death of his wife and child. The essence of Hemmelrich's being, distilled slowly and painfully by the life process, finally
assumed a definite form:

Il ne pouvait chasser de son attention la joie atroce, pesante, profonde de la libération... Il la sentait gronder en lui comme un fleuve souterrain... Il n'était plus impuissant. Maintenant il pouvait tuer, lui aussi. Il lui était tout à coup révélé que la vie n'était pas le seul mode de contact entre les êtres, qu'elle n'était même pas le meilleur; qu'il les connaissait, les aimait, les possédait plus dans la vengeance que dans la vie... Une exaltation intense boule- versait son esprit, la plus puissante qu'il eût jamais connue; il s'abandonnait à cette effroyable ivresse avec un consentement entier. "On peut tuer avec amour. Avec amour, nom de Dieu!...contre l'univers peut-être... Ça commence, ça commence" (C.H., pp. 206-207).

The period of darkness is over. This moment in Hemmelrich's life can be equated to that supreme moment of awakening when the initiate becomes cognizant of those inner forces which give him identity. "Being" and "doing" will be consummated in the act of murder. The act will coincide with and reflect all the various facets of Hemmelrich's suffering. It not only restores balance to the inner man, but also rectifies the injustices of his external reality. It makes amends for the agony and death of his wife and child. The approaching enemy:

n'était plus un homme, il était tout ce dont Hemmel-rich avait souffert jusque-là. "Ils m'ont pilonné pendant trente-sept ans, et maintenant ils vont me tuer." Ce n'était pas seulement sa propre souffrance qui s'approchait, c'était celle de sa femme éventrée, de son gosse malade assassiné: tout se mêlait en un brouillard de soif, de fièvre et de haine (C.H., p. 223).

Seen as a whole, Hemmelrich goes through a ritualistic purification through action. His forced inactivity ("sa haine impuissante") is
leveled off by action. From this union of opposites (Yin Yang) emerges a transformed individual who comes back to the world and draws from the reality of the moment, the Communist Revolution, to carry on his work on another level of consciousness. Hemmelrich is an experimental example of Malraux's idea that a social metaphysic (Communism) can take the place of a divinely revealed religion--that man can take what the world has to offer, and through experience transform it into living values. Hemmelrich's message seems to be that, like the Oriental who claims that the evolutionary process of man consists in unveiling and integrating into human consciousness that divine essence which governs the cosmos, the Western individual can, by working through the channels of his own culture, achieve a similar goal. This would be, unlike the Oriental, to join hands with his fellowman in concerted action to give human existence a meaning. We hear of Hemmelrich's whereabouts at the end of the novel indirectly in a letter that Pei writes to May:

...J'ai vu Hemmelrich qui pense à vous. Il est monteur à l'usine d'électricité. Il m'a dit: "C'est la première fois de ma vie que je travaille en sachant pourquoi, et non en attendant patiemment de crever..." "Dites à Gisors que nous l'attendons. Depuis que je suis ici, je pense au cours où il disait: 'Une civilisation se transforme, lorsque son élément le plus douloureux--l'humiliation chez l'esclave, le travail chez l'ouvrier moderne--devient tout à coup une valeur, lorsqu'il ne s'agit plus d'échapper à ce travail, mais d'y trouver sa raison d'être. Il faut que l'usine qui n'est encore qu'une espèce d'église des catacombes, devienne ce que fut la cathédrale et que les hommes y voient au lieu des dieux, la force humaine en lutte contre la Terre..."' (C.H., pp. 268-69).

It is fitting that the ultimate meaning of Hemmelrich's existence extends beyond the scope of the novel because Hemmelrich is still in
the state of becoming. It is also interesting to note in the above passage that, although we have not been directly aware of Hemmelrich's tutelage, his revolutionary action is nourished and propelled by Gisors' teaching. The master-disciple relationship is far more pronounced in the case of Gisors and Tchen.

As literary critics have so often pointed out, Tchen is the successor of Hong of Les Conquérants and, as such, is an example of those Orientals of whom Wang-Loh speaks in La Tentation, who, having submitted to the temptation of the Occident, now find themselves straddled between two cultures. There are, however, considerable differences between the two men, and if we follow their evolution along the path of the East-West encounter, then a fresh interpretation of Malraux's treatment of Tchen seems to be in order.

As we have already said, one of the major characteristics of revolt in its initial stages is the destruction of the old. This holds true on an individual level as well as on the collective level. Hong, as we recall, had accepted the Western concept of individuality wholesale, and had set out to indiscriminately destroy everything and everyone who stood in his path. His own particular form of action brought him into contact with his own anarchistic nature, but emerging from the anonymity of his Oriental culture, his goals are ill-defined. We can say that on the metaphysical level, Hong died to the traditional customs of his culture, and through the teachings of his master, Rebecca, was reborn to a new way of life. But the initiate's new level of consciousness did not develop past the emotional stage of destructive action. Now if we return to the premise that all of Malraux's char-
acters are intrinsic parts of his own psychology, we can explain the differences between Hong and Tchen through the process of psychological maturation.

*La Condition Humaine* is the last of the Asiatic trilogy and contains within it the essence of Malraux's Oriental experience. Tchen is a mature Hong, and in interpreting the similarities as well as the differences between the two men from the vantage point of Oriental insights, we could say that Malraux is experimenting with the tenet of reincarnation—not in the Oriental sense of the transmigration of souls, but in the Western sense of psychological maturity. Malraux seems to be saying that reincarnation can occur within the experiences of a man's life-span in that the constants of a man's nature undergo a transformation process. Thought forms are never fixed, they are always in a state of growth, always dying to the old and giving birth to the new. 139

Another way to look at the problem of psychological reincarnation would be through the master-disciple relationship. It seems as though the initiate can only be as great as his master. Rebecchi, we will remember, vicariously lived out his own frustrated hopes and desires through his disciple. The example of the master in Hong's case was limited in scope. And in connecting the idea of psychological maturation to the author, it would be feasible to say that Malraux, at the time he composed *Les Conquérants*, had not yet fully assimilated the Oriental experience in all of its multiple aspects. Hong was then only an "experimental fulfillment to what in the man (Malraux) are but hints and implications" as Austin Warren would say. 140
By contrast, Tchen had come to the Occident via the American missionary Smithson, and then Gisors. Smithson, unlike Rebeccii, Malraux tells us, "vivait sa pensée; il était autre chose qu'une loque vide" (Conq., p. 136). And the aged Gisors, who towers over La Condition Humaine as well as over the Asiatic trilogy, encompassing as he does the length and breadth of the Asiatic experience, is now in a position to reexamine terrorism, no longer as a means to destroy, but in a more positive vein, as one of the possible roads which leads to the Self. If Malraux, through Gisors, has acceded to new levels of consciousness, then it is also possible to say that Tchen, who is a personified form of a fragment of his psychology, has also evolved. It is in this light, then, that we say that Tchen is a reincarnation of Hong.

We learn from Gisors that the early Christian period of Tchen's training had served to detach him from Chinese thought, "habitué [par la foi chrétienne] à se séparer du monde au lieu de se soumettre à lui" (C.H., p. 54). Later at the University of Peking, Gisors had made Tchen understand that his Christian training was but the cornerstone on which he was to build his foundation:

> Quand, au christianisme, son nouveau maître avait opposé non des arguments, mais d'autres formes de grandeur, la foi avait coulé entre les doigts de Tchen peu à peu, sans crise... Il avait compris à travers Gisors que tout s'était passé comme si cette période de sa vie n'eût été qu'une initiation au sens héroïque (C.H., p. 54).

Gisors knew from the beginning that his disciple, much like his son Kyo, could not subscribe to an ideology that could not be immediately translated into action. Gisors fully recognized that:
son fils [étais] indifférent au christianisme, [et]... l'éducation japonaise (Kyo avait vécu au Japon de sa huitièmes à sa dix-septième année) lui avait imposé... la conviction que les idées ne devaient pas être pensées, mais vécues (C.H., p. 54).

And of his disciple he makes the following reflection: "Dès qu'il avait observé Tchen, il avait compris que cet adolescent ne pouvait vivre d'une idéologie qui ne se transformât pas immédiatement en actes" (C.H., p. 54).

Both Kyo and Tchen work for a better world, both entertain "l'espoir d'un monde différent, la possibilité de manger quoique misérablement" (C.H., p. 55). But these similar traits of character manifest themselves in different terms in the two men, and this divergent source of action dictates the different paths that the two men will take in their quest for self-identification. Through political action, Kyo sought to realize his ideal of a consolidated brotherhood. For Tchen, there is no I-Thou relationship between him and his fellows. Unlike Kyo:

Il n'était pas des leurs... Pour eux, tout était simple: ils allaient à la conquête de leur pain et de leur dignité. Pour lui... sauf de leur douleur et de leur combat commun, il ne savait pas même leur parler. Du moins savait-il que le plus fort des liens est le combat. Et le combat était là (C.H., p. 74).

Actually in its most elementary form, the basic underlying motives of Tchen's political action recall Hong:

Si devant ces compagnons morts au milieu de la rue, genoux au ventre, il ne parvenait pas à se lier totalement à ses hommes, il savait au moins
qu'en tous temps il haïssait la bourgeoisie chinoise; le prolétariat était du moins la forme de son espoir (C.H., p. 82).

But the motif of alienation which fills Tchen's solitude is fraught with content that Hong lacked:

Malgré l'intimité de la mort, malgré ce poids fraterno qui l'écartelait, il n'était pas des leurs. "Est-ce que le sang même est vain?"... Le monde qu'ils préparaient ensemble le condamnait, lui, Tchen, autant que celui de leurs ennemis. Que ferait-il dans l'usine future embusqué derrière leurs cottes bleues? (C.H., pp. 83, 85).

Tchen's Western training, both religious and intellectual, had delivered him almost entirely into the realm of ideas, or perhaps even more precisely, into the realm of individual salvation. Gisors notes that "une liberté totale, quasi inhumaine, le livrait totalement aux idées" (C.H., p. 50). Unlike Hong, Tchen will act and seek to understand his acts in terms of self-knowledge. Otherwise stated, he is lucid; he has developed the extroverted side of his nature through action, and this action is balanced by introspective analysis which in his predecessor remained in embryonic form. And despite the fact that Malraux tells us that "Tchen n'appartenait plus à la Chine," he nevertheless retains "la sensibilité" (of which Malraux spoke in La Tentation) of his Oriental side. For instance, Tchen's relationship with the master was typically Oriental. After his first murder, Tchen's need to understand and be understood takes him directly to his master Gisors. "Que Tchen s'accrochât à lui ne l'étonnait pas: il avait été des années son maître au sens chinois du mot" (C.H., p. 48). But
even more importantly, Tchen retains the flavor of the Oriental mystic who becomes a man-god, because the essence of true enlightenment is to be found within the limits of his own being, isolated from others. Kyo makes the observation that "peut-être Tchen est-il un éphémère qui sécrète sa propre lumière" (C.H., p. 129). But Kyo's statement is ambivalent because it not only reaches back into the residue of Tchen's Oriental heritage, but it also encompasses the subsequent stages of his development.

Whereas it is true that the Orient teaches that each man is a light unto himself, it also teaches that this light governs the cosmos, thus man is an integral part of the whole. Tchen's Christian training had served to separate him from cosmic anonymity and had made him aware of his own individual dignity. This was the first psychological jump which bridged the gap between East and West.

In the next stage of development, Tchen moves away from Christianity and the personal God concept: "Que faire d'une âme s'il n'y a ni Dieu ni Christ?" (C.H., p. 54). Unlike Hong, Tchen's training has created a delicate balance between East and West. Here East and West have merged to produce a third value, for Tchen is a man who seeks self-identification, aided neither by a cosmic power nor by a personal God. He secretes his own light, and as such is responsible for his own salvation. The initiate is at this point of the transformation process when we meet him in the opening pages of the novel.

Though each one's path is unique, Tchen's moment of descent into darkness is reminiscent of all of Malraux's heroes that we have studied, who have sought to reenact in their own lives the archetype of death
and rebirth. And as Tchen prepares to commit his first murder in the opening pages of the novel, we find that already he no longer moves and breathes in the time and space of common mortals. The dark of the night which mirrors the dark night of the initiate's soul before enlightenment also represents cosmic timelessness where the initiate, released from contingent reality, can turn inward and be one with himself. This night is such a moment for Tchen, "cette nuit où le temps n'existait plus" (C.H., p. 7). And in the difficult and anguished moments before the actual murder, the essence of Tchen's nature begins to assume a form and reveal itself to him:

Les paupières battantes, Tchen découvrait en lui, jusqu'à la nausée, non le combattant qu'il attendait, mais un sacrificeur. Et pas seulement aux dieux qu'il avait choisis: sous son sacrifice à la révolution grouillait un monde de profondeurs auprès de quoi cette nuit écrasée d'angoisse n'était que clarté. "Assassiner n'est pas seulement tuer..." (C.H., p. 8).

Earlier we learned that Tchen's Christian training had served as an initiation to the heroic life. Otherwise stated, the profane man was slowly being dissolved, and a new personality was being prepared for birth. But the passage from the profane to the transcendental can be accomplished only through the gesture. And as Tchen faces the crucial task, he knows that this initial stage of chaotic illumination can lead to further insights only through the completion of the act. Tchen saw that "rien ne se passait: c'était toujours à lui d'agir" (C.H., p. 8).

The coming to the Self has always been and will always be, in the history of mankind, a solitary and anguishing undertaking. The
human being is a fragile creature. Even the most courageous approach the unknown with a certain amount of trepidation, and even when the unknown is known, one wonders about the consequences. Tchen is no exception. It should come as no surprise, then, that the effects of the act of murder which constitute the turning point in Tchen's life and lead to his own form of self-possession, pierce his very being: "Un courant d'angoisse s'établisait entre le corps et lui jusqu'à son cœur convulsif, seule chose qui bougeât dans la pièce" (C.H., p. 9).

The rewards for the initiate's heroic courage are increased clarity. The actual act of assassination awakens in Tchen emotions hitherto dormant: "Ce n'était pas la peur, c'était une épouvante à la fois atroce et solennelle qu'il ne connaissait plus depuis son enfance: il était seul sans hommes, mollement écrasé à la fois par l'horreur et par le goût du sang" (C.H., p. 10). Also, Tchen becomes aware of the tension created in him as he shifts from relative time to cosmic time. The material reality of the mission served to project him into cosmic time where he, in turn, could turn to those innermost regions of his being where no other mortal could penetrate. His act is specifically anchored in the Shanghai insurrection: "Mais depuis dix minutes Tchen n'y avait pas pensé une seule fois. Et il n'avait pas encore pris le papier pour lequel il avait tué cet homme" (C.H., p. 11).

Tchen's initial disorientation gives way to a familiarity with the boundlessness of cosmic time. His mission accomplished, he finds that "rien de vivant ne devait se glisser dans la farouche région où il était jeté" (C.H., p. 10). He becomes one with the rhythms of the universe: "Au rythme de sa respiration de moins en moins haletante elle
[la nuit] s'immobilisa et, dans la déchirure des nuages, des étoiles s'établirent dans leur mouvement éternel qui l'envahit avec l'air plus frais du dehors" (C.H., p. 10).

How long can a mortal live in the time of the gods without reconciling the tension created in him between relative and eternal time? The initiate Tchen is also a man:

Respirant enfin jusqu'au plus profond de sa poitrine, il lui sembla rejoindre cette vie avec une reconnaissance sans fond--prêt à pleurer, aussi bouleversé que tout à l'heure... Il demeurait, contemplant le mouvement des autos, des passants qui couraient sous ses pieds dans la rue illuminée, comme un aveugle guéri regarde, comme un affamé mange. Insatiable de vie, il eût voulu toucher ces corps... Il fallait revenir parmi les hommes (C.H., pp. 11, 13).

The return to the human sphere brings with it further insights. Tchen realizes that the act of murder and the transformative process that it had set in motion would not be evident to his comrades: "Le meurtre ne laissait aucune trace sur son visage... Ce que je viens de faire ne se voit décidément pas" (C.H., p. 13). Tchen reports the results of his mission to his comrades, and their presence wrenches him from the depths of his solitude, but Tchen had come from a place where few men tread and he knew "[qu'il] pouvait renseigner ces hommes mais il ne pourrait jamais s'expliquer" (C.H., p. 14). He was not able to explain himself, not because the act in itself was uncommon, because assassination during revolution is a regular occurrence, but because his insight into the experience was unique. 141

In passing over into eternal time, Tchen had broken with the universe of daily life, and though Tchen, the man, felt the need to rein-
tegrate himself into the world of men, he would never be the same again. His comrades could not understand his behavior because his behavior had become mythical. Another aspect of Tchen's inability to communicate the inner meaning of his act was that he himself had yet only partial insight into it. Inner growth is not contained in one step, it is gradated. In other words, action and knowledge of the ramifications of action are not simultaneous. And so, Tchen's need to understand and to be understood takes him directly to his master Gisors: "D'instinct, quand il s'agissait d'être compris, Tchen se dirigeait vers Gisors" (C.H., p. 15). Tchen relates to the master the events of the evening, the assassination and the ensuing solitude:

Tchen: C'est moi qui ai tué Tang-Yen-Ta...
Gisors: Je ne crois pas qu'il suffise d'un meurtre pour te bouleverser ainsi.
Tchen: Nong... Il y a autre chose, l'essentiel, je voudrais savoir quoi (C.H., pp. 48-49).

Through leading questions, Gisors understands that for Tchen terrorism had become a mystique:

L'action dans les groupes de choc ne suffisait plus au jeune homme, le terrorisme devenait pour lui une fascination... Il n'aspire à aucune gloire, à aucun bonheur. Capable de vaincre mais non de vivre dans sa victoire, que peut-il appeler, sinon la mort? Sans doute veut-il lui donner le sens que d'autres donnent à la vie. Mourir le plus haut possible. Ame d'ambitieux, assez lucide, assez séparé des hommes ou assez malade pour mépriser tous les objets de son ambition... (C.H., p. 51).

Gisors' thought processes give way to further dialogue:
Gisors: Tu penses que tu n'en sortiras plus... et c'est contre cette...angoisse-là que tu viens te défendre auprès de moi?
Tchen: Une angoisse, nong...
Gisors: Une fatalité? ... Alors il faut la penser, et la pousser à l'extrême. Et si tu veux vivre avec elle...
Tchen: Je serai bientôt tué.
Gisors: Si tu veux vivre avec cette fatalité, il n'y a qu'une ressource: c'est de la transmettre.

In this important dialogue, the master very tactfully defines the outline of the path that the initiate has taken, thus crystallizing and making clear the immediate consequences of the initiatory act which, in the initiate, are still in a state of confusion. Tchen not only learns that he is on the path of no return, which is true of anyone who seeks spiritual rebirth, but Gisors intimates that Tchen's own unique path will culminate in death. Therefore, if Tchen's truth is to live, he in turn must transmit it to a disciple. Here Gisors touches upon a basic truth of initiation.

The initiate, who undertakes the awesome task of spiritual rebirth, is an individual who is keenly aware that he has a mission to lead a life that would be exemplary for the rest of humanity. He tries to create an example by imitating the behavior of the gods.142 For Tchen, the survival of his truth will become important later when he prepares to take the final step towards unity. For the present there is no heir apparent.

Upon Tchen's departure, Gisors, continuing to reflect on the path of terrorism, sums up their meeting thus: "Il vivrait comme un obsédé résolu, dans le monde de la décision et de la mort. Ses idées l'avaient
fait vivre; maintenant, elles allaient le tuer" (C.H., p. 52). Left to his own thoughts, Gisors also feels that he had not brought to Tchen the support that the latter sought. Actually, Malraux tells us that the old sage "était épouvanté par cette sensation soudaine, cette certitude de la fatalité du meurtre, d'une intoxication aussi terrible que la sienne était peu... Combien le meurtre est solitaire" (C.H., p. 52). And as Gisors' thoughts go back in time to Tchen's adolescence, he asks himself: "Lorsqu'il s'était attaché à lui, avait-il prévu cette nuit pluvieuse où le jeune homme, parlant du sang à peine caillé, viendrait lui dire: Je n'en ai pas seulement horreur...?" (C.H., p. 56). Once again the old adage that one cannot know others comes to Gisors' mind: "Il n'y a pas de connaissance des êtres" (C.H., p. 52).

In pondering further the turn of events of his disciple's life, Gisors asks himself another question: "Pourquoi ai-je l'impression de le connaître mieux que mon fils?" Malraux explains: "C'est qu'il voyait beaucoup mieux en quoi il l'avait modifié: cette modification capitale, son oeuvre, était précise, limitable, et il ne connaissait rien, chez les autres, mieux que ce qu'il leur avait apporté" (C.H., p. 54).

Gisors' reaction to, and his inability to grasp the totality of Tchen's experience, seems to be in direct contradiction with his statement that all of his interlocuteurs are in fact a part of himself. But the contradiction is a superficial one. Gisors, the contemplative, the seer of men, can contain within him the experience of his interlocuteurs without having himself carried out each possible path to fruition. John Dunne says that "it may be that all the basic spiritual experiences of mankind can be re-enacted somehow in our individual lives." He goes
on to ask:

Does everything which belongs to the story of mankind come to light in the individual's life story? It all enters into his life, it seems, but it does not all enter into his consciousness. It enters into his life because he is a man and everything belonging to the story of mankind belongs to man's being. It does not all enter into his consciousness unless we suppose that at some point in his life he comes to know everything a man can know.\[^{143}\]

Dunne is saying that no one man can have simultaneous consciousness of the totality of human experience. In narrowing this idea down to the story of one man, we must remember that Gisors absorbs unto himself the total experience of the Asiatic trilogy.

Malraux knew that no one character could represent the totality of his psyche, and so, in divorcing himself from the complex aspects of his psyche which constitute Gisors, he frees himself to experiment with the master archetype. The fact that he is working with an archetype inherent in the collective human psyche (whether it be defined in Oriental or Occidental terms) already implies a learning process. In personifying terrorism through the disciple Tchen, he can experiment with the truth of terrorism. Therefore, when Tchen brought the events of the evening to Gisors for clarification, Gisors could only bring partial aid to his disciple, because, whereas the disciple mirrors a part of the master's psychology, the disciple has surpassed the master's experience of terrorism. Here the roles have been reversed, and the master learns from the disciple's experience. And therein lies the deep meaning of Gisors' "épouvante," for the disciple, Tchen, in un-
ravelling his own nature, brings to consciousness Gisors' own latent possibilities. And now seeing clearly this part of himself embodied in another person, Gisors is able to evaluate the worth of terrorism as a mystique more objectively, and even voice possible reservations: "Il se demandait s'il n'y avait pas en Tchen une part de comédie—ou moins de complaisance. Il était loin d'ignorer ce que de telles comé-dies peuvent porter de mortel" (C.H., p. 50). Here also lies the deeper meaning of Gisors' statement that one cannot know others. How can one know others when one does not know oneself? Malraux's western-ized treatment of the master-disciple relationship, then, is, as we have so often pointed out, a mutual learning process. Contrary to the claims of the Oriental master, the Western master has not solved the enigma of human existence. The initial anguished plunge into Self, and the subsequent insights gained into his action in his meeting with Gisors, release Tchen to follow the path into which he had initiated himself.

Earlier we said that one of the basic truths of initiation is that the individual who seeks transformation of the personality through the initiation process is one who is aware that the rest of mankind could profit from the unfolding of his own unique destiny. This could explain Tchen's inability to relate to his comrades' goals because he is creating an example, and it would seem that this automatically lifts him out of the common run of mortals and makes of him "un être à part." Now we can amplify this idea by saying that in order for mythical behavior to become a reality and have its own specific identity, the gesture must be repeated. And with repetition comes facility. During
the course of actual combat, Tchen thinks: "Qu'il avait été idiot toute cette nuit, toute cette matinée. Rien n'était plus simple que de tuer" (C.H., p. 82).

The repetition of the gesture (here the act of murder) also functions as a beacon which sheds light on the path that the initiate has taken, and it guides him ever nearer to himself. Within the limits of revolutionary action, Tchen makes plans to assassinate Chang-Kai-Shek, not for reasons of political expediency, but as a means to complete his initiation into shamanism: "Il faut tuer Chang-Kai-Shek" (C.H., p. 103). That Voloquine adheres to party discipline and negates the validity of terrorism during his meeting with Tchen in Han-Kéou is immaterial. Tchen is already beyond the grasp of the contingent world and its codes of behavior. Ironically enough, the more firmly entrenched he becomes in his own "way," the more clearly he recognizes that each "way" has its merits. He says to Kyo whom he meets in Han-Kéou: "Pour ce Voloquine, c'est pareil, je pense; mais lui, au lieu d'être le meurtrre, c'est l'obéissance... Appliquer les ordres, pour lui, c'est sûr, je pense, comme tuer pour moi. Il faut que quelque chose soit sûr. Il faut" (C.H., p. 121).

Actually the most important aspect of the trip to Han-Kéou is the meeting between Tchen and Kyo where Malraux, through the technique of contrasting dialogue (Yin Yang), gives us more insight into Tchen's character. Kyo had accepted the fact that the order to surrender their arms would inevitably lead to his death and that of his comrades, and he faced the possibility with courage, but he had never encountered the attitude where an individual was hypnotized by the very idea of his own
death. Tchen explains his idea of death by equating it with ecstasy:

"Ma propre mort... Alors, je peux mal t'expliquer. Plus près de ce que vous appelez...extase. Oui. Mais épais. Profond. Pas léger. Une extase vers...le bas" (C.H., p. 123).

In trying to comprehend Tchen, Kyo avails himself of his father's instruction:

"Il se tuera," pensa Kyo. Il avait assez écouté son père pour savoir que celui qui cherche aussi aigrement l'absolu ne le trouve que dans la sensation. Soif d'absolu, soif d'immortalité, donc peur de mourir: Tchen eût dû être lâche; mais il sentait, comme tout mystique, que son absolu ne pouvait être saisi que dans l'instant. D'où sans doute son dédain de tout ce qui ne tendait pas à l'instant qui le lierait à lui-même dans une possession vertigineuse. De cette forme humaine que Kyo ne voyait même pas, émanait une force aveugle et qui la dominait, l'informe matière dont se fait la fatalité. Ce camarade maintenant silencieux...avait quelque chose de fou, mais aussi quelque chose de sacré--ce qu'a toujours de sacré la présence de l'inhumain. Peut-être ne tuerait-il Chang que pour se tuer lui-même (C.H., p. 123).

When Tchen and Kyo part, Kyo is left with the distinct feeling that an indefinable power was working through Tchen that night, "que la volonté de Tchen jouait en l'occurrence un très petit rôle. Si la destinée vivait quelque part, elle était là, cette nuit, à son côté" (C.H., p. 124).

Another aspect of the westernized version of the master-disciple relationship which we have already studied is, that the disciple, at a certain point of his development, takes leave of the master to go his own way. Though Malraux does not inform us about Claude's fate, we surely know that he is left with the negative wisdom that Perken's
way provided no answer for him. In *Les Conquérants*, the narrator dares to use his critical judgement and actually revolts against Garine. Hong dies because he cannot tame the power of his own innate terrorist tendencies. Kyo, in the final analysis, rejects his father's path of contemplation. Katow goes the way of self-sacrifice. Hemmelrich chooses to live and continue working for the revolution. And it is very significant, I feel, that, as Tchen walks with a bomb under his arm towards his first attempt on Chang-Kai-Shek's life, he meets with the pastor Smithson, "son premier maître." It is at once a meeting and a parting, not only with Smithson, but also with Gisors whom Tchen notes "il n'avait pas revu [depuis] son entretien" (*C.H.*, p. 136).

Tchen informs the pastor that for the Christian faith he had substituted another faith: "Ecoutez bien dit-il. Dans deux heures, je tuerais" (*C.H.*, p. 137).

Tchen and his former master part company, and he is now followed by two comrades and disciples, Souen and Pei. The abortive attempt on Chang-Kai-Shek's life is a moment of respite for Tchen, a moment of final clarification of the inner exigencies of his own nature. It is also the moment to share this inner knowledge with Souen and Pei: "Il y a un moyen. Et je crois qu'il n'y en a qu'un: il ne faut pas lancer la bombe: Il faut se jeter sous l'auto avec elle" (*C.H.*, p. 149).

This expression of self-knowledge nearly completes the cycle of his shamanic initiation and projects him into a transcendental state: "Stupéfait, il découvrirait l'euphorie" (*C.H.*, p. 149). The shaman is a specialist of the sacred and has difficulty in communicating his message to those who have not followed the same path of initiation. Tchen
knew that his comrades understood him with difficulty: "Il savait quelle gêne troublait ses camarades, malgré leur courage: lancer les bombes, même de la façon la plus dangereuse, c'était autre chose: le contraire peut-être" (C.H., p. 149).

Pei and Souen were socially oriented. For Pei "le communisme était seulement le vrai moyen de faire revivre la Chine" (C.H., p. 148). For Souen it was "les pauvres. C'est pour eux que j'accepte de mourir; de tuer. Pour eux seulement..." (C.H., p. 148). In the following important dialogue Souen makes an honest effort to grasp Tchen's intention and then rejects it as foreign to his being:

Souen: J'aime mieux tenter de réussir...de réussir--plusieurs attentats que de décider que je n'en tenterai qu'un parce qu'après je serai mort!...

Tchen: Il faut que je me jette sous l'auto...

Souen: Qu'est-ce que tu veux?...

Tchen: Que cela ne soit pas perdu.

Souen: Tu veux que nous prenions l'engagement de t'imiter? C'est bien cela?

Tchen: Ce n'est pas une promesse que j'attends. C'est un besoin...

(Tchen se souvint de Gisors: "Près de la mort, une telle passion aspire à se transmettre..."
Soudain, il comprit. Souen aussi comprenait.)

Souen: Tu veux faire du terrorisme une espèce de religion?

Tchen: Pas une religion. Le sens de la vie.

La...possession complète de soi-même...

Souen: Je suis moins intelligent que toi, Tchen, mais pour moi...pour moi, non. J'ai vu mon père pendu par les mains, battu à coups de rotin sur le ventre, pour qu'il avouât où son maître avait caché l'argent qu'il ne possédait pas. C'est pour les nôtres que je combats, pas pour moi.

Tchen: Pour les nôtres, tu ne peux pas faire mieux que décider de mourir. L'efficacité d'aucun homme ne peut être comparée à celle de l'homme qui a choisi cela. Si nous l'avions décidé, nous n'aurions pas manqué Chang-Kai-Shek tout à l'heure (C.H., pp. 150-51).
Souen, in fact, disappears from Tchen's horizon, because he refuses to participate in Tchen's world of mythical action: "Tout plongeait dans le passé, même Souen puisqu'il ne voulait pas le suivre" (C.H., p. 151). Tchen's only driving concern was that his way not perish with him:

La seule volonté que sa pensée présente ne transformât pas en néant, c'était de créer ces juges condamnés, cette race de vengeurs. Cette naissance se faisait en lui, comme toutes les naissances, en le déchirant et en l'exaltant—sans qu'il en fut le maître. Il ne pouvait plus supporter aucune présence (C.H., p. 151).

Pei unexpectedly decides to follow Tchen. Pei does not belong to the world of those who set the example for others to follow, and Tchen knows it: "Je partirai seul... Et je suffirai seul, ce soir... Aujourd'hui, témoigne... Toi qui écris... tu expliqueras" (C.H., pp. 151-52). As he walks toward the ultimate moment with destiny, he has the strong sensation that "jamais il n'eût cru qu'on pût être si seul" (C.H., p. 152). And yet, despite the fact that this would be his last night, Tchen goes to his death with the bushido serenity that Malraux has accorded most of the revolutionaries of La Condition Humaine: "Cette nuit de brume était sa dernière nuit, et il en était satisfait. Il allait sauter avec la voiture, dans un éclair en boule qui illuminerait une seconde cette avenue hideuse et couvrirait un mur d'une gerbe de sang" (C.H., p. 189).

In his final moments, Tchen seems to be preoccupied with putting his own thoughts concerning terrorism into perspective:

Il fallait que le terrorisme devint une mystique. Solitude, d'abord: que le terroriste décidât seul,
exécutât seul; toute la force de la police est dans la délation: le meurtrier qui agit seul ne risque pas de se dénoncer lui-même. Soli-
tude dernièrè, car il est difficile à celui qui vit hors du monde de ne pas rechercher les siens... Il ne s'agissait pas de maintenir dans leur classe, pour la délivrer, les meilleurs des hommes écrasés mais de donner un sens à leur écrasement même: que chacun s'instituât respon-
sable et juge de la vie d'un maître. Donner un sens immédiat à l'individu sans espoir et multi-
plier les attentats non par un organisation, mais par une idée: faire renaitre des martyrs (C.H., p. 189).

The car that was supposed to carry Chang-Kai-Shek approaches, and Tchen "courut vers elle avec une joie d'extatique, se jeta dessus, les yeux fermés" (C.H., p. 190). He comes to and wants to ask if his attempted assassination was successful, but he realizes that the outcome of his act is of little import: "Dans ce monde-ci, cette mort même lui était indifférente" (C.H., p. 191). What is important is the repetition of the mythical act, that it be imitated and recorded. In a final gesture, Tchen takes his own life in the style worthy of bu-
shido dignity.

"The mystery of spiritual regeneration," says Mircea Eliade, "consists of an archetypal process which is realized on different planes in many ways." This has certainly been amply borne out by Malraux's treatment of the various characters of his novels, and it is this very fact that has warranted a detailed analysis of the initiatory patterns of each character. Hong was Malraux's first example of nas-
cent individualism in an Oriental. Tchen, his successor, is the second Oriental who "passes over" to the West. According to the Oriental concept of reincarnation, each successive rebirth brings the individual
to a higher plane of consciousness. Malraux effected this same principle in Western terms through psychological reincarnation, for it cannot be denied that Tchen is a far more sophisticated version of Hong. And in accompanying Tchen on his journey from the initial murder to the ultimate moment of his own death, it would be useful, perhaps, in retrospect, to focus more clearly on the unique pattern of growth that emerges.

Already, earlier, we disagreed with Malraux who stated through Gisors that Tchen "n'appartenait plus à la Chine" by pointing out both his attachment to his master, and his aspiration to become a self-sufficient man-god. Although Tchen "passes over" to the West, he still retains, as Eliade puts it, "the Oriental conceptions of the structure of human existence, of the fall into temporality and of the need to know 'death' before gaining access to the world of the spirit."\(^{145}\) In other words, the whole framework of Tchen's initiatory pattern is Eastern, and there is much in his personal journey to substantiate this. For instance, let us recall Tchen's discovery that he was "un sacrificateur" and not "un combattant" as he had earlier suspected. In the initiatory process, Eliade explains, "sacrifice is a cosmic necessity which alone makes possible the passage from one mode of being to another, and also ensures the uninterrupted circulation of Life."\(^{146}\)

That Tchen offers his sacrifice to the revolution and to the stirrings within his own being which now demand expression is Malraux's way of breathing new life into archetypal patterns of initiation by experimenting with them in a modern setting. This is in itself an attempt on Malraux's part to reach an East-West truce, so to speak,
since we have forms of a traditional society (Orient) applied to the modern West. And though the revolution in question takes place at a specific moment in history, revolution in itself (as we have already pointed out with Garine's involvement in revolutionary action) has taken on the dimensions of an archetypal ritual in the history of mankind, and innumerable victims are offered up to the gods of victory. And since initiation into the sacred takes in the whole man, it may also explain Tchen's sexual attitudes. "Je n'aime pas que les femmes que j'aime soient baisées par les autres" (C.H., p. 124). In other words, when profane individual experience is "awakened" through initiation, then it is transmuted into spiritual experience. Love and war, then, are sacraments which become a means to an end: enlightenment.

Another indispensable element of the initiation process is its connection with suffering. We will recall Tchen's all-pervasive "angoisse" as he prepared to plunge the knife into his victim. But the anguish of inflicting pain must be equalled by the initiate's ability to sustain pain. Twice in the course of his initiation, Tchen tests his own powers of endurance. Once prior to the murder, Tchen plunges the knife into his own flesh to determine the resistance of the flesh, and another time, before the attempt on Chang's life, he again pierces his flesh with a piece of glass to assure himself that he is in total command of the situation. Again Eliade explains that in traditional societies "suffering has a ritual value...and its purpose is the spiritual transmutation of the victim" (initiate).

These remarks on initiation do not elucidate the process itself, because the underlying structure of the initiatory process is essen-
ially the same for all seeking new levels of consciousness, but it solidifies Tchen's connection to his Oriental heritage. The uniqueness of the process resides in the way that the results manifest themselves in each character. The originality of the character, Tchen, lies in the orientation of his development. Unlike so many of Malraux's characters, Tchen does not "pass over" from West to East, but from East to West. In our analysis of Hong, we said that serious psychological lacunas prevented him from closing the gap between East and West. On the other hand, Tchen's psychological baggage includes the structure of his own heritage, plus an actual working experience of Christianity, and supposedly has transcended both.

Eliade has said that "heroes, real and imaginary, play an important part in the formation of European adolescents," and certainly the importance of the hero cannot be overstated in Malraux's work. In the metaphysical realm, the great hero of the West is Christ, and Malraux, in experimenting with the creation of an absolute value arising from the East-West confrontation, accords Christ-like attributes to Tchen. A clue, subtle though unmistakable, is the fact that in the East, man becomes a god. In the West, God became a man (Christ). Jung in his *Psychology and Religion: West and East*, defined Christ as an "individual who had lived a concrete, personal and unique life which had at the same time an archetypal character." He goes on to say that the Christ figure constellates the archetype of the Self in the Western mind, and this idea of the Self resides in the being of every man. This definition of Christ is significant in relating Tchen to the Western concept of individuality, and by extension, to the Western meta-
physical tradition. However, we must preface our remarks with the idea that the East-West dialogue implies a pendulum which swings both ways, and this precludes a one-sided interpretation as we have already proved in establishing the Oriental structure of Tchen's psyche. Gisors, perhaps, summarizes the swing of the East-West pendulum best when he states that "l'idéal d'un dieu...c'est de devenir homme en sachant qu'il retrouvera sa puissance; et le rêve de l'homme, de devenir dieu sans perdre sa personnalité" (C.H., p. 186).

Nevertheless, Tchen does deviate from the usual pattern of the individual who wants to retain his own uniqueness while yet creating a fraternal bond with his fellowman, which seems to be a constant in Malraux's system of bringing the East to the West. Just as Christ became the model for all of Christendom, so Tchen wanted to follow suit on the path of terrorism. ("Il fallait que le terrorisme devint une mystique," C.H., p. 189). Sacrifice and the spilling of blood, core elements of the Oriental initiation process, meet their counterpart in Christian symbolism. Kyo defines Tchen as "un corps hostile qui avait fait à la Révolution le sacrifice de lui-même" (C.H., p. 105). On his way to his death, Tchen makes the following significant statement about bloodshed:

Kyo a raison: ce qui nous manque le plus, c'est le sens du hara-kiri. Mais le Japonais qui se tue risque de devenir un dieu, ce qui est le commencement de la saloperie. Non: il faut que le sang retombe sur les hommes—et qu'il y reste (C.H., pp. 149-50).

Both statements strongly remind us of Christ's ultimate redemptive sacrifice for all of mankind, but a deeper probing of their meaning is
in order. Tchen's statement, more precisely, neatly divides itself in two parts and reflects the crystallization of Tchen's East-West experience and the negation of both.

In the first part, he negates the deification of the hero, and even though he addresses himself specifically to hara-kiri, the idea of the man-god can be extended to the East as a whole. The second part is reminiscent of Christ's shedding of blood for man, but the emphasis has shifted from the divine to the human sphere. Malraux deplored the fact that the symbols of the Christian myth were dead and no longer meaningful for the West. It remains, though, that Christ is the hero of our era, and by using him as a profile figure in his development of Tchen's character, he is merely trying to reappropriate the archetypal aspects of the Christ myth to a different realm, thereby reactivating it and making it functional once again. This seemingly goes hand in hand with Malraux's desire to reactivate the heroics of martyrdom, so much a formative part of the Christian myth. Tchen, in creating his new myth, does not seek to shed his blood so that others may be saved in the eyes of a Supreme Being, nor does he expect others to martyr themselves for him specifically as a way to attain salvation as the early martyrs had done through Christ. Malraux is transforming here the religious experience of the Christian which is based on an imitation of Christ. He means for Tchen to show others that, in imitating his gesture, they could live and die intoxicated by an ideal in the relative sphere of life ("multiplier les attentats non par une organisation, mais par une idée," C.H., p. 189). He, Tchen, however, would remain the undisputed hero "who ordained a mode of behavior...
and by the very fact that his behavior was his invention, it is also theophany, a divine creation. Christ was a mediator between man and God. Tchen is a mediator between man and an archetypal "idea" of revolution.

There also emerges from Tchen's heroic concept of life an offshoot idea that we have already alluded to in following Tchen's journey, and that is that only the exceptional few will set the example for the masses. We will remember that Tchen did not allow Pei to imitate his act. His duty would be to witness and write the "gospel" of Tchen's new myth. This very same idea of the inequality among men came through in broad outlines in our analysis of Kyo and Katow. Here it is specifically stated in a conversation between the two men as they approached a dangerous mission:

Katow: C'est pas le moment de te faire descendre.
Kyo: Toi non plus.
Katow: C'est pas la même chose. Moi, on peut me remplacer (C.H., p. 34).

Certainly, our study of the individual paths to unity of the characters of the novels betray Malraux's concern with restructuring and giving coherence and order to the world of men in a Western context. Each one's contribution, it is true, can only be in proportion to the stature of the individual, but each contribution is, nevertheless, a part of the whole. And here is the same idea again as Katow voices his opinion on social hierarchy in connection with Hemmelrich's contribution: "Il ne faut pas demander aux camarades que ce qu'ils peuvent
faire" (C.H., p. 170). But it is Kyo who summarizes it best: "Chacun son travail" (C.H., p. 17). 156

And finally, the reordering of the Christ myth reveals Malraux's preoccupation with historical time versus non-historical time. It is in this context that Jung's definition of Christ helps to elucidate Malraux's treatment of the character Tchen. The basic problem for the Westerner, as Malraux saw it, was how the Westerner could retain his individuality and yet become part of the whole on the relative level of life. An unequivocal turning eastward would be fatal to the Westerner because it would mean giving up the trademark of his culture, his individuality, to a transcendent principle. Through Tchen, Malraux clearly turns to the channels of his own cultural heritage. Tchen, as a humanized Christ figure, parallels the historical Christ who lived in relative time and was therefore subject to death. At the same time, his individual life, like Christ's, had an archetypal character in that he, like Christ, was a mythmaker. On the archetypal level, death is accorded its highest value because the individual, who has submitted himself to the initiatory process of death and rebirth during the span of the life cycle, has already prepared himself for the ultimate moment of Death which is the Great Initiation, an indispensable experience to the attainment of a new level of being. 157 Here Tchen, the man from a traditional society, meets with the archetypal Christ of the West who created a myth and lived in homogeneous time, that is, historical and non-historical time simultaneously. It is not necessary that he continue to live in the world that he creates once his mission is over. ("Il ne s'agissait pas de maintenir dans leur classe, pour la délivrer, les
meilleurs des hommes écrasés mais de donner un sens à leur écrasement même: que chacun s'instituât responsable et juge de la vie d'un maître," C.H., p. 189). The example has been set. Like the archetypal Christ, Tchen will survive through the archetypal aspect of his life because it will be expressed over and over again by those who follow (martyrs). As Jung puts it: "The mythical character of a life is just what expresses its universal human validity." 158

Tchen is the most complex of Malraux's characters because he constellates a concept of the Self of the highest order. He belongs to that rare group of individuals who set themselves up as models for mankind. 159 We have made our way through the characters of La Condition Humaine, and having reached the lofty levels of Tchen's Christ-like aspirations, we now turn our attention to a character who lies at the opposite end of the spectrum, the Baron Clappique.

Critical opinion of this most unusual creature reveals itself to be a somewhat redundant and an all too literal explanation of Malraux's text. For instance, Greenlee, in his book Malraux's Heroes, says that Malraux's portrayal (of Clappique) "serves as an index to his scorn for those whose actions serve only to mask the reality of the human condition." 160 Horvath tags Clappique as an individual who "plays many roles in order to avoid any direct confrontation with the human condition." 161 Gaspard d'Agnanno, in his Les Héros d'André Malraux, defines Clappique as a "malheureux qui désire nier la vie, puisqu'il ne peut l'oublier." 162 Boak says that Clappique:

* is the absurd personnified. His attempt at self-transcendence is both the most ambitious—he
wishes to escape from himself by actually becoming someone else—and the most certain of ultimate failure. At the same time, Malraux does not over-stress these metaphysical aspects, but allows Clappique to provide relief from high seriousness and tension with his tall stories and ridiculous exploits, and constant identification with something other than himself.\textsuperscript{163}

Frohock tells us that his "mythomania is a denial of life. . . . Like opium, action, eroticism, or the creation of empires, it lifts temporarily the weight of human servitude."\textsuperscript{164}

These views, although repetitive, are all certainly valid, but ironically enough, there is also a widely circulated and also valid critical opinion which stresses the elliptical nature of Malraux's work. It is said that he suggests more than he explains. This idea is already a springboard off the beaten track because our problem with the character Clappique is to tie him into the basic thread of the East-West theme. It seems highly unlikely that Malraux, after conducting such a soul searching process through the characters of the novels in an effort to extract a new value from the East-West confrontation, would introduce a character who is totally irrelevant to the whole picture. A clue which might lead to a new perspective of the Baron Clappique might grow out of one of our last remarks made about Tchen. There we said that it would be psychologically and metaphysically fatal for a Westerner to completely turn Eastward.

We have stated time and time again that one of the indisputable facts of classic Oriental thought is that neither the individual nor the phenomenal world has any intrinsic reality. The question that we might ask ourselves, then, is what the results would be if an Occidental
man decided to plunge headlong and one-sidedly into this anti-individualistic attitude. Due to profound cultural differences between East and West, the manifestations would be equally profound, because what would be a perfectly acceptable path of growth and evolution for the Easterner, when copied outright by a Westerner, might prove to be destructive. 165 Already, this perspective could release the character Clappique from a stereotyped analysis, so that he, like all the characters studied thus far, could be seen as another experiment on Malraux's part, as to what would happen to the Western individual who indiscriminately accepts the precepts of another culture in order to deal with the anguish of his human condition.

Frohock states that Clappique is not merely a mythomaniac, but is also a buffoon. However, he omits to tell us why. The definition of a mythomaniac is one who has a compulsive tendency to tell lies. Clappique is a liar because he has adopted an attitude inappropriate to Western mentality, that neither he nor the world had any reality. The buffoon is a corollary to the liar because the individual who is disloyal to his own intrinsic psychic nature becomes a caricature. In fact, Malraux gives such a description of Clappique as the latter takes leave of Kyo after their meeting at the Black Cat. "Il s'éloigna, nez baissé, dos voûté, tête nue, les mains dans les poches du smoking, semblable à sa caricature" (C.H., p. 30). And so, in pursuing the thread of the East-West dialogue through the novels of André Malraux, we will study the character Clappique as an experiment as to what would happen to an individual who tries to be other than himself.

Malraux sets the stage and takes us to the Black Cat, a place where "tous les costumes sont admis." There we meet:
un Polichinelle maigre et sans bosse, mais qui ressemblait à sa voix, tenant un discours bouffon à une Russe et à une métisse philippine assises à sa table. Debout, les coudes au corps, gesticulant des mains, il parlait avec tous les muscles de son visage en coupe-vent, gêné par le carré de soie noire, style Pied-Nickelé, qui protégeait son œil droit meurtri sans doute. De quelque façon qu'il fût habillé--il portait un smoking ce soir--, le baron Clappique avait l'air déguisé (C.H., p. 23).

Here in the nocturnal atmosphere of the Black Cat, Kyo had come to engage Clappique's services for the Communist cause. Puzzled, not only by his physical appearance, but also by his eccentric behavior, Kyo later takes his bewilderment to his father, and as usual, Gisors points the essence of the character. "Son père, comme toujours, cherchait ce qu'il y avait en cet homme d'essentiel ou de singulier" (C.H., p. 36). "Sa mythomanie," Gisors explains to his son, "est un moyen de nier, et non pas d'oublier. Mèfie-toi de la logique en ces matières" (C.H., p. 36). And speaking to Kyo's experience at the Black Cat of witnessing Clappique's total disregard for money, Gisors says the following:

Il est désintéressé Kyo... Tout se passe comme s'il avait voulu se démontrer que bien qu'il ait vécu pendant deux heures comme un homme riche, la richesse n'existe pas. Parce qu'alors, la pauvreté n'existe pas non plus. Ce qui est l'essentiel. Rien n'existe: tout est rêve (C.H., p. 36).

Gisors' comments on the detached dream-like state of Clappique's existence already link him directly to Oriental tradition. It is interesting that several Taoist paintings hang in Clappique's room, one of which is entitled "à se faire des rêves." Gisors' analysis is important
in linking Clappique to the Oriental-Occidental story on even deeper levels. The Oriental can well afford to negate the concrete world because, in his metaphysical system, the world is but an illusory veil which conceals a Supreme Power which he has only to uncover through introspection and integrate into his being. This Source is responsible for his transformation and growth.

On the contrary, this attitude represents a living death for the agnostic Westerner whose culture invented the basic value of action which ceaselessly transforms the individual. Unlike the Oriental, the Westerner cannot negate the world and his own individuality and rely on contacting an infinite source of power simply because it does not exist in his experience. Western man's metaphysical despair is exactly that he has lost God and is searching for an appropriate substitute. Gisors summarizes the dilemma: "Tout au fond, l'esprit ne pense l'homme que dans l'éternel, et la conscience de la vie ne peut être qu'angoisse" (C.H., p. 273). Tchen had made a similar statement to Kyo in Han Kéou: "On trouve toujours l'épouvante en soi. Il suffit de chercher assez profond." He goes on to add: "Heureusement on peut agir" (C.H., p. 124).

Once the validity of action as a transforming agent is denied by the Westerner, stagnation ensues. This is Clappique's predicament, and this is what separates him from the rest of the characters we have studied. He does not, like Tchen, for instance, come back from mythical time to the relative world with a newly found wisdom, a new mode of being that he wants to impose upon the world. The characters of La Condition Humaine, regardless of the individual path followed, use
their knowledge to act upon the world. Their journey consists in a withdrawal and a coming back. Clappique, like the Oriental, according to Malraux's interpretation, withdraws only. Unlike the Oriental, though, he does not grow in his withdrawal. He remains in a kind of limbo suspended between "being" and "doing," actually participating in neither. This idea is brought out in further dialogue between Kyo and his father. Kyo, still puzzled by the eccentric Clappique, continues to question his father: "Tout homme ressemble à sa douleur: qu'est-ce qui le fait souffrir?" Gisors points out:

que sa douleur n'a plus d'importance, pas plus de sens,...ne touche rien de plus profond que son mensonge ou sa joie; il n'a pas du tout de profondeur, et c'est peut-être ce qui le peint le mieux, car c'est rare... Les actes de Clappique... Il montre l'aquarium où les cyprins noirs, mous et dentelés comme des oriflammes, montaient et descendaient au hasard... "Les voilà..." (C.H., p. 37).

The remainder of Clappique's portrayal is a verification of Gisors' initial observations and the difficulties encountered in having assumed a pseudo-Oriental attitude towards existence.

Clappique, like most of Malraux's characters, is a lucid individual. He has translated the Oriental notion of unworldliness into an unhealthy escapism, and he knows it. "Regardez-moi," he says to a prostitute at the Black Cat, "vous voyez ma tête? Voilà où mènent vingt ans de fantaisie héréditaire. Ca ressemble à la syphilis—" (C.H., p. 25). Clappique insists that he is "le seul homme de Shanghai qui n'existe pas—qui n'existe absolument pas!... Le baron de Clappique n'existe pas" (C.H., p. 159). He effects his escape by projecting him-
self into various roles according to the circumstances in which he finds himself. For example, in an imaginary regime set up by Chang-Kai-Shek, Clappique sees himself as an "astrologue de la cour [qui mourra] en allant cueillir la lune dans un étang, un soir [qu'il sera] soûl" (C.H., p. 24). The entertaining tale that he weaves of his own personal history while in the company of two prostitutes at the Black Cat is obviously an assemblage of fact and fiction. His penchant for the fantastic is verified and appreciated by Valérie. "Sa fantaisie l'enchantait" (C.H., p. 96).

Another example of his imaginative powers comes through in a conversation with Chpilewski concerning money. Clappique declares: "Figurez-vous que, si j'avais ces argents, je les emploierais à imiter un haut fonctionnaire hollandais de Sumatra qui passait tous les ans, en rentrant caresser ses tulipes, devant la côte d'Arabie" (C.H., p. 132). Even Clappique's reading material nourishes the persona that he has so carefully constructed. Malraux lets us know that Clappique is acquainted with Les Mille et une Nuits, and that Les Contes d'Hoffman is his "livre de chevet." All in all, Malraux depicts an individuel"[qui] était parvenu à échapper à presque tout ce sur quoi les hommes fondent leur vie: amour, famille, travail" (C.H., p. 209).

But there is a flaw in the almost perfect mask, because Malraux further informs us that he had not escaped fear ("non à la peur"). We can enter through this emotional crack of an otherwise perfect mask to continue our evaluation of the efficacy of his singular path to negate the human condition. After performing a small service for Kyo, Clappique learns through Chpilewski, not only that his own life is in danger, but
also that Kyo will be arrested by Chang's men if he attends a midnight party meeting. Clappique decides to warn Kyo. "Très étonné, Clappique se découvrirait tout à coup homme de sérieux et de poids. Comme il ne se jugeait jamais responsable de lui-même, il en fut surpris" (C.H., p. 134).

The crux of Clappique's fear is implied in the dichotomy of his character reflected in the above passage. Earlier we said that Clappique's withdrawal to the East was a one-way journey. This does not necessarily mean, as Malraux already told us, that he was completely successful in subduing his anguish. Clappique's discomfort, though under a completely different guise, is rooted in the ever reappearing problem of Western man's inability to cope with the gap between temporal and eternal time. To escape the fear of death which faces the Westerner who lives in linear time, Clappique mimicks the Oriental concept of life which Ling described in La Tentation de l'Occident: "L'Oriental irresponsable s'efforce à s'élever au-dessus d'un conflit dont il n'est pas l'enjeu" (Tent., p. 70).

The Oriental accepts this philosophy of life because he genuinely believes that destiny unfolds on a transcendental level irrespective of his person. In Clappique's terms, Oriental irresponsibility is transmuted into role playing. The Oriental also believes that he is immortal due to that Divine Particle in each man which is boundless, eternal and can never cease to exist. Clappique covers up his fear of death by vicariously taking refuge in this aspect of Oriental thought. Momentarily forced to consider the very real threat to his life he thinks: "Après demain, s'il a plu, il y aura ici cette odeur;
et je serai peut-être mort... Mort? Que dis-je? Folie! Pas un mot: je suis immortel" (C.H., p. 194). And yet, despite Clappique's inability to deal satisfactorily with the eternal versus the relative—in Clappique's case it would be better perhaps to use the terms irresponsibility versus responsibility—Malraux means to show that the archetype of death and rebirth resides in the depths of every man's psyche, even though it cannot extend beyond the possibilities of each individual's intrinsic nature.

To while away a few hours before going to warn Kyo at the Black Cat, who will also subsidize his escape, Clappique goes into a gambling house. Here Clappique experiences the anguishing ambivalence between irresponsibility and responsibility, and here he will experience that precious moment of unity to which each human being aspires.

At the outset, Clappique is troubled by "la montre qu'il portait au poignet" because it tied him not only to his responsibility to Kyo and to the relative world, but to the menace of his own death. After a major loss, Clappique leaves the gambling table and goes to a window. He looks out into the night much as Tchen did in the opening pages of the novel, and feels himself distinctly separate from the world of men. "Tous ces êtres qui passaient dans la brume, de quelle vie imbécile et flasque vivaient-il? Pas même des ombres: des voix dans la nuit" (C.H., p. 196). He momentarily breaks his ties with them by rejecting his own past: "Tout son passé n'était-il qu'une longue folie?" (C.H., p. 196).

Clappique's move away from the window symbolizes a moving away from the relative sphere of life and responsibility, towards a meeting
with destiny. "C'était dans cette salle que le sang affluait à la vie. Ceux qui ne jouaient pas n'étaient pas des hommes" (C.H., p. 196). Clappique goes back to the gambling table:

Cette boule dont le mouvement allait faiblir était un destin, et d'abord son destin. Il ne luttait pas contre une créature, mais contre une espèce de dieu; et ce dieu, en même temps, était lui-même. La boule repartit. Il retrouva aussitôt le bouleversement passif qu'il cherchait: de nouveau, il lui sembla saisir sa vie, la suspendre à cette boule dérisoire. Grâce à elle, il assouvissait ensemble, pour la première fois, les deux Clappique qui le formaient, celui que voulait vivre et celui qui voulait être détruit (C.H., p. 196).

The turning of the roulette wheel slowly magnetizes Clappique and lifts him into timelessness where man meets "himself":

Pourquoi regarder la montre? Il rejetait Kyo dans un monde de mensonges; il lui semblait nourrir cette boule, non plus d'enjeux, mais de sa propre vie—ne voyant pas Kyo, il perdait toute chance de retrouver de l'argent—... Qu'avait à voir avec l'argent cette boule qui hésitait au bord des trous comme un museau et par quoi il éteignait son propre destin, le seul moyen qu'il eût jamais trouvé de se posséder lui-même! (C.H., pp. 196-97).

Gambling for Clappique becomes an "awakened" experience, and now belongs to the world of myth. All worldly pursuits of gain are relegated to the background: "Le gain lui fut presque indifférent... Gagner, non plus pour s'enfuir, mais pour rester, pour risquer davantage, pour que l'enjeu de sa liberté conçue rendit le geste plus absurde encore!" (C.H., p. 197). The gambling ball becomes a mythical instrument through which Clappique reaches himself: "Il comprenait maintenant la vie
intense des instruments de jeu: cette boule n'était pas une boule comme une autre—comme celles dont on ne se sert pas pour jouer" (C.H., p. 197). Clappique reaches his own private ultimate moment of unity as he plays his last few pennies:

Il jouait ses derniers sous, sa vie, et celle d'un autre, surtout celle d'un autre. Il savait qu'il livrait Kyo; c'était Kyo qui était enchaîné à cette boule, à cette table, et c'était lui, Clappique, qui était cette boule maîtresse de tous et de lui-même—de lui qui cependant la regardait, vivant comme il n'avait jamais vécu, hors de lui, épuisé par une honte vertigineuse (C.H., p. 198).

In one swooping initiatory gesture, Clappique "passes over" to himself, but inevitably the fall into temporality brings him back to the prison of the relative world ("le cercle fermait"), and the ever constant need to escape. Clappique leaves the gambling house, enters a house of prostitution, and there engages the sympathy of a servant by weaving a fantasy of his impending suicide:

Il était ivre de ce mensonge, de cette chaleur, de l'univers fictif qu'il se créait. Quand il disait qu'il se tuerait, il ne se croyait pas; mais puisqu'elle le croyait, il entraînait dans un monde où la vérité n'existait plus. Ce n'était ni vrai, ni faux, mais vécu. Et puisque n'existait ni son passé qu'il venait d'inventer, ni le geste élémentaire et supposé si proche sur quoi se fondait son rapport avec cette femme, rien n'existait. Le monde avait cessé de peser sur lui. Délivré, il ne vivait plus que dans l'univers romanesque qu'il venait de créer, fort du lien qu'établir toute pitié humaine devant la mort. La sensation d'ivresse était telle que sa main trembla (C.H., p. 201).

Neither the moment of escape nor the ensuing erotic encounter assuages "son esprit ni sa sensualité" (C.H., p. 201). Clappique comes
back to the brutal realistic fact that his life is still in danger, and also that he paid for the precious moment of self-possession with Kyo's life. He returns to his room and frantically tries to escape his anguish:

Il transforma son visage, bouche fermée et tirée vers le menton, yeux entrouverts, en samouraï de carnaval. Et aussitôt, comme si l'angoisse que les paroles ne suffisaient pas à traduire se fut exprimée directement dans toute sa puissance, il commença à grimaçer, se transformant en singe, en idiot, en épouvanté, en type à fluxion, en tous les grotesques que peut exprimer un visage humain. Ça ne suffisait plus: il se servit de ses doigts, tirant sur les coins de ses yeux, agrandissant sa bouche pour la gueule de crapaud de l'homme-qui-rir, tirant ses oreilles. Cette débauche de grotesque dans la chambre solitaire, avec la brume de la nuit massée à la fenêtre, prenait le comique atroce de la folie (C.H., p. 210).

Once again he is abruptly brought back to reality by a knock on the door. Ironically enough, Gisors, unsuspecting of Clappique's role in his son's arrest, came to ask that he intervene in Kyo's behalf with König, Chang's chief of security police. Despite his overwhelming anguish, Gisors knows that he entrusts a delicate task to a man who has no substance:

À la vérité, Gisors pensait que si le monde était sans réalité, les hommes, et ceux mêmes qui s'opposent le plus au monde ont, eux, une réalité très forte; et que Clappique, précisément, était un des très rares êtres qui n'en eussent aucune. Et il l'éprouvait avec angoisse, car c'était entre ces mains de brouillard qu'il remettrait le destin de Kyo. Au-dessous des attitudes de tout homme est un fond qui peut-être touché, et penser à sa souffrance en laisse pressentir la nature. La souffrance de Clappique était indépendante de lui, comme celle d'un enfant: il n'en était pas
After Clappique's failure to obtain Kyo's release, Gisors is hit with the realization that "Clappique n'était ni un interprète ni un messager, c'était une carte. La carte jouée--perdue,...il fallait en chercher une autre" (C.H., p. 219).

Gisors' acutely lucid summation, which recalls his initial dialogue with Kyo, completes the cycle of his observations on the character Clappique, and at the same time ties the threads of Clappique's encounter with the East. Essentially, what the Westerner Clappique does on the personal level is to retreat into introversion which is a part of each man's psychic heritage. He was able to express this introversion by turning to a culture whose metaphysical precepts are anchored in a withdrawal from external reality. But to accept a mode of being without embracing it to the core can only lead to sterility and deformation of character. If Clappique declares himself irresponsible like the Oriental, it is because he cannot face up to the responsibility of his human plight, and not because he believes in a transcendental plane of life. If he declares himself immortal, it is because he has been unable, unlike the Oriental, to eradicate his fear of death, and not because he believes in an inherent eternal cosmic power. The es-
cape into role playing which could be equated to the Oriental experience of meditation are only high points of human sensation. In fact, this was Malraux's interpretation of the ecstasy the Oriental said he attained in meditation. In *La Tentation*, A.D. had written to Ling: "Dans l'extase, le penseur ne s'identifie pas à l'absolu comme l'enseignent vos sages; il appelle absolu le point extrême de sa sensibilité" (*Tent.*, pp. 166-67).

Malraux underlines a double absurdity: the fallacy of Oriental claims and the fallacy of imitation, no matter what form it might take. Even Clappique's special moment of self-possession shows the logic with which Malraux constructs a character. It is no mere coincidence that Clappique's peak experience takes place in a gambling house. After all, his whole life is a game, and as such, identity can only be achieved through a similar medium. However, Clappique's initiatory gesture can have no enduring mythical value for two reasons. Firstly, when the roulette wheel stops, the player has either won or lost. Clappique lost. We could say that the roulette wheel demasked Clappique and brought him face to face with the fact that his experience was based on an edifice of lies, namely his desire to escape the anguish of his own death and the death of another man. Secondly, the peak experience itself loses its authenticity because it is based on an untruth. When Clappique leaves the gambling casino, the author tells us that "Clappique [cuvait] son mensonge comme d'autres leur ivresse..." (*C.H.*, p. 209). Therefore, when Clappique returns to profane time, he has no other choice but to invent other lies. Obviously, then, Clappique's Oriental formula of negation is a failure.
As Clappique frantically searches for a means to escape Shanghai, his Occidental despair breaks through the veneer of his pseudo-Oriental attitudes. He mutters: "Je ne veux pas mourir... je ne veux pas mourir" (C.H., p. 236). And as he stands before a ship getting ready to set sail for Europe, Malraux tells us that "il se fût identifié à un chien, pourvu que le chien gravât cette échelle et partit" (C.H., p. 238). In the end, Clappique makes good his escape in a manner which befits the logic of his character. He disguises himself as a sailor, and boards ship. His final judgement is that "les hommes n'existaient pas, puisqu'il suffit d'un costume pour échapper à soi-même, pour trouver une autre vie dans les yeux des autres" (C.H., p. 239). This final disguise, however, differed from the others: "Jusque-là il avait joué une comédie inquiète, par acquit de conscience et par peur, mais sans échapper à l'idée inavouée qu'il échouerait" (C.H., p. 238). Now, his very life depended on successful role playing: "Non qu'une fausse vie fût faite pour le surprendre, mais cette fois elle lui était imposée, et sa vraie vie en dépendait..." (C.H., p. 239). His disguise is at once a victory in that he escapes physical death, but it is also defeat on the metaphysical plane because the circle of temporary freedom for which he had gone to the East is closed. Of his latest disguise he observes: "C'était, en profondeur, le même dépaysement, le même bonheur qui l'avaient saisi la première fois qu'il était entré dans la foule chinoise" (C.H., p. 239).

Clappique's wheel of fortune turned and turned in the Orient, and each number brought with it a new disguise, but no insight. That it was all a game and that he was lucidly aware of it is reflected in his
last thoughts shortly before his departure: "L'Europe, pensa-t-il; la fête est finie. Maintenant, l'Europe. Il semblait qu'elle vint au-devant de lui avec la cloche qui se rapprochait, non plus comme celle d'une prison. Sans la menace de la mort, il fût redescendu" (C.H., p. 240).

Clappique, as we see him then, is yet another illustration of Malraux's theory that the scope of a man's individual vision can only be in proportion to his own innate possibilities. In Clappique's universe, the East-West dialogue has shifted into the realm of comedy— but comedy that masks the tragedy of a human destiny which, by force, is limited to the transformation of "vingt ans de fantaisie héréditaire" into a caricatural interpretation of Oriental withdrawal from the concrete plane of life. Malraux captures Clappique's situation exactly when he has one of the characters of the novel say that "les Européens ne comprennent jamais de la Chine que ce qui leur ressemble" (C.H., p. 89).

The theme of mutual East-West influence, which was barely implied in La Voie Royale and more fully developed in Les Conquérants, surfaces and reaches final statement in La Condition Humaine. On a grand scale, death of the old China and its subsequent rebirth is clearly depicted in the struggle between the Communists and Chang's army aided by French colonial interests. Traditional leaders argue with partisans of the new. For instance, in a conversation with Gisors, former pro- fessor at the University of Peking and one of the intellectual framers of revolution, an old Chinese scholar intransigently opposes any modi- fication of traditional institutions:
Il est bon qu'existent la soumission absolue de la femme, le concubinage et l'institution des courtisanes. Je continuai la publication de mes articles. C'est parce que nos ancêtres ont pensé ainsi qu'existent ces belles peintures (il montrait du regard le phénix bleu sans bouger le visage, comme s'il eût fait de l'œil) dont vous êtes fier, et moi aussi. La femme est soumise à l'homme comme l'homme est soumis à l'État; et servir l'homme est moins dur que servir l'État. Vivons-nous pour nous? Nous ne sommes rien. Nous vivons pour l'État dans le présent, pour l'ordre des morts à travers la durée des siècles... (C.H., p. 47).

Other leaders of the traditional society moralized less and had sunk to veritable levels of debauchery, such as the former mandarin from the Manchu court who is now a pimp and takes refuge in prison during periods of social unrest:

"Je vends des femmes," he says to Kyo. "Quand ça va, je donne de l'argent à la police et elle me laisse en paix. Quand ça ne va pas, elle croit que je garde l'argent et elle me jette en prison. Mais du moment que ça ne va pas, j'aime mieux être nourri en prison que mourir de faim en liberté..." (C.H., p. 228).

The array of male attitudes concerning women in the novel, whether her place be considered on a metaphysical plane or within the limits of the social structure, are basically misogynous. For the mandarin turned pimp, she is an object to be sold. For the old Chinese scholar, she is subject to man in the social hierarchy. For Tchen and Ferral (as we shall see), though in different degrees, she is an instrument man uses to transcend himself. She is more humanely considered by Kyo, for instance, for whom she is a companion. But, as we saw, she could at any time turn into only a woman and become the unknowable "other."
Hemmelrich repaid his wife's devotion with protection. Kama-San claims to paint for his wife because he loves her. In all cases, however, woman is seen and judged through male eyes and is always in an inferior position. This yang, or male point of view, would not be complete without yin.

Any massive transformation of a whole society and its institutions, such as China is undergoing, must, per force, reflect changes not only in the male but also in the female role within the social structure. From the female point of view, we get insight into the deplorable state of female subjugation in the Orient through the Westerner May who directs a clandestine hospital under the auspices of the Oriental women's liberation movement:

"Toujours la même chose," she says to Kyo. "Je quitte une gosse de dix-huit ans qui a essayé de se suicider avec une lame de rasoir de sûreté dans le palanquin du mariage. On la forçait à épouser une brute respectable... On l'a apportée avec sa robe rouge de mariée, toute pleine de sang. La mère derrière, une petite ombre rabougrie qui sanglotait, naturellement... Quand je lui ai dit que la gosse ne mourrait pas, elle m'a dit: "Pauvre petite! Elle avait pourtant eu presque la chance de mourir..." La chance... Ça en dit plus long que nos discours sur l'état des femmes ici... (C.H., p. 39).

Malraux is not necessarily saying that women's liberation is the answer for China's female population, because liberation too has its inherent problems. We will recall that May's liberated sexuality was the cause of a painful rift in her relationship with Kyo. Malraux is adapting the Oriental Yin Yang theory to present contrasting points of view in every conceivable fashion—on the general scale of diverse
East-West cultural attitudes; on the general scale of the old versus the new; on the one-to-one contrast of human attitudes among the characters (Kyo and Katow, Kyo and Tchen, Katow and Hemmelrich, etc.); and even on the contrasting attitudes between couples. The Kyo-May duo, for instance, which we treated in detail previously, is in direct opposition to the Ferral-Valérie duo in their approach to combating the human condition.

Ferral, the arrogant Frenchman who runs the entire European financial consortium in China, is the only capitalist among the characters Malraux portrays, but perhaps more importantly, he is the last representative of an exacerbated individualism which Malraux so duly condemned in his article concerning Les Conquérants. His very presence in the novel gives Malraux the opportunity to make his conclusive remarks both on the absurdity of the European colonist who seeks to impose Western values on the Oriental, and also the absurdity of the individual who is impelled by the myth of the will to power as an instrument of validation.

After his political downfall in France, Ferral, like most of Malraux's characters, goes to Asia to recoup his losses. He needed to replace the humdrum familiarity of the West with the freedom and the newness of an alien culture in order to reidentify himself. As Malraux tells us, Ferral "ne voulait pas jouer à nouveau, mais changer les règles du jeu" (C.H., p. 72). Like Garine, Ferral had no intention of transforming Chinese society; unlike Garine, he had a goal:

Même avec le projet d'une nouvelle société chinoise dans chaque poche, il ne pensait qu'à Paris. Ren-
Ferral, then, is not fundamentally different than the adventurers, terrorists or political activists who fill the pages of Malraux's novels. As a matter of fact, as we will see later, Ferral is actually the culmination of the conqueror-adventurer type. In any case, he chooses capitalist economics as his own private means of validation. Ferral seeks the power which absolute control over European economic concessions affords him. In terms of his own specific action in the novel, this meant forcing the wealthy Chinese into recognizing and supporting Chang-Kai-Chek as a "democrat" so as to enable Chang to crush the Communists within his movement.

When Gisors in a conversation with Ferral had asked him how he would define intelligence, Ferral answered that intelligence was "la possession des moyens de contraindre les choses ou les hommes" (C.H., p. 183). This definition delineates the very core of Ferral's being. Constraint implies placing the "other" in an inferior position which, in turn, implies humiliation of the "other." And Ferral's overwhelming need to humiliate is brought out both in his dealings with his subordinates and with women. Ferral's assistant Martial, Malraux tells us, is constantly put down by Ferral: "Il était dominé par Ferral et ses rapports avec lui avait été établis par des ordres auxquels il ne pouvait que se soumettre; l'autorité intérieure de Ferral était beaucoup plus intense que la sienne" (C.H., p. 68). Martial was neither
a match for, nor could he understand Ferral's imperious metaphysical "besoin illimité d'être préféré," but he nevertheless writhed with discomfort at being reduced to a non-person: "Il ne pouvait supporter cette insolente indifférence, cette façon de le réduire à l'état de machine, de le nier dès qu'il voulait parler en tant qu'individu et non transmettre des renseignements" (C.H., pp. 68, 174). In other words, Ferral denied his subordinates, "il avait un talent unique pour leur refuser l'existence" (C.H., p. 68).

In his dealings with women, Ferral follows a similar pattern. He forced women to submit to the domination of the mind more than of the body:

La liberté des moeurs, chez une femme, alléchait Ferral, mais la liberté de l'esprit l'irritait. Il se sentit avide de faire renaître le sentiment qui lui donnait, croyait-il, prise sur une femme: la honte chrétienne, la reconnaissance pour la honte subie (C.H., p. 98).

Basically, the process is the same described in Perken's case: constraint. Malraux defines eroticism as a sexual encounter where one negates the partner so as to enable one to be both "he" and "she." As Valérie lies sleeping "il s'imaginait elle, habitant son corps, éprouvant à sa place cette jouissance qu'il ne pouvait ressentir que comme une humiliation" (C.H., p. 99).

In describing Perken's quest for Being, we referred to one of Malraux's articles which treats eroticism: "D.H. Lawrence and Eroticism: concerning Lady Chatterly's Lover." In Ferral and Valérie's case, we could refer to another of Malraux's study of eroticism, based on
Les Liaisons dangereuses of Choderlos de Laclos which appeared in 1939, in the Tableau de la Littérature française de Corneille à Chénier. Malraux's thoughts on the two major characters of Les Liaisons, Valmont and Mme de Merteuil, could very well apply to Ferral and Valérie:

Par leurs deux personnages significatifs Les Liaisons sont une mythologie de la volonté; et leur mélange permanent de volonté et de sexualité est leur plus puissant moyen d'action. Le personnage le plus érotique du livre, la marquise, est aussi le plus volontaire.166

Unlike Perken's anonymous Oriental woman, the Westerner, Valérie, is Ferral's equal, and, as such, she will later write in her letter to him that she was decidedly not "une femme qu'on a." And when during a sexual encounter Ferral turns on the lights, and she realizes that "il attendait le plus clair de son plaisir de la transformation sensuelle de ses traits," she firmly resolves "de ne pas lui pardonner" (C.H., pp. 98-99). At Valérie's hands, Ferral undergoes a humiliating experience in the lobby of the Hotel at the cocktail hour where all of Shanghai could witness her mockery. He was given a letter which explained her behavior—she would not submit to being an instrument. Ferral is overcome with rage because:

Elle l'avait atteint à son point le plus sensible, comme si elle lui eût crevé les yeux pendant son sommeil: "elle le niait." ... Il s'affirmait qu'il avait construit des routes, transformé un pays, arraché aux paillotes des champs les milliers de paysans nichés dans des huttes de tôle ondulée autour de ses usines—comme les féodaux, comme les délégués d'empire; dans sa cage, le merle avait l'air de rigoler. La force de Ferral, sa lucidité qui avait transformé l'Indochine...aboutissaient à cet oiseau ridicule comme l'univers entier, et qui se foutait incontestablement de lui (C.H., pp. 175, 177).
Valérie is obviously the victor.

Ferral leaves the Hotel and goes to Le Cercle français, where he meets and has a psychological conversation with Gisors to compensate for the humiliating experience of not being able to impose his will. Ferral and Gisors' lengthy talk comes to an abrupt halt with Gisors' statement that the "will to power" is only man's intellectual justification of the deeper metaphysical aspiration to deity. Ferral leaves the club with the firm resolve: "Il fallait décidément coucher avec une femme" (C.H., p. 186). Perhaps Gisors' statement was accurate: "Peut-être l'amour est-il surtout le moyen qu'emploie l'Occidental pour s'affranchir de sa condition humaine" (C.H., p. 185). Ferral picks up a courtesan on his way home. It is an exhausted Ferral who goes up the steps of his house—all exhausted because the path he has chosen to possess himself must be renewed with each new encounter. For a moment he entertains the thought of escaping this promethean task:

Allons dormir... Le sommeil c'était la paix. Il avait vécu, combattu, créé; sous toutes ses apparences, tout au fond il retrouvait cette seule réalité, cette joie de s'abandonner soi-même, de laisser sur la grève, comme le corps d'un compagnon noyé cet être, lui-même dont il fallait chaque jour réinventer la vie. "Dormir, c'est la seule chose que j'ai toujours souhaitée, au fond, depuis tant d'années..." (C.H., p. 187).

The dichotomy in Ferral's character recalls Clappique, but it is the will to dominate that prevails, and he humiliates the courtesan by forbidding her the initial amenities of her trade. The very idea of constraint creates a sensation that leads him to the very familiar but transitory moment of self-possession:
Son plaisir jaillissait de ce qu'il se mit à la place de l'autre contrainte; contrainte par lui. En somme il ne couchait jamais qu'avec lui-même, mais il ne pouvait y parvenir qu'à condition de n'être pas seul... N'eût-il de sa vie possédé une seule femme, il avait possédé une seule femme, il avait possédé, il posséderait à travers cette Chinoise qui l'attendait, la seule chose dont il fût avide: lui-même. Il lui fallait les yeux des autres pour se voir, les sens d'un autre pour se sentir (C.H., p. 188).

In linking Ferral to our East-West discussion, we can say that just as Tchen was a reincarnation of Hong, so Ferral is a reincarnation of Perken. It is important to remember here that, for Malraux, reincarnation means the successive stages of psychological maturity that occur within the limits of a human life. And in passing, let us also take note of Malraux's subtle and ingenious orientalism, not only in his interpretation and use of the Oriental tenet of reincarnation, but also his use of Yin Yang which goes beyond mere contrast to express the reality of reciprocal East-West influence.

Hong and Tchen are two Orientals who move towards a Western orientation. Perken and Ferral, on the other hand, are two Westerners who use the East as a metaphysical playground in their quest for validation. One also wonders if Malraux is not also trying to point out the futility of this mutual "passing over." In any case, Tchen is Malraux's final statement on terrorism, and it will become apparent in concluding our analysis of Ferral that Ferral is the "aboutissement" of the adventurer turned capitalist in the East.

Like Perken, Ferral goes to the East to create an empire. Like Perken, Ferral's basic ethic is action through constraint. Like
Perken, Ferral seeks to fuse Occidental will with Oriental detachment. On one level, this means that both men professed total disinterest in their personal biographies:

Professant qu'aucun être ne s'explique par sa vie, [Ferral] voulait être distinct de son action—moyen de se croire supérieur à elle... "Je ne suis pas ce que telle rencontre d'une femme ou d'un homme modèle de ma vie," he says to Gisors. "Je suis mes routes..." (C.H., pp. 95, 182, 183).

Malraux further substantiates the metaphysical implications of Ferral's action when he tells us that "avec Ferral, Gisors ne parlait politique que sur le plan de la philosophie" (C.H., p. 182).

On another level, fusion of Occidental will and Oriental detachment is related to the domain of eroticism. When Ferral's empire begins to crumble around him, he, like Perken, turns to woman as a compensatory measure. After receiving a letter that his American credit would be cut off, Ferral thinks:

Cette nuit, que ce fût dans la résistance, la victoire ou la défaite, il se sentait dépendant de toutes les forces du monde. Mais il voyait cette femme dont il ne dépendait pas, qui dépendrait tout à l'heure de lui: l'aveu de soumission de ce visage possédé, comme une main plaquée sur les yeux, lui cacherait les contraintes enchevêtrées sur lesquelles reposait sa vie (C.H., p. 174).

Though Ferral does not specifically mention incorporating Oriental erotic cults in his drive for self knowledge as Perken had done, it is nevertheless implied. In the first place, as a psychological reincarnation of Perken, Ferral must contain all the basic elements of Perken's character. Ferral, like Perken, strips woman of her individual
existence so that he may make contact with an eternal reality through the erotic encounter. For Ferral, Valérie "n'était rien que l'autre pôle de son propre plaisir. Jamais elle n'avait vécu: elle n'avait jamais été une petite fille" (C.H., p. 99). Ferral couldn't state his position with more authority than when he says to Gisors: "L'homme peut et doit nier la femme" (C.H., p. 185). Thus Ferral's goal is essentially the same as Perken's.

Through the couple Ferral-Valérie, Malraux means to show that self identification through constraint with an equal is impossible. Valérie made it very clear in her letter that Western woman would in no way accept such treatment at the hands of a man. "Vous savez beaucoup de choses, cher, mais peut-être mourrez-vous sans vous être aperçu qu'une femme est aussi un être humain" (C.H., p. 176). It is also highly significant for our East-West dialogue that Ferral compensates the damage done to his pride with the humiliation of a Chinese courtesan. Malraux points out that the route of Eastern eroticism is equally absurd for Western man. It is symbolized by his description of a Tibetan painting. As Ferral plunges into another futile attempt to know himself through the beautiful courtesan "il regarda la peinture thibétaine: sur un monde décoloré où erraient des voyageurs, deux squelettes exactement semblables s'éteignaient en transe" (C.H., p. 188).

Eastern eroticism fails for Western man because, whereas the Oriental woman accepts her subjugation as cosmically ordained, he remains imprisoned in his individuality, always seeking to see himself through her eyes. For Western man, eroticism was and remains essentially a sadistic-masochistic encounter. "L'érotisme, pensa-t-il, c'est
l'humiliation en soi ou chez l'autre, peut-être chez tous les deux"
(C.H., p. 188). In the end, Ferral, like Clappique, returns to France
where he experiences final political defeat.

Ferral, like all of Malraux's characters, in their various ways,
had projected a mythical image of himself onto the world, and this
image had determined his code of behavior. Ferral's mythical gesture
of the negation of the "other" ends in unequivocal defeat, because
negation of the "other" is an endless repetition and requires renewed
intensity with each new encounter. Through Ferral, Malraux affixes
the seal of death on the type of individual who is a world unto himself
and considers himself separate from his fellow human beings.

In terms of validation, Ferral's modified form of Western eroti-
cism was no more successful than Kyo and May's more equal partnership.
In both cases, love turned out to be "un amour intellectuel et ravagé"
(C.H., p. 171). May's existence, as is indicated in her last meeting
with Gisors, will continue with purpose but without love. When Gisors
asks her what she will do she answers:

Essayer de servir dans les sections d'agitatrices...
Si ça ne s'arrange pas, je servirai comme médecin
en Sibérie. Mais je suis si lasse de soigner!...
Et puis maintenant, il m'est presque inttolérable
de voir mourir... Enfin, s'il faut le faire...c'est
encore une façon de venger Kyo (C.H., p. 270).

And what has become of the master himself? Gisors, it seems, has
completed the final steps of his own shamanic initiation. Kyo had
been Gisors' link to the world, but after Kyo's death he says to May:

Ce n'est pas seulement la douleur, pas seulement
le changement, c'est...une métamorphose. Je n'ai
jamais aimé beaucoup le monde: c'était par lui qu'ils existaient pour moi... Depuis que Kyo est mort, il m'est indifférent de mourir. Je suis à la fois délivré (délivré!...) de la mort et de la vie (C.H., p. 271).

Malraux seems to be restating through Gisors that man is converted to the world through a mediator, and that a mediator is man's subjective link to the world. The disappearance of the mediator, in this case Kyo, releases Gisors to take an objective, detached view of his life experience. Following this line of thought, let us ask ourselves one last time the question upon which our analysis of the characters of La Condition Humaine has hinged. Who were all of these men that Gisors knew and penetrated with such acuity? Part of the question has already been answered. They were elements of his own psychology (and in turn those of the author) which he projected onto the stage of the world so that he could better understand himself. In short, by developing each latent possibility within himself, he could become a more unified individual. But these men were not solely psychological figures, they were also flesh and blood individuals, separate from himself—a living part of his experience of "passing over" to the world of men. He understood them and was one of them because he was able to reach out beyond his individual differences and meet them on the level of the universality of their common humanity and of their metaphysical aspirations. In conversing with Ferral, Gisors had said:

Il faut toujours s'intoxiquer: ce pays a l'opium, l'Islam le haschich, l'Occident la femme... Sous ses paroles, un contre-courant confus et caché de figures glissait: Tchen et le meurtre, Clappique et sa folie, Katow et la révolution, May et l'amour, lui-même et l'opium... (C.H., p. 185).
The I-Thou relationship, which permitted Gisors fellowship with Occidental and Oriental alike, was based on the psychological knowledge that, inherently, man is an introverted-extroverted being (Yin-Yang, East-West), and that he should develop both. However, out in the world of men, whether Occidental or Oriental, man shares a common lot: that of coming to terms with his human condition. Therefore, the individual becomes a man by "passing over" to other lives in sympathetic understanding. They are a part of him, and he is a part of them because "a man must have within him somehow what he finds in another."168

Gisors looms even larger because he is able to give up his quest for certainty within his own culture, and "pass over" to another culture for new insights and understanding. This last point brings to light yet another facet of Malraux's orientalism. In his fictive universe, one detects the influence and readaptation of the Confucian social order. The rigidity of the cast system has disappeared, and in its place we have a new order, a more flexible society in which each individual is free to find his own inner pattern while contributing to the whole. But this new order is by no means comprised of ordinary human beings. They are heroes, men of stature, who, each in his own way, has sought to validate his human existence with courage. In Malraux's social metaphysic, these heroes have taken the place of the saints of divinely revealed religions. Pei quoted a statement to this effect made by Gisors in one of his courses in a letter to May:

"Il faut que l'usine, qui n'est encore qu'une espèce d'église des catacombes, devienne ce que fut la cathédrale et que les hommes y voient au lieu des dieux, la force humaine en lutte contre la Terre..." (C.H., p. 213).
The final step, however, in a man's life journey, will be a return to the self. Gisors had "passed over" to many lives, and even to another culture. Now, freed from the intermediary who attached him to the world, he returns from his odyssey to his own life. The anguish of time which always brought with it the anguish of death had disappeared: "L'enfant était la soumission au temps, à la coulée des choses..." (C.H., p. 255). For the first time in his life, Gisors has an entirely different sensation: "Il sembla à Gisors que ce vent passait à travers lui comme un fleuve, comme le Temps même, et, pour la première fois, l'idée que s'écoulait en lui le temps qui le rapprochait de la mort ne le sépara pas du monde, mais l'y relia dans un accord serein" (C.H., pp. 272-73).

Along with the vast deposit of human experience, Gisors returns to his own life having learned the basic lesson that sooner or later a man must find, accept, and live by who he is and what he is. He tries to explain this to May: "On peut tromper la vie longtemps, mais elle finit toujours par faire de nous ce pour quoi nous sommes faits... Grâce à Kama, je suis ici professeur libre d'histoire de l'art occidental... Je reviens à mon premier métier, vous voyez..." (C.H., pp. 270-71). In effect, what has happened is that Gisors has learned to combine the particular with the general. He is no longer the non-active contemplative. He has fallen into temporality or profane time in taking his place in the world once again. He encompasses the totality of his human experience, and at the same time, he has transcended both ("délivré de la mort et de la vie," C.H., p. 271). This is tantamount to living mythical and profane time simultaneously.
That May does not grasp the complexity of Gisors' message is understandable. She has not yet completed the cycle of her life's work.

From La Voie Royale to La Condition Humaine, Malraux has come up from the depths of Hell into the light, for La Condition Humaine ends on a note of hope, in Spring when all things start anew. This movement from darkness to light can also be noted specifically within the structure of La Condition Humaine, in that the book proceeds from the dark hotel room in which Tchen commits murder in Shanghai to Kobé, where Gisors contemplates questions of universal significance in daylight. The metaphysical journey from darkness to light can also be related to the structure of the novel on a more particular level. It is highly significant that the novel is divided into seven parts. Seven is a mystical number and is to be found in all the major religions of the world. It can be further broken down into the numbers three and four—each of which is considered eternal due to the fact that they represent geometrical figures (triangle and square) which have neither beginning nor end. The action of La Condition Humaine falls into two major phases. The first part consists of parts one to three which symbolize hope, the hope that revolution brings in its early stages. Parts four through seven are a gradual descent into despair. Hope-despair, rise-fall, ascent-descent represented as they are by the numbers three and four in the novel are also eternal movements of the human spirit.¹⁶⁹ This simplest of patterns reveals again Malraux's astute use of the Yin Yang theory of opposites, for Yin is contained in Yang, and Yang is contained in Yin. From the ashes of the phoenix comes new life, and from despair comes hope. At the end
of the novel, the rebirth of the revolution runs parallel with the rhythms of nature. It is Spring. May and all those who have survived represent the new hope of the revolution. One of her closing thoughts on the revolution reflects this idea: "La Révolution venait de passer par une terrible maladie, mais elle n'était pas morte. Et c'étaient Kyo et les siens, vivants ou non, vaincus ou non, qui l'avaient mise au monde" (C.H., p. 269).

As the wheel of destiny turns, we can say that May is still caught up in the cycle of death and rebirth, for each new stage in life represents a death of the old to make place for the new. Or, put in other terms, we can say that May has not yet worked through the series of reincarnations possible in her own life cycle. This perhaps explains her inability to understand Gisors' refusal to go to Moscow to help reinstate the revolution. To Gisors' question: "Qu'irais-je faire là-bas?" May had answered: "Changer à nouveau peut-être" (C.H., p. 271). But Gisors occupies another place on the wheel. He has undergone the final metamorphosis. In a modified way, Gisors reminds one of the sage as Chuang Tzu, the great Taoist philosopher, would have described him:

Though he did not follow other men in their follies, he did not judge them severely—he knew that he had follies of his own, and had the good sense to accept the fact and enjoy it. In fact he saw that one basic characteristic of the sage is that he recognized himself to be as other men are. He does not set himself apart from others and above them. And yet there is a difference; he differs "in his heart" from other men, since he is centered on Tao... He is also aware of his relatedness to others, his union with them... He lives it.170

Gisors is not centered on Tao, but on men. He is one with humanity
and yet different—different because his own way has taken him to
that point of wisdom where he could say with authority, but more im-
portantly with compassion: "Tout homme est fou...mais qu'est une des-
tinée humaine sinon une vie d'efforts pour unir ce fou et l'univers...?"

B. Now that our analysis of the Asiatic trilogy is done, we are
perhaps in a better position to examine the totality of Malraux's ex-
perience of "passing over" to the East, and to draw the conclusions
necessary to build the bridge that will take us back to the West,
because "passing over," in order to be a fruitful enterprise, must be
"followed by an equal and opposite process we might call 'coming back,'
coming back with new insights to one's own culture, one's own way of
life, one's own religion." Malraux, as we shall see, will come
back to the West and will balance the Asiatic trilogy with an Occidental

We began our study of Malraux's orientalism by saying that he had
responded to the Nietzschean cry that "God is dead" by "passing over"
to the Orient to study that culture's concept of Being. In studying
cultures, John Dunne says:

what is most fundamental in a culture ... is the
culture's solution to the problem of death. The
question of Being in a culture ... is the problem
of death in that culture. The "problem of death" is
not so much the question of what happens to man after
death as the question of what to do in face of man's
mortality. If a man must die someday, what can he do
to satisfy his desire to live?  

No one could have stated the basis of Malraux's interrogation in the
Orient more explicitly, for the death of God, then man, and the quest for a solution to the dilemma is the pivotal theme of his work. "In this frame of mind," John Dunne explains further:

one tends to see particular beings as participating, each in its own way, in Being. One starts to discover and define the different modes of participation. This leads . . . to a way of thinking in which one studies a manifold such as cultures or lives or religions, and tries to discover what it is that is most taken for granted in each element of the manifold, in each culture or in each life or in each religion. What is most translucent, most pervading, most seemingly necessary in a culture or a life or a religion, what is like the air one breathes there; this is what one seeks to discover.173

We essentially saw this development in the Asiatic trilogy, because although Malraux plunges into the Orient in La Voie Royale and approaches the problem of Being through a central hero, he branches out in Les Conquérants and begins to see the possibility of multiple paths. A full awareness and definition of the different modes of participation of Being receive their fullest expression in La Condition Humaine. Malraux knew that the collective link between Being and death that he perceived in the Oriental tradition would be unacceptable in the West. What Malraux is trying to demonstrate at this stage of the experiment is that the resuscitation of the dead God, and then man, is largely a question of individual initiative in the twentieth century. He investigates each path as a way of participating in Being and of overcoming death.

Western man has abandoned the concept of a personal God exterior to himself, but the link between Being and death, in keeping with his
Western heritage, remains an individual one. So when Western man proclaimed his independence, he also proclaimed that God was dead. John Dunne gives a fitting explanation:

"God is dead," the paradoxical formulation of modern atheism as belief in a dead God meant in its original context of dialectical idealism that both the personal God and his individual incarnation are abolished from which there emerges the autonomous human spirit, "absolute spirit." This Calvary it is true, is a moment when man abandons his faith in the personal God and in the incarnation of this God, abandons his hope of being delivered from death by a power outside of himself, and experiences the autonomy of his own spirit in the face of death.174

Dunne's definition strikes at the very core of Malraux's quest, for at the end of La Tentation, A.D. did indeed refuse the personal Christian God, and set out to take full responsibility for his own salvation. And this drive for autonomy motivates the activities of all of Malraux's heroes, regardless of the path chosen to attain the goal. Now let us ask ourselves some basic questions. In looking back over the trilogy as a whole, what pattern emerges from Malraux's experiments with truth, and how did these experiments prepare him to continue his quest on Western soil?

First of all, we would have to say that Malraux had moved from the familiar history oriented West to the cosmic timelessness of the East where he would be free to experiment with a possible fusion of the seemingly opposing concepts "être et faire," which Ling had already long established as the dividing line between East and West. Actually, the idea is complex because it brings into play philosophical and psychological aspects on the individual level as well as on the cultural level. We can interpret Ling's division of East and West philo-
sophically in that he is referring to two established world views. C.G. Jung explains these opposite world views by saying that "mankind could not stand the stress of this polarity, so it followed either the personal . . . or the impersonal; both, taken alone, are rational, erroneous ways of religious thought, due to the too great strength of man's rational powers." Harvey Cox in his latest book *Turning East* says essentially the same thing, though in different terms:

Societies, like individuals, develop some traits at the expense of others. But the repressed elements never simply die. They lurk there in the psyche, seeking some means of expression. Consequently, every people harbors a fretful fascination for its polar opposite, its "shadow self". . . . As the yin of the Western Yang, its power to fascinate Western minds is infinite.

The above passages are highly significant in terms of the heroes we have studied and in the overall picture of Malraux's own *turn East*. Elsewhere we already said that Ling represented the Eastern lobe or shadow of A.D.'s brain, which now expressed itself consciously, at least, in an intellectual form. The actual integration of intellect and emotion requires that one submit himself to the initiatory process of transformation. This, as we saw, was the task that Malraux set for his heroes in the novels. All the Occidental heroes turned to the Orient to assimilate their Eastern shadow into consciousness, thereby creating a whole man. But Malraux also showed that the process was working in reverse in the twentieth century. The Occidental "turn East" was offset by an Oriental "turn West." Wang Loh had described this Oriental phenomenon in *La Tentation*, and heroes such as Hong and Tchen carried it out in actual practice. In this context, the concept of
shadow simply means that the Occidental carries in germ the Oriental capacity for introversion, and the Oriental carries the Occidental capacity for action. And let us not forget that Ling was very much aware of the imbalanced duality of the human psyche when he stated that the human brain can serve very different ends.

This treatment of the East as Western man's shadow would also give added dimension to the "God is dead" theory of the Western world. Harvey Cox says that the "turn East" is the logical outcome of the death of God. 177 Why? Because on the cultural level one could say that the collective Western Yang had exhausted all possibilities to find fresh metaphysical answers to support and nourish Western man. Therefore, he had no alternative but to turn to the East, to the unknown, for new possibilities. "Passing over" to the Orient then is a descent into darkness.

There is another descent into darkness that takes place on the individual level. All of Malraux's heroes descend into the depths of their own intimate darkness in search of the dead God and of themselves in order to establish harmony between their own individual innate pattern or inner Being with their mode of Being or action in the world. Only in this way could they attain to wholeness and emerge autonomous human beings. Malraux's interpretation of the "God is dead" theory is strikingly akin to Dunne's definition. There is a parallel, then, between Malraux's actual physical and intellectual contact with the East and its traditions, and the bringing to consciousness of the shadow side of the West and of himself. But it cannot be stressed too strongly that the movement is parallel and not identical,
and Malraux knew it. "Passing over" to the Orient could only be fruitful insofar as it could make vibrate and bring to life Western man's own inherent possibilities. Malraux took the stance that the Western oriented psyche could relate to the classical traditions of the Orient only through the path of "radical adaptation." This is why we have consistently refrained from a dialectical interpretation of Malraux's orientalism.

And so, let us look back at the Asiatic trilogy as a turn to darkness on the cultural level to see, in turn, how the Western Self, through the various characters of the novels, experienced those unknown parts of itself, and made conscious that which was heretofore unconscious, thereby restoring balance to itself. The turn to darkness can also be considered a "radical adaptation" of the Oriental technique of meditation, in that Malraux, the central initiate of the novels, chooses to recreate himself through the process of writing. Each novel represents a successive stage of development and expansion of consciousness in the journey from darkness to light. His experience in the trilogy culminates in the figure of Gisors, who, as we have already pointed out, towers over the Asiatic trilogy, and absorbs unto himself the totality of the wisdom acquired in the Orient.

However, whereas Gisors seems to have achieved a tentative balance between "Être et faire," and whereas he expounds his wisdom to May in the light of day, the experiment can in no way be considered terminated, because Gisors, Malraux's surrogate self, chooses to remain in the Orient at the end of La Condition Humaine. In other words, the experiment remains "out of time" and can, as yet, have no actual
validity for the Westerner who lives in historical time. This is also why Malraux himself, at the end of La Condition Humaine, cannot yet emerge clearly as the shaman. There is a certain ambiguity between the old orientalized Westerner who has reached the end of his journey, and the relatively young author who created him. The two have not merged because Gisors is essentially a yin experience and therefore can only represent a part of Malraux. It will be necessary for the initiate, Malraux himself, to "come back" and apply his knowledge in a new yet familiar setting, the West. This does not imply that Malraux foresees the consequences of his experiments in light of this knowledge. "To continue acting . . . when one doesn't know what one is doing amounts to experimenting with truth."179
Chapter V

Le Temps du Mépris

A. Le Temps du Mépris, published in 1935, has been much commented upon by Malraux critics. Many references have been made to the preface where Malraux discusses his views on Communism, and where he compares this new piece of work to Greek tragedy. All have pointed to the fact that it is the first novel to be set in the West, and to the emergence of the dominant theme of fraternity. Others have remarked that the author, after having created the complex universe of characters in La Condition Humaine, has returned to the simplicity of a novel with a central character.

Actually, it can be said that Le Temps du Mépris, the first novel of the Occidental trilogy, in many ways resembles La Voie Royale, the first novel that we studied of the Asiatic trilogy. A major difference, in connection with our treatment of the Oriental-Occidental dialogue, would be that unlike Claude of La Voie Royale, Kassner of Le Temps du Mépris has no visible master. In linking Kassner to other Malraux heroes, Frohock has this to say:

He is a student and writer—thus an intellectual—committed to a life of revolutionary action. His origins are nearer those of the working class than those of Garine or Kyo, but by his education he is outside the working class just as by sympathy he is with it.180

Frohock ends his description almost casually with the remark that "like
all of the heroes . . . he had followed the Revolution to the Far East." This is a most significant statement when looking at the novel from the angle of Malraux's quest for a fresh new world view.

It is true that within the confines of this slender book, Malraux makes only a passing reference to Kassner's involvement in the East ("délégué en Chine et en Mongolie," T.M., p. 28). It is unnecessary that Malraux recount Kassner's Eastern adventure simply because Kassner is "coming back" to the West. However, our continuing story of the unfolding of Malraux's orientalism requires that we leave the doors open of the Oriental experience as we viewed it through the Asiatic trilogy, that we see Kassner coming forth from that experience as another reincarnation, and that we study his own unique path of death and rebirth.

As we have said several times before, a widely accepted notion in the Oriental tradition is that each new level of awareness acquired by the initiate in the transformation process is a permanent one. Certainly, each major step is beset with the antithetical pattern of progression and regression, but in the overall process, the initiate can never regress to his original state of ignorance. This would be in keeping with our idea that each novel represents a different level of Malraux's meditation, hence a different level of awareness. Like Frohock has said, Kassner does in many ways resemble Claude, Garine, and other heroes of the Asiatic novels, but he surpasses them all in awareness. His descent into darkness will follow the standard procedure of initiation, the quality of the descent will differ from the others because Kassner descends with the knowledge of his predecessors
at his disposal. What he searches for in the intimate depths of his own darkness is a way to amalgamate their experiences to his Occidental heritage and to make them valid "in time." And the creation of a novel which centers around a single character is, as we shall see, "un recul pour mieux sauter."

On the level of story, Le Temps du Mépris is the tale of a Communist imprisoned in Nazi Germany. After nine days in a prison cell, the Nazis release him. Another comrade turns himself in as the real Kassner, and Kassner returns to his family and to his political activity in Prague. On a transcendental level, Le Temps du Mépris, as intimated above, is the tale of the death and rebirth of an individual soul. It is this aspect of the novel which engages our interest.

Kassner's entrance into the prison cell recalls Claude's entrance into the jungle. For both men, the exterior darkness is but a manifestation of their own interior darkness. The difference lies in the attitude of the two men. Claude is a complete neophyte, and enters the jungle accompanied by his master Perken. Kassner enters alone, and he has at least partial answers.

After taking inventory of his surroundings, Kassner plans his strategy for survival. It is the strategy of a man who is well aware of the conflict between "être et faire":

Il fallait fuir dans une passivité totale, dans l'irresponsabilité du sommeil et de la folie; et, cependant garder l'affût d'une pensée assez lucide pour se défendre, pour ne pas se laisser détruire là irrémédiablement. S'arracher à soi-même pour ne livrer de soi que ce qui n'était pas l'essentiel (T.M., p. 36).
Enclosed within prison walls, Kassner is forced to find the means of survival within himself, and much like Kyo, he will be almost overwhelmed by the enormity of the task that he has imposed upon himself. The first part of Kassner's mental plan of attack can certainly refer to the Oriental technique of rising above circumstances over which he has no control. But this cannot be a complete answer for a Westerner. A total giving up of the Self to some transcendental void can only lead to destruction. No, he would try to balance passivity by mentally acting upon the reality of his surroundings. This means that while accepting a situation he could not change, he would take measures to defend himself against disintegration: "Sa pensée empoinrait tout ce qui passait à sa porte, pour échapper à sa dépendance" (T.M., p. 32).

This passive-active approach to meditative introspection had already been described by Ling and A.D. in La Tentation. The Oriental, said Ling, seeks "le calme dans le rêve... Il est... Le Chinois imagine...sans images" (Tent., pp. 107-08). By contrast, A.D. defines "l'âme occidentale" as "le mouvement dans le rêve..." (Tent., p. 95). Kassner makes an effort to reconcile both as have all of Malraux's heroes, only there is a definite shift of direction. We must keep in mind that Kassner is not "passing over" to the East, he is "coming back" to the West, enriched by his experience and ready to reexamine his Occidental heritage with fresh new eyes. He is prepared to play the virgin phonograph records which reside hidden in the depths of the European mind of which A.D. spoke: "Dans l'esprit des Européens,... des disques vierges de phonographe sont cachés" (Tent., p. 97).

After the exuberance of the initial thrust of will, Kassner faces the task of implementing his salvation. His orientation is Western.
"A quoi penser?" (T.M., p. 32). He undergoes the humiliation of being beaten and experiences the momentary relief of being left alone in the darkness of his cell. Slowly he realizes that he will be subjected to an undetermined period of darkness, and he weakens:


As Kassner sinks deeper and deeper into his own inner world, he tries to hold on to a semblance of exterior reality by creating games to play. For instance, he tries to circuit the prison ten times before the second guard reaches his cell door. He fails. As he feels madness closing in on him, Kassner hears a guard humming and he is struck, so to speak, by a revelation. Music! Music would be his antidote to madness:

Il n'y avait rien autour de lui, rien qu'un creux géométrique dans la pierre énorme, et dans ce trou de la chair à supplice; mais dans ce trou il y aurait les chants russes, et Bach et Beethoven. Sa mémoire en était pleine. La musique, avec lenteur repoussait la folie de sa poitrine, de ses bras de ses doigts, du cachot; elle frôlait tous ses muscles, à l'exception de sa gorge extraordinaire-ment sensible (bien qu'il ne chantât pas, se souvint seulement), sensible comme sa lèvre inférieure ouverte. Contractés, relâchés, abandonnés, les sons imaginaires retrouvaient les émotions de l'amour et de l'enfance, celles qui mettent tout l'homme dans sa gorge: cri, sanglot, panique; dans le silence autour de Kassner comme l'attente de l'orage, sur sa servitude et sa folie, sur sa femme morte, sur son enfant mort, sur ses amis morts,
sur tout le peuple de l'angoisse, se levait sourdement la joie et la douleur des hommes (T.M., pp. 51-52).

The use of music, as a means of transcending the human condition, provides us with an excellent point of comparison between East and West, and bears out Ling and A.D.'s evaluation of the differences between the East-West meditative experience. The same meditative vehicle used by two men of different cultures can lead in opposite directions. Music for Kassner and for the Oriental Kama, of La Condition Humaine, for example, is a defense. Malraux has one of Kama's disciples say: "Il joue du shamisen. Toujours, lorsque quelque chose l'a troublé: hors du Japon, c'est sa défense... Il m'a dit, en revenant d'Europe: 'Je sais maintenant que je peux retrouver n'importe où mon silence intérieur...!'"(C.H., p. 156).

Kama reaches the ever familiar Oriental void through music. For Kassner, music makes its way into the depths of his being and produces quite another reaction. On the one hand, the imaginary stream of sound stirs the realm of the unconscious, and releases a host of images from the past which threaten to undermine his hold on present reality and to inundate his Western conscious will. A striking example is the surfacing of a past recurrent nightmare:

Il avait été obsédé par le cauchemar d'un vautour avec lui dans une cage, et qui lui arrachait des morceaux de chair à chaque coup de son bec en pioche, sans cesser de regarder ses yeux qu'il convoitait. Le vautour approchait, gonflé depuis des heures de tout le sang noir de l'obscurité, mais la musique était la plus forte. Elle possédait Kassner, il ne la possédait plus (T.M., p. 53).

Events, past and present interpenetrate, and Kassner is carried away
on the wings of music into the realm of a timeless dream:

Vautour et cachot s'enfonçaient sous une lourde cascade de chant funèbre jusqu'à une communion inépuisable où la musique perpétuait tout passé en le délivrant du temps, en mêlant tout dans son évidence recueillie comme se fondent la vie et la mort dans l'immobilité du ciel étoilé (T.M., p. 55).

However, even during Kassner's Oriental flight into timelessness, the shadow of his Western ego is ever present, and ironically, music is the link that holds both sides together. It carries him "au delà du cachot, au delà du temps" (T.M., p. 55), but on the other hand, the capacity of music to stir the human emotions relates Kassner to the world of men, to all those who share the human condition with him ("sur tout le peuple de l'angoisse, se levait soudain la joie et la douleur des hommes," T.M., p. 52). We have here, at least, the beginnings of a psychic balance between activity and passivity. Kyo, we will recall, experienced this universal fraternal bond, but only at the moment of death. Kassner carries within him the cumulative knowledge of a new reincarnation, and his significant achievement is not only that he discovers his own participation in universal human suffering early on in his initiation, but that he will be the first to attempt to translate this initial abstract experience of fraternity into a workable theory of salvation "in time."

The Oriental returns from the meditative state to the limits of his own body and to the phenomenal world, convinced that both are illusions that veil the ultimate Reality that he has just contacted. He does not analyze. His knowledge is a non-intellectual knowing that, in
his formless state, he is one with the Divine Principle. Kassner, much like the Oriental, comes back from boundlessness to the confines and limitations of his own body, also knowing that he has reached out beyond himself: "Il retrouva au premier pas la structure de son corps, ses os et leurs articulations lancinantes, sa tête, plus grosse dans l'obscurité qu'elle ne lui avait semblé le jour" (T.M., p. 57). Only the nature and the evaluation of the experience are quite different. First of all, Kassner's meditation is not imageless; it is fraught with the contents of his own life. Also, the return to time does not bring with it the negation of the body and the material world, but rather conscious analysis of what has transpired. Kassner has learned that music can be an ambivalent experience depending on the frame of reference of the listener. In keeping with the terms of our East-West dialogue, we could say that music is a Yin-Yang experience in that it may oscillate between the void of Oriental serenity and Western activism. Because Kassner seeks balance, he allows himself to investigate this newly discovered bond between music and fraternity:

Il y avait pourtant autre chose dans la musique que cette fatalité des sons à imposer une désagrégation sans limites, à faire glisser l'homme de sérénité en sérénité, au domaine vaincu des consolations; il en surgissait maintenant un appel indéfiniment répercuté, vallée de Jugement dernier en révolte, communion du cri jusqu'à toutes les voix de cette région souterraine où la musique prend entre ses mains la tête de l'homme pour la lever avec lenteur vers la fraternité virile: l'appel de ceux qui à cette heure peignaient le signe rouge et l'appel à la vengeance sur les maisons de leurs camarades assassinés (T.M., pp. 57-58).

Music, but more specifically revolutionary chants sung by the multitudes during political demonstrations, leads to a form of spiritual
communion among men which Malraux designates as "fraternité virile":

Mais déjà, bien qu'avec ces voix surgît de l'implacable contemplation le souvenir des chants révolutionnaires levés sur cent mille hommes (et rien dans la musique n'est plus exaltant qu'une phrase déployée d'un coup par une multitude)....déjà l'impérieuse gravité d'un nouveau chant semblait une fois de plus attirer tout vers un immense sommeil; et, dans ce calme d'armée ensevelie, la musique à la fin surmontait son propre appel héroïque comme elle surmontait tout....et, le chant retombait tout à fait, la ferveur de la vie et de la mort tout à l'heure unies dans l'accord musical chavirà dans la servitude illimitée du monde (T.M., pp. 58-60).

Finally, the experience draws to a close: "Toute cette musique née de sa pensée et qui peu à peu se retirait, l'abandonnait là comme un poisson mort et refluait vers le néant, avec le son même du bonheur humain" (T.M., pp. 60-61).

Kassner survives the initial plunge into Self, but the battle has not yet been won. In the story of the individuation process of a life, no matter what form it may take, awareness will always precede actual transformation. What I am saying here is that there is a behavioral lag between awareness which may come for instance, in an intuitive flash, much as it did for Kassner in his discovery of music as a defense against mental disintegration, and actually making that awareness a permanent part of the Self. Later on, one of the characters of L'Espoir will express this very idea in describing the unfolding of the revolutionary process, and he will also link it to the individual journey:

L'Apocalypse veut tout, tout de suite; la révolution obtient peu--lentement et durement. Le danger est
Kassner also comes to this realization as his struggle for interior balance continues. The Oriental would define the state that Kassner attains through music as a state of bliss. Kassner defines it as a state of stupefaction: "Quelque chose en lui tentait de s'adapter, et l'adaptation c'était précisément l'hébétude; une hébétude parcouru de longues phrases musicales restées dans le cachot comme des traînards" (T.M., pp. 61-62).

There is hope, however, in the parade of images which music evokes, simply because they relate Kassner to a familiar even though forgotten world. The Oriental bypasses himself in meditation. What Malraux seems to be saying through Kassner is that, in meditation, the Occidental transcends to his own world of personal images. He contacts the very stuff of which his individual life is made. This leads to an ever more nuanced differentiation between Eastern and Western meditation as Malraux interprets it. Ultimate Reality for the Oriental is immutable and non-changeable. It cannot be analyzed because it is beyond the grasp of the intellect. It is the Divine One which contains all and is the same for all. By contrast, the contents of Kassner's inner world belong to the realm of the personal. He is dealing with variables. In fact, each time he closes his eyes, his memory can and does produce a whole new flow of images, heretofore forgotten. There
is no immutable Reality. Therefore, each time he plunges into the inner world, he is forced to recreate a balance to maintain the equilibrium of the opposites. His Eastern shadow, with its propensity towards passivity, never ceases to tug at him: "Peut-être Kassner parviendrait-il à vaincre l’hébétude, et la folie, et l’obsession de l’évasion qui continuait sa vie souterraine, comme le salut éternel sous la vie pêcheresse d’un chrétien" (T.M., p. 68).

On the other hand, Kassner’s Western orientation will not permit the irrational unconscious to overpower the intellect with a stream of pell mell images: "Il fallait se souvenir minutieusement, reconstituer avec application. Non pas être emporté: recréer" (T.M., p. 70). In recreating the contents of his own inner world through the imposition of will, Kassner seeks to possess himself. Possession of Self, in turn, implies that one exist in time:

Une chasse vertigineuse lançait son esprit vers les images qui maintenaient sa vie. Il fallait organiser cette chasse, la transformer en volonté... Les images suscitées par la musique, rapides, n’avaient été que des spectacles; il fallait les faire entrer dans la durée. Tout le problème de la captivité était de cesser d’être passif (T.M., p. 68).

"Être" then, in Kassner’s case at least in prison, amounts to a passive inflow of psychic images, while "faire" consists in the erection of a rational mental construct of these images to be used in time of need. When in the course of his imprisonment the precarious stability of the opposites is threatened, Kassner singles out one image and focuses all his energies on it so as to prevent the dissolution of his individual boundaries: "Il demandait trop au destin pour aimer son passé,
mais sa mémoire désagrégée avait retrouvé sa force en trouvant un but. Patiemment, opiniâtrement, il revint à son bois inquiet devant la ville tassée dans sa crevasse de brume" (T.M., pp. 70-71). Or, "revenir à la ville, revenir à la ville," he cried out when an imaginary voice announced his wife's death. When the mental anguish of bearing the tension of the opposites becomes too great, Kassner contemplates suicide. The thought that goes through his mind during this difficult moment is that his death would lack dignity and purpose: "Comment rendre sa mort utile? Dans ce trou, impossible d'aider qui que ce fût" (T.M., p. 83).

Ironically enough, Kassner is able to refrain from taking his own life, not because of his own inner strength, but because he momentarily makes contact with outer reality: a prison guard. "Au moment où Kassner se croyait le plus près du suicide, il avait suffi de la réalité pour qu'il retrouvât sa force" (T.M., p. 88). This statement poignantly points out the difference between Oriental ultimate Reality and Occidental relative reality. Kassner needs the presence of a fellow human being, though he be an enemy, to feel his own existence. But, this need for the presence of others has nothing to do with the statement that Sartre will make later that "l'enfer c'est les autres." Instead, Malraux interprets the fact that man mirrors man as a bond which unites them in fraternity. This is not a new idea in Malraux's novels. Perken was a friend as well as a master to Claude. The human bond between Garine and the narrator at the end of Les Conquérants far outweighs their personal differences. In La Condition Humaine, fraternity, as we saw, surfaced in many different forms and on many levels. In Le Temps du
Mépris, fraternity emerges as the major lesson of Kassner's initiation.

Kassner makes contact with a fellow prisoner through a tapping system. Here was a man who shared his plight. Kassner's difficulty in deciphering his comrade's message in the initial stages of communication seem relatively unimportant: "Peu importait,... l'essentiel était que la communication fût établie" (T.M., p. 92). Implicit, however, in his difficulty to understand the message is the battle between passivity and activity, or "Être et faire," or East and West.

If we look at the Orient of the Asiatic trilogy symbolically, we can say that the efforts of the heroes to balance East and West was an interior experience. It took place in the Eastern lobe of the brain and therefore had no being in time. As we already stated above, Kassner's innovation is that the conflict between "Être et faire" does not remain an interior experience, or better still, an Eastern experience. Within the enclosure of a prison cell, he is able to balance his interior experience with the exigencies of his Western nature. Kassner is in a Western setting, and as a reincarnation of all these past heroes, his task is to come out of timelessness into time. It is not a new setting, for he is essentially a Westerner. However, he has been gone from his natural habitat for a long time and he needs to readjust. His mind is no longer clear, and he experiences a certain malaise in bringing the intellect to bear on the task of decoding the message: "A force de patience, il trouverait! S'il n'en brouillait pas, à travers ses hypothèses successives, les chiffres dont il cherchait le sens, pour enfin se retrouver dépouillé nu, si près de cette inlassable fraternité" (T.M., p. 94).
Kassner follows in the tradition of all of Malraux's heroes in that he must rely totally and completely on his own resources in his quest to become an autonomous man, but autonomy is tempered with relatedness. It was a lesson that Malraux learned slowly and painfully in the Orient. It now emerges as the central route to salvation. Kassner's primary concern, once communication was established with his comrade, was to tell him somehow that he was not alone: "Avant tout, lui dire qu'il n'était pas seul" (T.M., p. 101). After nine days which symbolically telescope the nine months necessary for a man to be born, Kassner moves out of the womb of the prison into the world. On a material level, Kassner is uncertain as to why the Nazis are releasing him. Perhaps to torture him? On a metaphysical level he knows that his period of darkness is over, that he reenters the world a transformed man: "Je redeviendrai un homme, juste au moment d'être torturé" (T.M., p. 113). The truth of the matter is that someone has turned himself in pretending to be the real Kassner, and Kassner is freed.

In the second part of the book, Kassner will recontact the earth in three successive stages. First, in between the learning period in which he descends into darkness and in which fraternity seems to emerge as the supreme value in Kassner's ethical code, and the actual meeting with his fellowman on the earth, Kassner traverses a transitional period where he is allowed to experience fraternity in its cosmic purity during his flight back home. Second, he lands on the earth where he rejoins the cares of human existence. Third, Kassner takes up his relationship again with his wife and child. The book ends on an open note. It contains the message of the three stages of Kassner's
rebirthing process, but it is also evident that Kassner has "passed over" into a fourth dimension. It is the first time in a Malraux novel that a hero reintegrates himself into the eternal flow of life. Kassner has acceded to that level of human development where he is able to align himself to "l'éternité des vivants et non l'éternité des morts" (T.M., p. 184).

The flight back home is a dangerous one, and Kassner takes it with an anonymous pilot with whom he nevertheless feels a strong affinity:

Kassner regarde...cet homme dont il ignorait tout sauf la passion, et avec qui il allait risquer sa vie. Il avait un goût profond de l'amitié; et pourtant, de sentir qu'ils étaient unis non dans leurs personnes mais dans leur passion commune l'émouvaient davantage, comme si chacun de leurs pas vers l'appareil l'eût rapproché d'une austère et puissante amitié épars sur la terre (T.M., pp. 128-29).

As Kassner's plane takes to the heights, he momentarily carries with him the reminiscence of his own psychic ordeal in prison. But as he leaves earth time behind and crosses over into cosmic boundlessness, he experiences that precious moment of unity with the cosmos that all Malraux heroes have experienced in one fashion or another:

Il sembla à Kassner qu'ils étaient suspendus avec leur fraternité quelque part dans les mondes accrochés au nuage dans un combat primitif, tandis que la terre et ses cachots continuaient sous eux leur course qu'ils ne croiseraient plus jamais (T.M., p. 134).

This privileged moment of Occidental unity with the Cosmos differs from the Oriental experience, because the cosmic does not dissolve indi-
vidual lines. In fact, a close brush with death during a severe storm sharpens the dialogue between man and nature. Kassner pales into insignificance before the elements of the cosmos ("Kassner venait de retrouver d'un coup sa dimension minuscule devant l'immense nuage en arrêt," T.M., p. 133), but he stubbornly clings to Occidental man's choice to preserve his dignity by confronting nature: "L'action commune liait les deux hommes à la façon d'une vieille et dure amitié" (T.M., p. 131). Men and plane become one in the struggle for survival:

L'avion ayant cessé d'être passif dans le combat, son épaule avait cessé de trembler; tous ses sens étaient maintenant ramassés de façon très sexuelle: ils piquaient de tout leur poids, respiration coupée, trouvant les rafales comme des toiles, dans l'éternel brouillard de fin de monde qui vivait sauvagement du bruit déchiré des grêlons (T.M., pp. 140-41).

At the very peak of danger, Kassner looks at his friend and sees a new mask:

Son visage n'était plus le visage de moineau inquiet de tout à l'heure, c'était un visage nouveau, yeux plus petits, lèvres plus gonflées, nullement convul-sé, aussi naturel que l'autre; pas un masque déformé, un masque nouveau. Et pourtant pas surprenant: comme si l'autre l'eût impliqué Kassner reconnut enfin celui de l'enfance,--et ce n'était pas la première fois (bien qu'en cette seconde il en prît pour la première fois conscience) que devant lui la résolution dans le danger plaquait sur un visage d'homme son masque (T.M., pp. 138-39).

It was as if impending death acted as a purifying agent which stripped the two men down to a state of pristine innocence, and permitted them to appreciate fraternity in its primordial essence: "Kassner pensa que seule l'approche de la mort donne le droit de connaître de l'homme
le masque enfantin qu'il venait de contempler et que cet homme-là allait mourir pour lui. Mais du moins avec lui" (T.M., p. 140).

The two men weather the storm, and as they reenter the world of men, Kassner realizes that his bout with nature was not a unique experience, that all mankind was essentially engaged in the same struggle:

L'avion dépassait l'autre rive, et ce qu'il y avait de sacré dans l'homme, l'assaut contre la terre, monta soudain vers Kassner des champs et des routes, des usines et des fermes aplaties par la hauteur, des rivières ramifiées en veines sur le grand écorché des plaines retrouvées. De seconde en seconde entre les nuages les plus bas apparaissait et disparaissait tout l'opiniâtre monde des hommes; le combat contre la terre inépuisamment nourrie de morts et qui de minute en minute se plombait davantage, parlait à Kassner d'un accent aussi sourdement souverain que celui du cyclone rejeté en arrière; et la volonté des siens acharnés là-bas, au-delà des Carpathes, à son asservissement, montait vers les derniers reflets roux du ciel avec la même voix sacrée que l'immensité--que le rythme même de la vie et de la mort (T.M., pp. 143-44).

Mircea Eliade would say here that fraternity, a common human bond which has ever existed among men, has been "awakened" and transmuted into a spiritual experience.

The lesson that Kassner learned in his initiatory period in darkness, or better said in Hell, symbolized by the nine day stay in prison, was that he needed the presence of a fellow human being to deliver him from his own alienated individuality. After his release, he is accorded the privileged moment of soaring into the heavens with a fellow pilot where he experiences the untainted perfection of fraternity. But
Heaven and Hell are two extremes of human experience which as yet remain on the periphery of daily living. Kassner finally lands on a third point between the two, the Earth, and more precisely the West, and the transition is difficult.

The world around him takes on an unreal aspect ("Marcher sur ce trottoir irréel, dans cette ville dont aucune rue ne conduisait à un cachot allemand!", T.M., p. 147), but the awareness gained during his ordeal in prison stands him in good stead. He knows that "c'était lui qui venait de l'enfer, et tout cela était simplement la vie..." (T.M., p. 147). He also knows that privileged moments are accorded to those courageous few who traverse the fires of transformation, and that these moments are, by and large, unrecognized in the course of daily life. As Kassner and his pilot friend take leave of each other, Malraux tells us that: "Kassner et lui connaissaient ces rapports qui engagent l'homme jusqu'au plus profond et qui ne peuvent monter à la surface quotidienne de la vie; ils s'étaient serré la main avec un sourire résigné" (T.M., p. 148).

In any case, Kassner's return to the earth and to the West is an important landmark for a Malraux hero. Not only is he the newest reincarnation of a whole family of Malraux heroes, but he is also the first to be entrusted with the task of bringing his knowledge home. And so, as he emerges from such a long period of darkness (and here we mean to take in not only Kassner's nine day stay in prison, but also the whole span of the Asiatic trilogy), is it any wonder that he feels disoriented:
Kassner rentrait dans son état civil comme dans d'épaisses et profondes vacances; et pourtant, il ne retrouvait encore ni lui ni le monde. Derrière des rideaux, une femme repassait avec soin, s'appliquait; il y avait des chemises, et du linge, et des fers chauds, en cet étrange lieu qui s'appelle la terre... Et aussi des mains (il passait devant une vitrine de gantier), des mains qui servaient à tout faire: rien, parmi ce qui l'entourait, qui n'eût été saisi ou créé par elles. La terre était peuplée de mains, et peut-être eussent-elles pu vivre seules, agir seules, sans les hommes. Il ne parvenait pas à reconnaître ces cravates, ces valises, ces bonbons, ces charcuteries, ces gants, ces pharmacies, cette vitrine de fourreur avec un petit chien blanc qui se baladait au milieu des peaux mortes, s'asseyait, repartait: un être vivant, aux longs poils et aux mouvements maladroits, et qui n'était pas un homme. Un animal. Il avait oublié les animaux. Ce chien se promenait avec tranquillité au milieu de la mort, tout comme cette chair à cachots et à cimetière, passants, en marche vers la place. Sur de grandes affiches de music-hall gigotaient des personnages bleu de Prusse, dont ces passants continuaient la course sous quoi s'étendait comme une sourde mer le domaine dont Kassner portait encore en lui le grondement retombant: il avait peine à dessaouler du néant (T.M., pp. 148-49).

Slowly, Kassner becomes resensitized to the variety of the fruits of the earth: "Encore des marchands de victuailles et de vêtements, un fruitier. O fruits magnifiques, pleins de toute la respiration de la terre!" (T.M., pp. 149-50). Almost as if surprised, he realizes that the flow of life had continued during his absence. "Ils avaient continué à vivre tandis qu'il était descendu au royaume aveugle..." (T.M., p. 150). However, unlike Tchen of La Condition Humaine, who upon his return to the world feels himself irreparably separated from the others, Kassner drinks avidly from the abundant and varied cup of
Il s'enfouissait dans l'essaim tiède des phrases idiotes, des interjections, des respirations même, comme dans la chaleur stupide et merveilleuse de la vie... La Vie. La toute petite vie des hommes... Il était saoul d'humanité (T.M., pp. 150-52).

And suddenly he recalls that this quasi-miracle of the reintegration into the flow of terrestrial life is a very special gift: "Derrière lui, quelque part, on criait dans des cellules, et un homme s'était donné pour lui. O dérision, appeler frères ceux qui ne sont que du même sang" (T.M., p. 151).

It is very evident from the above passages that Kassner has emerged from his initiation with a more cosmic appreciation of his surroundings and of his fellowman. He has transcended the particularity of his own individuality, and seemingly, he is separate from his fellowman by virtue of his experience and his insight into the experience. He, like all of Malraux's heroes, belongs to that special breed of men who dare what few men dare: to descend into Hell so that they may be reborn. But no, he is not separate, he is not superior to, but rather different from: "cette foule nonchalamment démente qui n'entendait pas ce qui en elle répondait à la mort à l'affût, là-haut, dans ses steppes d'astres; qui ignorait jusqu'à sa propre voix, jusqu'à son cœur convulsif..." (T.M., p. 153).

It is in this cosmic frame of mind that Kassner makes his way to a reunion with his wife and child. It is highly significant, I feel, that their reunion does not occur on the more limited level of the man-
wife relationship, but beyond themselves in the arena of their mutual responsibility—the party meeting. Although Anna was lost in the crowd, Kassner felt united with his wife through their common goal: "Kassner ne retrouverait plus Anna; et pourtant, dans cette foule-là, il était avec elle" (T.M., p. 161). Here in the party hall, men and women were equals, and they fought for a common cause. They were separate from the ignorant masses because they knew what they were about: "C'était parce que cette foule faisait confiance au peuple enseveli des prisons d'Allemagne qu'elle avait choisi d'être ici, et non dans le plaisir ou dans le sommeil; elle était ici pour ce qu'elle savait et pour ce qu'elle ignorait..." (T.M., pp. 164-65).

Before we join Kassner and Anna in the third and final step of Kassner's return to the Earth, there is an important psychological factor to be considered in regards to the specific stage of Malraux's experiment with truth as it is mirrored through Kassner. In his essay "Psychology and Literature," Jung stated that "the artist . . . as a human being . . . may have moods and a will and personal aims, but as an artist he is 'man' in a higher sense—he is 'collective man,' a vehicle and moulder of the unconscious psychic life of mankind."181

I feel that Malraux is at least one of the great figures of the twentieth century who has tried to express Western man's collective urge to find new values to heal his metaphysical wounds. Certainly, the goal of initiation of all of Malraux's heroes has been to slough off the carcass of Western individuality to be reborn "men." However, as we have already said, there is an important dividing line between the heroes of the Asiatic trilogy and Kassner, and that is the question
of non-time versus time, or more pointedly, the question of non-responsibility versus responsibility.

M. Esther Harding, in speaking to the question of development of consciousness, says that:

it is essential for life that at some point the laws of society must be broken; the living spirit insists on transgressing the law. And here is the beginning of consciousness... For consciousness is not possible without freedom, and freedom involves the ability to deviate.

We could say that Malraux, in his quest for more consciousness, deviated from the dictates of his Western heritage. In other words, he investigated the different attitudes towards human responsibility in a cultural setting other than his own, thus a cultural setting of non-responsibility, so to speak. However, we also said earlier that "passing over" to the East must be followed by a "coming back" to one's own culture and to one's own way of life. And herein lies the importance of Kassner's contribution to Malraux's adventure. Actually, Malraux, through Kassner, is at a crucial point. He is at the crossroads of his experiment, moving, as he is, out of the East into the West. We watched the thread of fraternity make its way sinuously through the darkness of the Asiatic trilogy. Now in Kassner's descent into darkness, it emerges as the new god. Granted, it was an abstract experience, because contact with the comrade took the form of tapping on the prison wall, but Kassner succeeds in making that which was heretofore unconscious, conscious.

As we saw, Kassner moved out of darkness and experienced fraternity in its essential purity with a co-pilot on the flight back to Prague.
Now he walks through the West a transformed man. He has died to his individuality and has been reborn a "man," and his insights into his experience make him a seer among men. "Qu'était la liberté de l'homme sinon la conscience et l'organisation de ses fatalités" (T.M., p. 144). Thus far, it is safe to say that Kassner has achieved what all the heroes of the Asiatic trilogy have achieved. And like them, Kassner does not have any guarantees as to the outcome of his initiatory ordeal. We are still very much in an experimental stage. The major difference, and this we cannot stress too strongly, is that Kassner has returned to his own way of life, to his own culture. The experiment is no longer free from responsibility because Fraternity is no longer a value that exists between privileged isolated individuals, for example, between Claude and Perken of La Voie Royale, or between Garine and the narrator of Les Conquérants, or even between the characters of La Condition Humaine. Though they were joined in a common goal, they were all essentially supermen, each seeking his own innate pattern of growth. The situation has changed considerably with Kassner. For the first time the ritual of initiation has taken place on Western soil, therefore, we have moved from the freedom of the cosmic timelessness of the East to the historical time of the West. And Fraternity, the new emergent value, is not limited to a few enlightened individuals.

We saw that Kassner shared a deep fraternal bond with a nameless pilot. On a more expansive scale, Malraux is also saying that a particular value can give cohesion and order to large groups of people. It can also bring out the best in man, "ce qu'il y [a] de sacré dans l'homme" (T.M., p. 143). Fraternity here does not belong exclusively
to Kassner, but to a whole group of people from his own culture united in a concerted effort, even though the group may not be aware of it. However, the unconscious collective experience can become conscious and receive expression through a specific individual. This seems to be Kassner's role. In other words, he becomes their spokesman because his expanded vision entitles him to be a leader among men, to be that "vehicle and moulder of the unconscious psychic life of mankind" of which Jung speaks:

Bien au-delà des paroles entendues, les visages rejoignaient les hommes des cachots. De même que Kassner avait vu le pilote prendre son masque enfantin d'homme empoigné par la mort, il voyait ceux de la foule se transformer, et devant cette multitude absente de toute sa communion dans la volonté, il retrouvait les passions et les vérités qui ne sont donnés qu'aux hommes assemblés. C'était la même exaltation qu'à l'envol des escadrilles de guerre, lorsque l'avion fonçait pour le départ entre deux autres, pilotes et observateurs braqués vers le même combat. Et toute cette communion à la fois ahurie, grave et farouche où il commençait à se retrouver se mêlait à sa femme invisible (T.M., pp. 163-64).

Earlier we said that Kassner's invisible union with his wife was significant because it was in keeping with a more cosmic fraternal attitude. Kassner and Anna, like Kyo and May, have a very special relationship. But, the relationship between Kassner and Anna is also very different from that of Kyo and May. Jung has made the comment that "most men ... commit the unpardonable mistake of confusing Eros (relatedness) with sex."184

If we look back over Malraux's treatment of the theme of eroticism, we will remember that in the early novels he had attempted to use
woman merely as an instrument to contact a transcendental reality. We saw that he failed to render Occidental will to power compatible with Oriental detachment. It is true that both systems placed the woman in a decidedly inferior position, but neither system, in its own right, nor the attempted fusion of both, resulted in the imaginative confusion of "he" and "she" that the Occidental needed for possession of the Self. In other terms, he was never able to annihilate her personhood so that he could be himself and fully experience the sensations of the "other" in the sexual act.

Later on in *La Condition Humaine*, Malraux expanded his concept of eroticism to include the notion of psychic relatedness in the relationship between man and woman. Kyo and May are seemingly two intelligent individuals who come together for a mutual purpose, and that is to combat, or better still, to break through the barriers of Western man's alienation. This, to be sure, was also the goal of the heroes of the early novels, and even of Ferral in his relationship with Valérie in *La Condition Humaine*, except that the encounter was blatantly an unequal one in favor of the male.

As it turned out, Malraux's attempt to create a more equitable balance between man and woman through the Kyo-May relationship was also a failure, though in a more subtle fashion. As long as the relationship mutually excluded others, the relationship functioned as a shield against a hostile world. As soon as May betrayed that unity in a passing affair, then the precarious edifice of the relationship shattered, and May returned to the status of being the eternally unknowable "other," a woman, with all of its implicit male prejudices. As a
mediator then, between man and his concept of reality, May was hardly more successful than Perken's prostitute or Ferral's Valérie. I feel that the clue, at least in part, to Malraux's failure to create a suitable male-female relationship, is a decided dehumanization of the feminine.

May and Valérie are at best masculinized superwomen, creatures whom Malraux created and deemed worthy of standing next to his heroes. But the feminine in all of its various manifestations cannot and will not be suppressed. Valérie resorted to what has been perennially called the "bitch" in woman to combat Ferral's ruthless will to dominate ("Savez-vous, cher,... Je ne suis pas une femme qu'on a...," C.H., p. 176). And neither May's participation in her husband's world, nor her own professional life in any way stifled her female instinct to have a child. After Kyo's death, Gisors asks her: "N'avez-vous aucun désir d'un enfant? Elle ne répondit pas: ce désir toujours passionné lui semblait maintenant une trahison" (C.H., p. 274).

Kyo and May's heroic stance towards life gives way in Le Temps du Mépris to a more humanized and more differentiated form of relationship between Kassner and Anna. Like Kyo and May, Kassner and Anna work together in the world. Like Kassner, "Anna militait parmi les émigrés allemands" (T.M., p. 153). Like Kyo and May, their union serves as a shield against solitude and alienation. Unlike Perken's prostitute, or May, or even Valérie, Anna does not mediate between Kassner and the world. In fact, it almost seems as if Malraux has undergone a complete reversal of opinion: woman needs man to exist. Let us explore this idea.
In prison, when Kassner opened his eyes into the depths of his own darkness, and the outside world ceased to exist, Anna had also ceased to exist. When he was released from prison "il sentit avec violence que sa femme venait de rencontrer une chance extraordinaire, comme si elle eût été libérée, et non lui" (T.M., p. 124). He had the same sensation when he survived the storm during the flight from Germany to Prague: "Pour la seconde fois Kassner eut l'impression que c'était sa femme qui venait d'être sauvée" (T.M., p. 143). There are important implications in the idea that Anna is saved through Kassner's release.

Malraux's concept of "man" has obviously evolved from the idea of the self-sufficient autonomous "man" (La Voie Royale, Les Conquérants) to the "man" who, on the whole, is related only to his peers (La Condition Humaine), to a more humanized "man" who can not only "pass over" in virile fraternity to his fellow man, but who can also "pass over" to a woman while yet retaining his own male point of view. Let us remember here that it is the first time that a Malraux hero has returned from the initiation process not only to validate his place in the world, but also to reckon with the cares of a relationship on a daily basis. We could clarify this statement even further by saying that it is the first time that a Malraux hero has understood that a woman's suffering and a man's resentment in the eternal friction between the sexes is due to intrinsic psychological differences. For example, Anna of Le Temps du Mépris suffers as a woman who fears for her husband's safety:
Kassner is sensitive to the fact that his wife's fear is rooted not only in her love for him, but also in the anguish of her own solitude. Upon Kassner’s return, Anna’s repeated questions about his capture and imprisonment make Kassner think that these were questions that had come up again and again during his absence: "Il sentait que ces questions revenaient en sa présence comme elles étaient revenues des jours et des jours dans la solitude d'Anna" (T.M., p. 172). Anna suffers because she would like to be a more complete source of fulfillment for Kassner and has the wisdom to know that this cannot be: "Si du moins j'étais ta joie...dit-elle" (T.M., p. 175). Anna seems to be a fusion of the definition of woman that Ling and A.D. had given in La Tentation. Her Occidental side tells her that she exists as an individual in her own right, but the Oriental side compensates this stance with the attitude that, still in all, she occupies a fated place in the order of things: "Ma vie est ce qu'elle est. Je l'ai acceptée, et même...choisie... Je veux que tu gardes dans ta tienne une petite place pour moi" (T.M., p. 176).

Kassner views his wife's suffering with compassion and understanding, but belonging to another species in the hierarchy, he cannot identify with her and returns to his own standpoint:
Depuis cinq ans qu'ils vivaient ensemble, c'était la première fois que Kassner revénaît d'aussi loin; mais il connaissait ces retours dans l'ombre d'un départ futur. Cette souffrance qui la collait contre lui, de tout le poids de ce regard qui se voulait d'accord, qui se voulait gai, cette souffrance qu'il lui causait, l'éloignait atrocement d'elle. Et qu'elle approuvât son départ, de l'esprit et du coeur, qu'elle militait dans la mesure où elle le pouvait, n'y changeait rien. Il se demandait parfois si, au plus secret d'elle-même, elle ne lui reprochait pas cette vie où quelque chose passait outre à sa douleur, à sa douleur qu'elle ne reconnaissait pas, qu'elle supportait avec humiliation et avec désespoir. Il n'ignorait pas combien il lui en voulait parfois lui-même de son propre amour (T.M., pp. 174-75).

Perhaps the most poignant differentiation between man and woman is delineated by Anna:

Je ne suis pas une femme toujours heureuse:
Je vis une vie difficile à vivre... Et pourtant rien au monde n'est plus fort, rien de savoir que cet enfant est là. Et qu'il est à moi... Quand il est né, tu étais en Allemagne. Je me suis réveillée, je l'ai regardé, tout rabougri dans le berceau, j'ai pensé que sa vie serait ce qu'est la vie et j'ai pleuré comme un petit veau sur lui et sur moi... Comme j'étais très faible les larmes ne cessaient pas de couler et pourtant dès ce moment-là je savais qu'il y avait quelque chose pour moi qui était au delà du chagrin... Les hommes n'ont pas d'enfants (T.M., pp. 178-79).

Kassner tries to make her understand that there is a parallel need in man: "Et pourtant, au cachot, vois-tu bien, ils ont grand besoin que quelque chose existe, qui vive à la même profondeur que la douleur...
La joie n'a pas de langage. Pour moi, la joie, c'était la musique..." (T.M., p. 180).
Kassner's statement brings out an essential difference between his relationship with Anna and that of Kyo and May. Love, whether on the level of pure eroticism or on the level of psychic relatedness, was no longer a valid means of transcending the human condition. Anna was no mediator between Kassner and the world; she was not his defense. And if their mutual love assuaged the pain of alienation, the metaphysical undertones had disappeared. Malraux seems to have abandoned the idea of raising human love to the level of an absolute value. This is highly indicated by Kassner whose abstract thinking is suddenly interrupted by a purely human desire just to be with his wife:

Il pensait confusément que l'homme était parvenu à être l'homme, malgré les cachots, malgré la cruauté, et que seule sans doute la dignité pouvait être opposée à la douleur... Mais il avait envie de regarder Anna, et non de penser... Elle lui prit la main, la porta contre sa tempe... (T.M., pp. 180-81).

In his concept of woman, Malraux has progressed from an Eros of pure eroticism in *La Voie Royale* and *Les Conquérants* where he borrowed Oriental women for his experiments and subjugated them to the Occidental will to power. In *La Condition Humaine*, the experiment became more complex. Through Kyo and May, Malraux explores the Oriental concept of the I-Thou relationship, but, as we saw, May inadvertently dropped her superwoman (or should we say superman?) mask and became merely a woman, which for Malraux seems to be synonymous with inferiority, and the experiment ends in failure. On the other hand, the couple Ferral-Valérie, two equally ruthless Westerners, engage in an erotic battle which again ends in failure for the male partner. We could say that through Kassner
and Anna, Malraux's notion of the couple has evolved in that there is a more humane differentiation in male-female characteristics.

However, this very differentiation can also be viewed as a regression to his initial concept of woman, because Malraux does not conclude that woman is man's equal. The vision that he had of creating a new order through love ends in a stalemate. It is as if Malraux is saying that, in the universal order, man and woman are predestined. Kassner moves into the old familiar slot of male superiority. He decides that "la seule chose en l'homme qui fût plus grand que l'homme, [est] le don viril" (T.M., p. 184). And Anna, though she be a suitable companion for her husband, must always occupy the inferior role. In fact, this was the crux of Kassner's interior monologue where he weighs the pros and the cons of his relationship with his wife. Seen through his eyes, Anna, resigned to her fate, "supportait...sa douleur...avec humiliation and désespoir" (T.M., pp. 174-75). This shift from the heroic couple through which Malraux sought to solve metaphysical problems, to the portrayal of a man and a woman who more or less accept the collective traditional view of their place in the world, leads us to ask a very important question in light of Malraux's quest. Has Malraux come to a dead end?

Previously we said that each step in the process of growth contains within it the elements of progression and regression. Another way to put it is that each stage of growth is subject to the process of death and rebirth. Malraux, it seems, has run the gamut of possibilities as far as woman herself acting as a mediator between man and the world, or, between man and a transcendent reality. The ashes of death, though, con-
tain the seed of rebirth, and in this case, birth is not only symbolic but a very literal happening. As Anna puts it: "Les hommes n'ont pas d'enfants" (T.M., p. 180). The child, which can only come through the woman, the newly born one, becomes the new hope. On the personal plane Kassner:

aimait l'espoir qu'il mettait dans cette vie, mais d'abord la confiance absolue, animale que l'enfant avait en lui... Depuis la joue à peine endormie dans sa main jusqu'à ses rêves, l'enfant n'était que confiance, et pour lui seul Kassner était un monde de joie (T.M., p. 171).

But the individual experience can no longer be valid in itself for he who has transcended individual consciousness and become a "man." The individual experience must be anchored in and be part of a greater whole. Kassner does bridge the chasm between the personal and the impersonal. As he peers out the window he catches sight of an unknown child, and that moment is a moment of revelation:

Un des instants qui font croire aux hommes qu'un dieu vient de naître baignait cette maison dont un gamin sortit pour se perdre dans l'ombre, et il semblait à Kassner, qu'encluée de tout le sang qu'il venait de traverser, le sens du monde naissait, et que la vie la plus secrète des choses allait être accomplie (T.M., p. 183).

The child, the issue of the union between a man and a woman, opens Kassner up to the mystery of the continuity of life, "l'éternité des vivants et non l'éternité des morts" (T.M., p. 184).

Kassner's starting point was his own life and his own personal relationship to his child. The contemplation of his own child serves
as a springboard to "pass over" to the "Child" as symbol of new life as well as the continuation of life. Now he "comes back" to his own life again to evaluate the consequences of his contemplation, and he seems to have learned two things. First, he knows that he participates in the human story in the wider sense because he carries forth the bloodline of his ancestors, just as his child will continue after him. In a more restricted sense, he is still painfully aware of the fact that the individual life is but a flicker in the human story and that death would render him anonymous:

Dans tous ses actes il en resterait ce qu'il restait en lui du sang des siens, et le jour où il serait tué en Allemagne on tuerait avec lui cet instant-là. Il lui fut soudain insupportable de demeurer immobile (T.M., p. 184).

There is implicit in the above passage the Pascalian image of both the grandeur and the misery of man. Malraux seems to interpret grandeur as man's ongoing heroic battle to make his mark on the earth and his misery as the relative insignificance of the individual life. The solution to this problem would surely result in a synthesis of East and West.

A "man" in the wider sense of the term is, it would seem, he who knows that he stands between a long past because he is the culmination of that past, and the future because he knows that he will be survived. Therefore, he is past, present, and contains within him the seed of the future. Malraux, then, seems to have come to at least a tentative solution of Being for the history oriented Westerner. Man was, is, and will continue to be. This differs radically from the Oriental
concept of Being in that it is grounded in a Divine Principle beyond the sphere of human endeavor. Malraux seems to be saying here that Western man has created his own Being throughout history, and he also seems to be saying that man must continue to create his Being if he is to survive. The sequel to this idea must inevitably lead to the consideration of Western individuality which Malraux felt had no place in Oriental thought.

Individual consciousness and individual mortality, as opposed to cosmic anonymity and cosmic immortality, is a basic fact of the Western psyche and must be dealt with. In keeping with this line of thought, I am reminded of John Dunne's statement in the *City of the Gods*: "If I must someday die, what can I do to satisfy my desire to live?" Kassner's answer is doubled edged. First, to live the daily life of all men, "la toute petite vie des hommes" (*T.M.*, p. 151). He says to his wife:

> J'ai envie de marcher, de sortir avec toi, n'importe où... Ils allaient maintenant parler, se souvenir, raconter... Tout cela allait devenir la vie de chaque jour, un escalier descendu côte à côte, des pas dans la rue, sous le ciel semblable depuis que meurent ou vainquent des volontés humaines (*T.M.*, pp. 184-85).

And secondly, to fulfill his desire to "be" in an individual sense in an action that will endure: "Je voudrais écrire de nouveau" he says to Anna (*T.M.*, p. 181).

The creative act does not separate Kassner from his fellow man as it would seem on the surface. Malraux had stated in his preface to *Le Temps du Mépris* that: "l'individu s'oppose à la collectivité mais
il s'en nourrit. Et l'important est bien moins de savoir à quoi il s'oppose que ce dont il se nourrit. Comme le génie, l'individu vaut par ce qu'il renferme" (T.M., p. 11). In applying this statement to Kassner, I suspect that it means that because he had returned from the transformation ordeal with insights that the masses do not have, and because he was able to integrate himself into the stream of life, he could now become their spokesman, and their collective message could flow through and become concrete through him. Therefore, he satisfies at once an individual need, and at the same time his action contributes to humanity's concerted effort to create Being. And a newly "awakened" Fraternity links it all together. Man supports man in the events that occur in the course of daily life. We witnessed the bond that existed between Kassner and the anonymous pilot. We witnessed it again in the "oneness" that Kassner felt with his fellow man as he walked the streets of Prague. And the fraternal bond between men expressed itself yet again at the party meeting. Malraux carries the idea of Fraternity even further. Men support men in the even larger historical context because in Malraux's opinion, the perennial human story has been largely one of conquest of the earth, "le combat contre la terre inépuisablement nourrie de morts" (T.M., p. 143). This common struggle undoubtedly makes all men brothers.

B. At the outset of our analysis of Le Temps du Mépris we said that the creation of a novel which pivoted around a central character was "un recul pour mieux sauter." I think that we can best explain this image with an analogous image, that of the Zen archer. The Zen Master
of archery explains to his disciple that when the bow "is drawn to
its full extent, the bow encloses the 'All' in itself."

Naturally, the "All" of the Zen Master differs radically from Malraux's "All,"
but the image is a powerful one, nonetheless, and highly applicable
to Malraux's experiment at this point in time.

Let us imagine Malraux at the moment of writing Le Temps du
Mépris as an archer on a bridge which connects East and West poised
with his bow facing West. Let us also imagine that he has drawn the
bow to its fullest extent like the Zen Master. I suspect that what
would open up before our eyes would be the Western Master's "All,"
the creative output of Malraux, the author. For the present purpose
of our East-West dialogue, let us limit the view to the Asiatic trilogy.
This would then justify another modification of the image of the
archer.

At the end of our discussion of La Condition Humaine, we said that
Malraux did not yet clearly emerge as the shaman, and that there was
an ambiguity between the old orientalized Gisors and his creator,
Malraux. If we continue to posit, and we do, that Malraux's heroes
are surrogate figures of himself, then, as we open the cover to Le
Temps du Mépris, Malraux, the author, undergoes a transformation, and
in the place where he stood, now stands the newest reincarnation of
himself, Kassner. This operation, then, would permit us to analyze Le
Temps du Mépris as an individual novel, which we have already done for
the most part, and also to see it as a part of a greater whole, which
we have also strongly intimated. It is with a more in depth investi-
gation of this latter aspect of the novel that we will conclude our
remarks on Le Temps du Mépris.
When we look again at the bridge which connects East and West, we see Kassner with his bow drawn. His target, the West, home. We can divide his movements into two parts. The drawing back of the bow, we will say, is a Yin experience because it is a movement into darkness, or "time out of mind." The release of the bow is a Yang experience because the arrow shoots forward and lands in the West. It leads us to "time within mind." Our task is actually delineated by these two phases of the archer's movements which incorporate "time out of mind" and "time within mind." Let us recapitulate to the theme of "time out of mind" which ends with Kassner's initiation in a German prison.

In a conversation with Ferral, Gisors had said that: "l'idéal d'un dieu...c'est de devenir homme en sachant qu'il retrouvera sa puissance; et le rêve de l'homme, de devenir dieu sans perdre sa personnalité" (C.H., p. 186). Whether we regard the journey East symbolically as an inner voyage, or as an external adventure, and it was evidently both, Malraux's heroes did lose themselves as men to become gods. These alienated men moved away from society and traditional values into the "Great Time," as Mircea Eliade would say, in a search to give Western man a soul, a new Being. The basic premise was that God had died, and after him, Man. The burning question then had been: Could Man be re-suscitated and if so, what could he become? Or, to put it another way, does life end in nothingness as had been predicted in Western circles, or can life end in Being?

In Perken's case, we would have to conclude that despite his efforts to "pass over" to the standpoint of another culture to become a more integrated human being, life ended in nothingness. Starting with
Garine though, and moving on through to the characters of *La Condition Humaine*, Malraux introduced the value of change. Now he seemed to be saying that a man's life was in a state of flux, constantly in a state of becoming. And yet, regardless of the different ways in which "être et faire" manifested itself through these different characters, did not their individual efforts almost unanimously end in death? Each in his own way was caught up in an archetypal existence which suited the exigencies of his own nature. This is tantamount to saying that each one lived a series of privileged moments which precluded preoccupation with the cares of daily existence. The broad base that connects the various experiments with truth of each of Malraux's heroes could be called the archetype of the "Way," which Erich Neumann defines as a behavioral pattern of man ever "moving towards a sacral goal."188 Still, these individual ways took on a god-like hue. They were absolute standpoints which would have remained floating in "time out of mind," and would certainly have remained incompatible with Malraux's quest to find a value that could be lived on the relative plane of life, without the author's genius stroke of housing these disparate standpoints in the psychology of one man, Gisors. The consequences are of great import.

First of all, in looking at the experience from the point of view of an inner journey, these characters, as we said above, would have remained a kind of pantheon of gods, separate, and lost in timelessness. By personifying each aspect of his nature and bringing each aspect to a conscious level, Malraux, through Gisors, in effect, made them ready to live in Time. In a sense, in "passing over" to these various characters, they became mediators between him and a certain con-
cept of Reality. Each time he "came back" to himself from an extension of himself, he "came back" with an expanded consciousness. He realized that a man, in selecting his mode of Being in the world, had many choices. He also realized that the task of developing the inner man to the stage of becoming aware of these choices was a promethean task. It amounted to having the courage to play those virgin phonograph records of which A.D. spoke in La Tentation.

But moving from the absolute standpoints of a Perken or a Garine, or almost any one of the individuals of La Condition Humaine which were by and large negative in their conclusions, it is no wonder that Gisors' composite viewpoint should also be tinged with negativity. After a lifetime of delving into the unfathomable mystery of his own Being, he came to the conclusion that "il n'y a pas de connaissance des êtres" (C.H., p. 52). Each attitude, though, has its polar opposite. John Dunne comes to our aid by explaining that the insights gained in "passing over" to another individual will always be "partial." 189 For example, when the adolescent Tchen put himself under Gisors' tutelage, Gisors had not been able to foresee his disciple's ultimate path of terrorism, and he most probably did not have total knowledge of the other individuals whom he avowed were parts of himself. Nevertheless, even the partial assimilation of these fragments of his Being did result in a greatly expanded awareness. This awareness could now possibly lead to a more positive attitude of the "unknowableness" of one's self and of others. "The relativity of all standpoints" says John Dunne:
can actually have a positive significance underlying its more obvious negative significance. It can point toward what we might call "mystery," meaning by that term not unintelligibility but inexhaustible intelligibility, for the search from standpoint to standpoint reveals each person as inexhaustible, incapable of being reduced to a single standpoint or to any sum of standpoints. If I keep in mind the relativity of standpoints as I pass over from one standpoint to another, therefore, I effectively hold myself open toward mystery. And my openness or orientation toward mystery becomes more and more explicit as the search goes on if I continue to hold fast to the relativity of all standpoints and do not allow passing over itself to become an absolute standpoint. The search thus becomes a positive quest of mystery, a quest, . . . of the way, the truth, and the life. 190

Let us now go back to the bridge where Kassner stands, and let us watch the arrow go forward and land in the West. We are not yet out of darkness for two reasons. On the individual level, Kassner must go through his own death and rebirth cycle. Individual growth is a highly personal undertaking and must be consonant with one's nature. On the level of the "All" of the Asiatic trilogy, the nine-day period in prison is a transition period in which Kassner, the custodian of the cumulative Yin experience, comes forth ready to atune his knowledge to the demands of living in time. This is perhaps one reason why Malraux returned to the simplicity of creating a novel which centers around a single character. He began his quest in the East with Claude Vannec's entrance into the jungle with his master Perken, and then expanded his vision to include the multiple facets of the problems that he was trying to solve. Now, as if to regain his bearings, Malraux begins his reentry into the West with Kassner's entrance into prison. Let us repeat, then, that there is a strong similarity between the format of
La Voie Royale and Le Temps du Mépris, but there is also a glaring difference. Kassner has no master. He descends into darkness alone, and in light of all that we have said, the reason seems perfectly obvious. As Kassner walked through the streets of Prague in the early evening shortly after his release, he has a thought that would clarify what has taken place: "Là-bas, dans la nuit, il y avait toute la campagne couchée et les grands pommiers droits au centre de leur anneau de pommes mortes" (T.M., p. 152).

The fruit that is ripe dies, and its seed bears new fruit. The circle of dead apples, extended to the arena of life, indicates that life is a constant cycle of death and rebirth. The wisdom of the old doesn't die, it is merely transformed. The disciple, Kassner, does not need a material guide to lead him because he does not descend into darkness to learn new lessons, but to see how he can make what he has learned in the East compatible with what he is, a Westerner. The disciple has interiorized the master's (Gisors) knowledge, it has become part of his psychic baggage. Gisors didn't die. In a sense, he lives through Kassner.

Spiritual lessons, if they are to have any validity at all as they pass over from East to West, or vice versa, must be readapted to conform with one's own natural habitat, both psychic and geographical. Kassner's meditative process differs from that of the heroes of the Asiatic trilogy, not only because he approaches the ordeal fully aware of the conflict between "être et faire," but because of the manner in which he adapts his knowledge to the situation at hand. The heroism of the prison stay is balanced by a more humane attitude. In order to
maintain a sense of his own reality, Kassner needed the presence of another human being, be it friend or foe. The parallel experience in the outside world was the contact with the anonymous pilot, and on a more extensive scale, with the menial life of humanity in general. This is a humbling experience, and perhaps it can only be achieved by he who has experienced the world of the gods. There he learned of the divine spark in man ("ce qu'il y [a] de sacré dans l'homme," T.M., p. 143.) There he learned also that the gods are autonomous beings. Men are not and cannot live alienated from the rest of humanity. Jung describes the mood which carries men to heroic and godlike heights: "as a whole extravaganza [which] could then be reduced to the proportions of a somewhat exhausting mountaineering expedition, to which succeed the eternal commonplaces of day."191

Kassner is readapting the towering man-god of the Orient whose Being is grounded in an absolute Divine Principle to the more humane man whose Being is grounded in relatedness to other fellow human beings. To be able to come down to size, so to speak, and to be able to take one's place alongside a fellow human being, is also a giant step towards maturity, and it releases one from the absolute standpoint of which Dunne speaks. Gisors' consciousness, we found, was bound by the heroic, and his attitude remained largely impersonal, because his life's task seems to have been to detach himself from the various parts of himself, to endow each part with an absolute value, and then to evaluate the feasibility of each part as a path to salvation. This Oriental posture of detachment also permeated his attitude towards humanity in general:

L'humanité était épaisse et lourde, lourde de chair, de sang, de souffrance, éternellement
collée à elle-même comme tout ce qui meurt;
mais même le sang, même la chair, même la
douleur, même la mort se résorbaient là-haut
dans la lumière comme la musique dans la

When Malraux at the beginning of his experiments with truth lost
himself through his heroes and moved into the time of the gods to find
a new absolute value, he did not fully understand what he was doing or
where it would end. At the end of the Asiatic trilogy, Gisors emerged
with the message that:

il ne faut pas neuf mois, il faut soixante ans
pour faire un homme, soixante ans de sacrifices,
de volonté, de...de tant de choses! Et quand
cet homme est fait, quand il n'y a plus en lui
rien de l'enfance, ni de l'adolescence, quand,
valement, il est un homme, il n'est plus bon
qu'à mourir (C.H., pp. 274-75).

It would appear, then, that Malraux's conclusion is that life is simply
a matter of growing older and ends in nothingness. Or, could it
possibly mean that Gisors is saying that he has come full circle and
can do no more, because he also says: "On peut tromper la vie longtemps,
mais elle finit toujours par faire de nous ce pour quoi nous sommes
faits... Grâce à Kama, je suis ici professeur libre d'histoire de
l'art occidental... Je reviens à mon premier métier, vous voyez..."
(C.H., pp. 270-71).

This last passage indicates that Gisors remains fixed in an abso-
lute standpoint in that each life is individually stamped. He is not
saying that no further development is possible, he is saying that the
absolute standpoint is the only one possible to him who continues to
live in "time out of mind." Let us not forget that he also said that if man's passion is to become god, god's passion is to become man. He himself could not effect a full transition. Malraux, through Gisors, the great master of the Asiatic trilogy, must lose himself once again so that he may become man.

Gisors' extensive inner work freed Kassner to return to a concept of Western individuality in a more positive light. It is through Kassner that the accent in probing the mystery of the human condition shifts from the impersonal to the personal, or from East to West, or from Yin to Yang, or from the absolute to the relative as Dunne defined it. When Kassner withdrew into the intimacy of his own darkness during the transformation process, he did not pass over to god-like aspects of himself, but to images of his own forgotten past, the fabric of his individual life. Music, which for Gisors spoke of death ("la musique seule peut parler de la mort," C.H., p. 272), for Kassner was a life line which connected him to those split-off parts of himself which he struggled to assimilate into consciousness and make them a part of his Being in time ("les faire entrer dans la durée," T.M., p. 68). Though not explicit, Malraux seems to be reversing his opinion on the psychology of the unconscious. Indirectly, through Kassner, he seems to be saying that "suppression would leave part of the man behind while transformation could bring the whole man into action."^192

A man who has the courage to confront the contents of his own individuality, be they desirable or undesirable, as Kassner had done, could learn many things. He could learn that man, in passing over to himself, need not arrive at an absolute standpoint or a series of abso-
lute standpoints as Gisors had done. He could also learn, as Kassner
did, that the ever renewed flow of images need not lead to the negative
conclusion that man cannot know himself, much less others. It could,
instead, lead to the concept of the "relativity of all standpoints,"
because an acceptance of Self and the knowledge that the Self is not
knowable in its entirety, can open man up to the fact that each man is
"inexhaustible," that no man can be reduced to a "single standpoint or
to any sum of standpoints." Though Kassner is not yet fully aware of
what he is doing, there are strong indications that he is at least
moving towards an awareness of the mystery which underlies each indi-
vidual standpoint.

If Fraternity be the link that opens one man up to another, then
the communication between Kassner and the comrade in the adjacent pri-
son cell, though it remained in an abstract form, is a good beginning
in this direction. Later on, during the flight back home, he experiences
the mystery of Fraternity directly with an anonymous pilot in a con-
certed combat against the elements. During this same flight, as they
pass over Prague, Kassner muses: "Sur cette terre où les lumières de
plus en plus nombreuses semblaient sourdre de la brume d'automne mêlée
à la nuit, sur cette terre de cachots et de sacrifices où il y avait
eu l'héroïsme, où il y avait eu la sainteté, il y avait peut-être
simplement la conscience" (T.M., p. 144).

Still later in the streets of Prague, his awareness of the inex-
haustibility of life on the relative plane of life becomes even more
explicit:
Il y avait ceux qui étaient contents d'être ensemble dans la demi-amitié et la demi-chaleur, et ceux qui, avec patience ou véhémence, tentaient d'extraire de leur interlocuteur un peu plus de considération; et au ras du sol tous ces pieds exténués, et sous les tables quelques mains aux doigts entrelacés. La vie (T.M., pp. 150-51).

And finally, perhaps the best example of a reciprocal passing over to the other, and the return to one's own standpoint with only partial insight, occurs between Anna and Kassner. Anna attempts to stand in her husband's place to understand the anguish that he had endured in prison, but it is colored by the anguish of her own solitude and the suffering of a woman who loved her husband and who feared for his life. She compensates for her female inability to pass over to a male standpoint by stating that "les hommes n'ont pas d'enfants" (T.M., p. 180). Kassner, on the other hand, passes over to his wife's pain with compassion and understanding, but inevitably he comes back to his own standpoint which is one of resentment because the very space she takes up in his life seems to restrict his freedom.

Up to now, even though our archer's bow has landed in the West, we have essentially remained in "time out of mind" with the exception of a few examples of outer experiences which paralleled Kassner's experience in prison. We remained in "time out of mind" because we needed to take a step backward to pinpoint the highlights of the "All" of the Asiatic trilogy as they filtered through Gisors, to compare them to Kassner's experience in darkness, and then to evaluate the changes that have taken place. The ultimate message, we decided, was that Malraux, through Kassner, loses himself once again. This time he loses himself as one of the gods so that he may become man. John Dunne says that:
"maybe living in 'our era,' as the A.D. period is called, does not come naturally to us. Maybe it is something we have to attain to. And maybe we are lost, lost in time out of mind, until we attain to it." 193 Jung makes a similar statement in Civilization in Transition. There he states that:

In the end it boils down to this: is one prepared to break with tradition, to be "unhistorical" in order to make history or not? No one can make history who is not willing to risk everything for it, to carry the experiment with his own life through to the bitter end, and to declare that his life is not a continuation of the past but a new beginning. 194

Obviously, Malraux did move into time "out of mind," or to use Jung's term, he did become "unhistorical." He has not yet carried the experiment to the "bitter end" because Kassner is the first hero to attain to time within mind. Our final task, it would seem, is to see how he has changed in his attitude towards life, or better still, towards death as he comes back to time. We could look at his attitude from three points of view: the immediate moment, the existential moment, the historic moment. The immediate moment is one in which a man is concerned with the present situation of his life. The existential moment is one in which a man's concerns extend to his past and his future. The historic moment is one in which a man's concerns extend beyond his own lifetime to all time both past and future. 195

The man who left the West at the outset of the Asiatic trilogy left because he estimated that the immediate, existential and historic moments of his life led to nothingness. In Le Temps du Mépris there
is evidence that the man Kassner who reintegrates himself into the flow of life brings back with him fresh new possibilities on all three levels. The man who left for the Orient renounced the cares of daily existence so that the divine might be born. This would prevent him from moving into the A.D. period because even a god cannot live on the relative plane of life, except in human form. Kassner, we saw, reaccepted the cares of daily existence in all areas of his personal life, the immediate struggle between the Communists and the Nazis, and also the problems of relationship with his wife and child. On the existential level, we saw that in remembering his past he went back towards the edges of his life. This intrusion of the past into the present dilated the present state of Kassner's Being because it expanded his consciousness. He does not necessarily like his past, but he recreates the images of his past both to impose his will and make them part of him in time, and also to sustain him in time of difficulty: "Non pas être emporté: recréer. Il demandait trop au destin pour aimer son passé, mais sa mémoire désagrégée avait trouvé sa force en trouvant un but" (T.M., p. 70). This recreation of the past in the present also helps to free him from the limitations of his past actions, it increases his present, and propels him towards the future because he knows that: "dans tous ses actes il en resterait ce qu'il restait en lui du sang des siens, et le jour où il serait tué en Allemagne on tuerait cet instant-là" (T.M., p. 174). Life must be constantly recreated, and one way of insuring one's future on the existential level, at least for Kassner, would be to write: "Je voudrais écrire de nouveau" he says to Anna (T.M., p. 181).
At several points of our analysis we said that Kassner was a re-
incarnation of Gisors, who in turn encompassed the adventure of the
Asiatic trilogy. We also said that Malraux redefined the Oriental
concept of reincarnation as being a series of deaths and rebirths which
occurred within the span of a man's lifetime. In the Asiatic trilogy,
however, we could say, in a sense, that reincarnation was closer to the
Oriental tradition in that death and rebirth spanned more than one
character. Hence, for example, succeeded Hong, and Ferral succeeded
Perken. At the time, this permitted Malraux to look at the different
avenues open to an individual and to develop each tendency to its
fullest as he traversed from one novel to the other. With Kassner, the
concept of reincarnation becomes charged with content for two reasons.
First, Malraux's treatment of the subject is contained within one man
and not disseminated in many characters. Second, if our premise that
Malraux is moving towards the view that life is a process of becoming
on the immediate, existential, and historic levels, then the concept
of reincarnation can no longer be limited merely to the development of
a psychological tendency such as terrorism, etc.

Through Gisors, Kassner learned that one can look at one's whole
life in many different ways, depending on one's vantage point. He also
learned through Gisors that despite these various vantage points, each
individual is stamped with a basic pattern. We saw that Kassner, as a
reincarnation of Gisors, transformed Gisors' interiorized knowledge of
multiple absolute standpoints into the relativity of all standpoints,
and used it as knowledge that he could apply to himself as well as to
all men, cutting through the barriers of alienation and reconnecting himself to the inexhaustibility of life.

Reincarnation interpreted as growth or change would come in the immediate moments of Kassner's life as he took care of his daily tasks as husband, father, and revolutionary. In fact, it was very evident upon Kassner's return from prison that his relationship with his wife had undergone serious transformation: "Il savait qu'il devait la prendre dans ses bras en silence, que cela seul pouvait exprimer ce qui était entre eux et leur camarade mort, mais il ne s'accordait pas aux vieux gestes de la tendresse, et il n'en existe pas d'autres" (T.M., p. 173).

On the existential level, reincarnation took the form first of playing the record of his life backwards. For a moment he died to the present so that his own past might be reborn. He could then become more fully aware of the totality of his individuality and look at these past moments as a series of reincarnations which led to the present. A parallel Oriental concept, but which would be more extended in time because it goes beyond the limits of the individual lifetime, would be remembering one's past lives. Looking towards the future, it would take the form of finding his own innate pattern which, according to the statement he made to his wife, would come through writing. All these indications, so far, point to the fact that Kassner has turned the tide, and contrary to the conclusions of the heroes of the Asiatic trilogy, the immediate and existential moments of life indeed appear now to lead towards the process of becoming one of the living. From
the immediate and existential moments where concern is limited to one's lifetime, we will now pass to the historic moment.

When we spoke of the heroes of the Asiatic trilogy as moving out of time to experiment with mythical behavior, we said that they moved into Great Time. They had left the time of common mortals: "posséder plus que lui-même, échapper à la vie de poussière des hommes," Claude Vannec had said (V.R., p. 38). What we learned through Gisors, though, was that there was a certain finality about entering the Great Time, and that the door that reopens into the time of mortals remains closed to those who have cultivated the divine at the expense of their humanity. The return to humanity had been Kassner's task, and this is why we said that Kassner's initiation was more than an individual process. Kassner is like an alchemist who, for nine days, brewed the assorted information of the Asiatic adventure until, finally, it was distilled into usable information for the West. Passing over had enabled him to broaden questions of a personal nature, it now remained to him to pursue these questions in a wider context.

Obviously, the Great Time of the gods was no longer appropriate, but a Westerner, such as Kassner, could conceive of constructing his own adventure in time as a part of the greater time of history. We could clarify this point even further by saying that the heroes of the Asiatic trilogy, Claude Vannec, for example, left behind the time of common mortals in utter disdain to enter the time of the gods. Therefore, they severed the link between man's time and god's time. Kassner, in reestablishing his humanity, can now link his individuality, or in-
dividual lifetime, to the greater whole of the historical community, or historical time.

To revolt against the values of one's time one must accept an historical or a cumulative past, but one may reject the feasibility of these values in the present and work for a better future. The heroes of the Asiatic trilogy felt that the cumulative past had led to the death of God and then Man, and that the burden of carving a new future for modern man rested squarely on their shoulders. So they became "unhistorical," and they tried to reject their heritage as they availed themselves of the time and memory of another culture. A long period of trial and error taught them that their own time and memory could be enriched in "passing over," but that they could not sever their ties with their own culture. Somehow, they could only hope to transform the dying elements of their Western culture so as to give modern man hope. I feel certain that this is what Jung had in mind when he said that a man "breaks with tradition" when he declares that "his life is not a continuation of the past but a new beginning." He has not rejected his past, he has transformed it. In any case, the composite legacy that comes through Gisors to Kassner, as we have well established, is Fraternity. Let us now see how Fraternity can be a workable value in an historical context.

A man need not like his past either on the individual or collective levels, but if he begins to look at the past as Malraux looked at the present, namely that life was a constant battle against the forces of the earth, then he could pass over to the dead in fraternal sympathy, and see his own adventure as a continuation of that struggle, and what
is more, as a struggle that changes the past. Seen in this light, linear historical time need not lead to death, rather, it could open up the future to novelty. Kassner returns to Prague in this frame of mind: "Le combat contre la terre inépuisablement nourrie de morts et qui de minute en minute se plombait davantage, parlait à Kassner d'un accent aussi sourdement souverain que celui du cyclone rejeté en arrière" (T.M., p. 143).

Through his revolutionary action which will hopefully change the past and open up to the future, he will incorporate his adventure into the greater future because as Dunne states:

When a modern revolutionary, . . . expresses the hope that he will be vindicated by history, he is assuming that the future will eventually become part of the cumulative past which he calls "history," and he guesses that when it does, it will prove to have been different from what was already past.196

Kassner's own adventure will pass into memory not only on the basis of his own revolutionary action, but because he plans to write about it as Malraux actually did, and because, as we have already shown, he is the seer of men through whom the collective experience flows. An important change has taken place. In the Asiatic trilogy, the link between a man's time and the Great Time had been broken. In Le Temps du Mépris, Kassner has reconnected his lifetime to the greater time of History, and the striking difference between the Great Time that Mircea Eliade describes, and the greater time of History, is that the greater time of History is not stagnant, but can open up onto the mystery of life according to Malraux's vision.
In the final analysis, the immediate, existential and historical moments are not separate at all but grow out of one another. For example, the immediate moments of the revolutionary's work connect up to the existential moments of his life, and the question that sums up the questions that he poses concerning his lifetime could be: "Who am I becoming among the living?"\textsuperscript{197} In Kassner's case, the answer would probably be a revolutionary who will record the experience on an individual level, and because he has undergone the painful ordeal of transformation and become a seer of men, he is now also elected to record the collective experience. When he tries to situate his lifetime into the greater time of History, then the question that sums up the questions that he poses concerning his lifetime could be: "Who am I becoming among the dead?"\textsuperscript{198} On the surface it would appear that the answer for Kassner remains essentially the same. He is a revolutionary and will record the experience both for himself and his fellowman, but the context is so much wider. He probably hopes that History will vindicate his action and will show that he had tried to change the past. However, as soon as one opens himself up to History as a cumulative community of the dead, as Kassner did, then he also accepts the fact that life continues and evolves, and that the better future that he had tried to create would one day be part of the past. Who would continue after him?

Previously we said that Gisors had not been able to come back into time because he remained fixed in an absolute standpoint. Now we will complete that statement and say that Gisors also chose to remain in "time out of mind" because he had lost the person who mediated between
him and the world, Kyo. In a final conversation with May, Gisors had said: "La mort de Kyo, ce n'est pas seulement le changement, c'est... une métamorphose. Je n'ai jamais aimé beaucoup le monde; c'était Kyo qui me rattachait aux hommes, c'était par lui qu'ils existaient pour moi" (C.H., p. 271).

In *La Condition Humaine*, the father-son relationship came to a halt. The son dies and the father withdraws from the world. In *Le Temps du Mépris*, the son (child) reappears as an infant and symbolizes Kassner's hope for the future, and the Child in a more universal sense represents mankind's hope for continuity. And on the level of History, Malraux's idea of reincarnation reaches yet another plateau. Kassner accepts his own bloodline, "les siens," as he calls them. He does not venerate his ancestors, nor does he model his life on their values and traditions. His life is geared towards the future. He is a reincarnation of a long line of ancestors, and his own son will continue after his death.

From a wider point of view, Kassner is part of a whole generation of revolutionaries, reincarnations of an accumulation of past generations, and if we accept the thought that each reincarnation or series of reincarnations carries life to a new level of development, then we can safely say that these revolutionaries are dedicated to improving the quality of life. The Child will carry on their task.

And finally, passing over from "time out of mind" of the Asiatic trilogy to time within mind in *Le Temps du Mépris* on the immediate, existential, and historic levels of life also changes the face of "être et faire" considerably. The harmony between "être et faire"
which each man can strive for within the boundaries of his own Being, contrary to the Oriental, will be different from any other individual, but individual differences can be contained by a common denominator, Fraternity. To carry the point one step further, "être et faire" can and will change with each succeeding generation. Kassner's generation used revolution to create its mode of Being. This reminds me once again of a statement that Malraux made in answer to Robert Brasillach's harsh criticism of *La Condition Humaine*: "Tout homme tire ses valeurs de la vie qui lui a été donnée."\(^{199}\)

It will be the challenge of future generations to judge their ancestors and to recreate anew their own mode of Being. If this is so, it gives credence to our theory that Malraux, through Kassner, is moving towards the posture of accepting the relativity of all standpoints. It frees Malraux, as we have observed, to look both into the past and towards the future, and to deduce that life constantly renews itself. Surely, this must be the ultimate meaning of Kassner's alignment to "l'éternité des vivants et non des morts" (*T.M.*, p. 187).

When we look at the bridge that connects the East and the West for the last time, we notice that the archer Kassner has disappeared. Kassner now has his two feet firmly planted in Western soil. We no longer need to ask him to draw back the bow into the "All" of the Asiatic trilogy because he has opened that door, and we may enter and peruse at will. What we see is that the psychic imbalance that we noted between Ling and A.D. of *La Tentation* has evened out somewhat due to the rigorous bi-cultural exchange that took place in the Asiatic trilogy.
In the overall view, the father-son relationship in *Le Temps du Mépris* which has its counterpart in the guru-disciple relationship of the Oriental tradition, and of which there are many examples scattered throughout the Asiatic novels, has developed beyond the stereotyped roles in which the master passes down his wisdom to the disciple. Already in *La Condition Humaine*, Gisors had been well aware of the separation that existed between Kyo and himself. He knew that "les modes de pensée de Kyo étaient nés des siens," but he also knew that Kyo "exigeait d'être seul responsable de sa vie" (*C.E.*, pp. 35, 57). In *Le Temps du Mépris*, the son succeeds the father. He will be free to choose his own life, but at the same time he is the very symbol of Malraux's hope that life will continue and new forms of Being will be created.

Reincarnation, which in the Oriental tradition is usually interpreted as the various existences of an individual, and originally interpreted by Malraux as the different stages of growth that occur within the confines of an individual life, in *Le Temps du Mépris* extends backward into the individual and collective ancestry and reaches forward to the yet unknown possibilities of future generations. And the multiplicity of the phenomenal world which, in the Oriental tradition, is grounded in the unity of the Godhead, in the West has become the relativity of all standpoints grounded in the unity of Fraternity.

We could conclude our analysis of *Le Temps du Mépris* with a question. Where does Malraux stand in his experiments with truth? We could say that Malraux has succeeded in coming back into "time within mind" armed with new hope for Western man: Fraternity. He has not succeeded in convincing the reader that Kassner is deeply immersed in
everyday life, and perhaps the best proof of this is that it is not until the last paragraph of the novel that Malraux, in speaking of Kassner's homecoming, says: "Tout cela allait devenir la vie de chaque jour" (T.M., p. 185).

The whole enterprise still remains very much in the realm of abstract thought. The reader could stand in the sidelines and be like the Zen Master who gently chides the disciple by asking: "Why try to anticipate in thought what only experience can teach?" It is understandable though. Even though Claude did not know exactly what he was about or what awaited him when he entered the Oriental jungle, his experiment with Oriental thought did set the stage for the whole of the Asiatic trilogy. Likewise, Kassner's return to the West is another new beginning, and a detailed analysis of his adventure was necessary because, as we shall see, it will form the basis of the Occidental trilogy.

Kassner has gone as far as he can go and represents just another step in Malraux's quest. History, however, is working in Malraux's favor. Franco's star is rising on the horizon. Malraux himself will now walk into the role of revolutionary and will experience, if only for a while, the day to day events of war. The outcome of his participation in the Spanish Civil War: L'Espoir.
Chapter VI

L'Espoir

A. In the pre-World War II years that followed the publication of L'Espoir (December, 1937), critics of the French Press treated various aspects of the novel, but special attention was accorded the être-faire conflict. It is not our intention to conduct a full survey of the reviews here. Several examples, however, will suffice to give the varied flavor of critical opinion concerning the être-faire theme which permeates the whole novel and indeed all of Malraux's novels.

Georges Altman, literary critic for the newspaper Le Peuple, praised Malraux for his sensitive rendition of a dilemma which has haunted man throughout the history of ideas, "le vieux conflit de l'action qui n'est point soeur du rêve, le débat éternel." 201 Marcel Arland, writing for La Nouvelle Revue Française, also expressed his approval of Malraux's treatment of the être-faire debate saying that: "ce n'est pas l'élément le moins émouvant de ce livre que cette confrontation perpétuelle entre le fait et l'esprit et, aux instants qui s'y prêtent le moins, cette volonté, ce besoin de prendre conscience." 202 Rachel Bespaloff interpreted the être-faire drama in terms of a tug of war between two concepts of nationhood:

Ce que L'Espeoir nous montre, c'est précisément l'incorporation progressive de la patrie-révolution à la patrie réelle au moyen de la guerre, la transformation héroïque du militant en com-
battant, de l'Apocalypse sans futur en volonté d'avenir. Le passage de l'enthousiasme à la résolution produit une exaltation sévère qui justifie le titre de l'oeuvre.203

Henri Bidou, literary critic for the conservative semi-monthly, Revue de Paris, felt that the être-faire conflict corresponded to two opposing concepts of political party organization. The characters of L'Espoir "voient en tout pays les raisons morales qui ont d'abord guidé les hommes dans le choix d'un Parti céder la place à la discipline du Parti. Les grandes causes se vident rapidement de leur contenu moral et ne sont plus que des organisations."204 Jacques Maudaule saw in L'Espoir a transition from "être" to "faire." He labels L'Espoir "un éloge de la discipline consentie, de la discipline que l'on commence par s'imposer à soi-même, dût cette discipline être parfois cruelle et presque inhumaine."205 André Perrin, in his account of L'Espoir in Le Mois March 10, 1938, negated the "être" part of the être-faire antithesis in stating that "être" "n'aboutit à aucune création et la condition de la grandeur est de créer. Seule la foi, dont le caractère est tout collectif aboutit au 'faire,' et n'implique-t-elle pas le renoncement à l'être?"206 Gaëton Picon in Les Cahiers du Sud defined the être-faire struggle in L'Espoir on the level of art: "Toute œuvre est une pensée, mais elle se constitue comme œuvre d'art par sa volonté de ressaisir la pensée dans ses occasions concrètes, de la situer dans son milieu naturel qui est l'action même."207

A few critics, in discussing the être-faire theme, even touched upon a comparison with the Asiatic novels. André Frank contended that action in the Chinese novels meant "aventure, témérité, révolte." At
present, "la révolte est... devenue révolution disciplinée."  
Georges Friedmann, in his review of *L'Espoir* appearing January 29, 1938, in *L'Humanité*, felt that this new epic on the Spanish Civil War was superior to his earlier novels based on the Chinese struggle:

> Si dans ses romans, et encore dans *La Condition Humaine*, l'action décelait chez lui une tension trop purement intellectuelle, parfois nietzschéenne, son nouveau livre, sans aucune concession à l'émotion facile, élève une résonance fraternelle qu'annonçait déjà *Le Temps du Mépris*: mais ici combien plus constante! *La fraternité anime tout le récit. Et le sens de la douleur.*

From the excerpts cited above, we can see that the être-faire theme of *L'Espoir* was variously interpreted on the political, aesthetic, and metaphysical levels. And more recent criticism, even with its advantage of retrospection, has remained more or less consonant with these earlier critics. For example, critics such as Blend, Jenkins, Horvath, Greenlee, and Frohock dwell considerably on the être-faire debate. Boak goes so far as to say that:

> the central theme of the novel can be summed up in the phrase "être et faire." All the principal characters are conceived in terms of this antithesis, all the events narrated have their main significance in their relation to it, and probably many of the lasting qualities of the book derive from its implications, much more than from any degree of authenticity or effectiveness as propaganda.

He goes on to say that "it also supplies the major link between the novel and Malraux's other works in which action is also the major anti-destin; here the analysis is taken much further." In our opinion,
Boak's statement validates the very "raison d'être" of our study of Malraux's orientalism, because we too have felt and have gone to great lengths to show that the être-faire theme is a winding thread which can be traced back to the original dialogue between Ling and A.D. and which has snowballed from novel to novel to the more universal dimensions that it acquires in L'Espoir.

In La Tentation, Ling, as we have so often said, had defined the antithetical East-West goals by saying that the Oriental wanted "to be" and the Occidental wanted "to do." Ling further clarified the contrary directions which East and West had taken when he put forth the notion "qu'un cerveau peut servir à des fins différentes" (Tent., p. 113). Throughout the whole of the Asiatic trilogy, we saw the various ways in which Malraux struggled to assimilate Oriental concepts to the Western psyche, which on a more symbolic level was an effort on Malraux's part to awaken Western man to the essentially dormant introverted side of his nature.

Beginning with Le Temps du Mépris, the first novel of Malraux's Occidental trilogy, we attempted to show how Malraux, through the hero Kassner, put the more or less intellectually created balance between "être et faire" to the test on Western soil. And though at times, we continued to ricochet between the East and the West in its particular forms, we saw, nevertheless, that the être-faire dialogue was taking a turn towards the more general. Malraux was finally succeeding in rechanneling the Oriental "être" into functional terms for the West on a broad base. For example, the Oriental man-god was supplanted by the collective man through whose authorship the collective experi-
ence would flow. We spoke in detail of the move from cosmic timelessness back to relative time, not only in its immediate and existential moments, but also the greater time of History. We also touched upon the fact that the return to time changed the quest from a purely metaphysical one to include the ethical, of which we will have more to say in our study of *L'Espoir*. And last but certainly not least, we spoke of the creation of a new Being which was not anchored in the discovery of the mystery of the divine, but in the mystery of Fraternity.

Malraux's orientalism is certainly becoming more implicit than explicit because the être-faire dilemma is now unravelling in the West, and the trend towards a more general world view is to be construed not as a move away from Orientalism, but as an expansion of consciousness. It is through this very expansion of consciousness that we can draw another important comparison which will serve to show that Malraux is treading a parallel but not identical path with the Orient.

The goal of both the Oriental and the Occidental, who sets forth on the path of enlightenment, is to achieve an ever widening awareness which would eventually lead to a "universal experience." Only the "universal experience" for the one is non-worldly, and for the other is steeped in the relative. Perhaps the most important statement made in *L'Espoir* to this effect occurs when Scali asks Garcia: "Dites donc, commandant, qu'est-ce qu'un homme peut faire de mieux de sa vie, selon vous? Garcia réfléchissait. Transformer en conscience une expérience aussi large que possible, mon bon ami" (*Espoir*, pp. 388-89).
And it will be in *L'Espoir* that the être-faire experiment receives its most ample treatment. This is because Malraux himself is no longer merely meditating upon the human condition, he is actually involved in at least a part of it on a day-to-day basis: the Spanish Civil War. There he meets committed men from the four corners of the globe, each seeking to realize his being through action, but far from adhering to a common basis. Gaëton Picon summarizes it thus: "Malraux in *L'Espoir* obtains from the events of History what he gets from dramatic constructions in the *Royal Way* or *Man's Fate*: reality offers him the same myths as does the imagination."212

Malraux divided *L'Espoir* into three major sections. Part I, entitled "L'Illusion Lyrique," a lengthy section which takes up almost half the novel, is subdivided into "L'Illusion Lyrique" and "Exercise de l'Apocalypse." Part II, "Le Manzanares," is also further subdivided into "Être et Faire" and "Sang de Gauche." Part III is simply entitled "L'Espoir." Our discussion will follow Malraux's order, more or less.

At several different points of our study, we have likened the Oriental experience of "être" to a kind of "participation mystique" between the individual and the divine. We also said that he who achieved this "participation" with the divine transcended the barriers of the human condition. Malraux's answer in *L'Espoir* to the passive Oriental mystical participation of the whole is an apocalyptic vision of Fraternity.

Now the dictionary definition of apocalypse is "any remarkable revelation." Fraternity, which in *Le Temps du Mépris* was revealed to one man as the new value, in *L'Espoir* becomes a collective lyrical
revelation which bursts forth to include not only individuals from all walks of life, and of diverse political persuasions, but also the masses in a union without direction, without restraint, without order. Another way to say it is that Fraternity is the new Being, the collective source which gives meaning to and contains the multiplicity of the various levels of human action.

Malraux is obviously caught up in the transcendant "exaltation" of Fraternity, and he expresses it over and over again in this first section of his novel. For example, he talks about "cette nuit chargée d'un espoir trouble et sans limites, cette nuit où chaque homme avait quelque chose à faire sur la terre" (Espoir, p. 20). Elsewhere, he notes that:

la vie nocturne de Madrid, l'hymne républicain de toutes les radios, des chants de toute sorte, des saluds hauts ou bas suivant qu'ils étaient proches ou lointains, mêlés comme des notes de piano, toute la rumeur d'espoir et l'exaltation dont était faite la nuit emplit...le silence (Espoir, p. 115).

Still elsewhere, Malraux remarks that "Pour la première fois, libéraux, hommes de l'U.G.T., et de la C.N.T., anarchistes, républicains, syndicalistes socialistes, couraient ensemble vers les mitrailleuses ennemies" (Espoir, p. 29). We are inundated with such phrases as "cette nuit de guerre semblait une immense libération," "la nuit n'était que fraternité," "et toujours les mêmes poings levés et la même fraternité," "le salud obsédant, abandonné, repris, scandé, perdu, unissant la nuit et les hommes dans une fraternité...," "une kermesse de liberté" (Espoir, pp. 17, 18, 19, 52, 54).
Already at the outset of the novel then, the dual concept of "être et faire" is firmly established in the broadest terms we have seen thus far in that each individual shares in a Being that surpasses his own individuality, and yet each has his own task "to do." For instance, the colonel Ximénès has an amusing thought as he sits conversing with the anarchist Puig:

Ximénès prit conscience que lui, le colonel de la garde civile de Barcelone, était en train de boire avec un des meneurs anarchistes, et sourit... Tous ces chefs de groupes extrémistes avaient été braves, et beaucoup étaient blessés ou morts. Pour Ximénès comme pour Puig, le courage aussi était une patrie (Espoir, p. 37).

Another significant aspect of the Being created by the joint effort in L'Espoir, and which contrasts with the Oriental tradition of immutable Being, is that Fraternal Being is double-edged. It is constant on the level of an ideal value; it is also the changeable, flexible Being of relativity which must recreate itself in time if it is to endure. One of the lessons that Malraux learned in the Orient was that Occidental man could not remain in a state of continual "intensité," or live "on a constant high" as a young modern would put it. This would put him in the position of consistently living beyond his humanity. Cecil Jenkins has observed that:

the pressure of solitude, estrangement, and non-communication [of the previous novels] is... so relaxed [in L'Espoir] as to admit something of the relativity of ordinary existence. Freed from the unifying "metapsychology" of living-toward-death and Destiny, the characters seem to achieve a certain separate identity and psychological freedom: they get tired, joke, eat meals, and succeed in taking one another's existence and their own for granted.
Shade, the journalist, notes that "ce qui domine en ce moment, ici c'est la bonne humeur" (Espoir, p. 48). Another priceless example of this all pervasive good humour which marks the return to relative life and time comes through when Ramos asks Manuel:

R. Qu'est-ce que tu as à bafouiller?
M. Je me suis cassé une dent en mangeant.
    Ma langue ne s'occupe plus que de ça.
    Elle se fout de l'antifascisme.
R. En mangeant quoi?
M. Une fourchette.

And finally, it is a basic characteristic of the Occidental mind, as Ling had recognized in La Tentation, to give form to that which is formless: "L'Occident est un pays dévoré par la géométrie" (Tent., p. 28). Form in L'Espoir means organization of the apocalyptic fraternal vision, and organization takes leadership. Slowly, from the anonymous "exaltation" will emerge those who, even though they share in the general optimism ("le peuple est optimiste...les chefs politiques sont optimistes"), begin to see the need for order if the revolution is to obtain any measure of success against Franco's forces (Espoir, p. 115). Malraux has Sembrano say that "l'armée de la révolution est à faire du commencement à la fin... Sinon Franco lui, fera l'ordre à coups de cimetières" (Espoir, p. 82).

In the final chapter of "L'Illusion Lyrique" the question of the need for order and discipline is seriously discussed by Vargas, Magnin, and Garcia. In Garcia's opinion, those who are emerging from the masses cannot even yet be properly called leaders at this stage of the game:

Nous ne sommes pas la révolution... Nous sommes le peuple, oui, la révolution, non, bien que nous
ne parlons que de ça. J'appelle révolution
la conséquence d'une insurrection dirigée par
des cadres (politisques, techniques, tout ce que
vous voudrez) formés dans la lutte, susceptibles
de remplacer rapidement ceux qu'ils détruisent
(Espoir, pp. 116-17).

Vargas obviously sides with Garcia's point of view: "Le peuple est
magnifique...magnifique!... Mais il est impuissant" (Espoir, p. 116).
Garcia is not at all denying the beauty or the value of the collective
exaltation (être), but it lacks the balance needed to produce concrete
results (faire). "Ce que nous entendons par la fenêtre," he says to
Magnin, "c'est l'Apocalypse de la fraternité. Elle vous émeut. Je le
comprends bien: c'est une des choses les plus émouvantes qu'il y ait
sur la terre, et on ne l'y voit pas souvent. Mais elle doit se trans-
former, sous peine de mort" (Espoir, p. 118).

Magnin, on the other hand, while not denying the need for order
and discipline (faire), is reluctant to let go of his dream of a per-
sonal ethic which leans heavily towards the ideal (être):

Les hommes ne se font pas tuer pour la technique
et pour la discipline... Je n'accepte pour ma
part, je ne veux accepter, aucun conflit entre
ce qui représente la discipline révolutionnaire
et ceux qui n'en comprennent pas encore la né-
cessité. Le rêve de liberté totale, le pouvoir
au plus noble et ainsi de suite, tout ça fait
partie à mes yeux de ce pour quoi je suis ici.
Je veux, pour tout un chacun, une vie qui ne se
qualifie pas par ce qu'il exige des autres
(Espoir, p. 118).

To which Garcia answers:

Pour moi, monsieur Magnin, la question est tout
bienment: une action populaire, comme celle-ci,
--ou une révolution--ou même une insurrection--ne maintient sa victoire que par une technique opposée aux moyens qui la lui ont donnée. Et parfois même aux sentiments. Réfléchissez-y, en fonction de votre propre expérience. Car je doute que vous fondiez votre escadrille sur la seule fraternité. "L'Apocalypse veut tout, tout de suite; la révolution obtient peu--lentement et durement. Le danger est que tout homme porte en soi-même le désir d'une Apocalypse. Et que, dans la lutte ce désir, passé un temps assez court, est une défaite certaine, pour une raison très simple: par sa nature même, l'Apocalypse n'a pas de futur... Notre modeste fonction monsieur Magnin, c'est d'organiser l'Apocalypse..."(Espoir, pp. 119-20).

Already at the end of "L'Illusion Lyrique," there is a major ethical discussion between two of the main characters of the novel on the conflicting attitudes of "être et faire." The uneven distribution of these two attitudes in the two men account for the differences of opinion on how to handle the organization of the Apocalypse. On a wider human scale, in the whole of the first section of the novel, uneven distribution of these attitudes account for the ideological differences between the anarchists and idealists such as Hernandez on the one hand, and the Communists on the other.

Temperamentally speaking, the anarchist will always relate best to the early chaotic moments of revolution. The anarchists that populate Malraux's novels are usually men who emerge from centuries of oppression and defeat, and they see in the new dawn of revolution an immediate opportunity to affirm their individuality. We have met men such as these before. Ling and Wang Loh described the anarchistic nature of the young Orientals who emerged as individuals after cen-
uries of anonymity. Hong and Tchen were concrete examples. Puig
and Le Négus are their Western counterparts.

Whether Eastern or Western, however, these men want to live as
Le Négus states it, "comme la vie doit être vécue, dès maintenant, ou
décéder. Si ça rate, ouste. Pas d'allier-retour" (Espoir, p. 200).
Puig is a living example of this mode of Being: "Face à un monde sans
espoir, il n'attendait de l'anarchie que des révoltes exemplaires; tout
problème politique se résolvait donc pour lui par l'audace et le
caractère... Aujourd'hui il ne s'agissait plus de donner des exemples
mais d'être vainqueur" (Espoir, p. 33). The trouble with this attitude,
Garcia interpolates, is that the revolutionaries are up against a
highly mecanized army "et ce qu'il y a de plus dangereux dans ces
demi-chrétiens, c'est le goût de leur sacrifice: ils sont prêts aux
pires erreurs, pourvu qu'ils les paient de leur vies" (Espoir, p. 207).
And indeed, Puig does die heroically very early on in the novel.

Another example of an individual who adhered to a purist ethic,
though separate from the anarchists, is Captain Hernandez. His is
the moral stance of an individual who feels that he does not choose.
Much like the Oriental that Ling described, Hernandez is detached from
the results of his actions because his actions transcend the realm of
human judgement. It was essentially due to this attitude of detachment
that he was able to relay a letter to the fascist Moscardo's wife. It
was not a responsibility that he chose, it was implicit in his role as
an officer. This is amply brought out in a conversation with Garcia:

Her. Vous auriez fait porter la lettre?
Gar. Non.
Her. Pourquoi?
Gar. Un: Ils n'ont pas rendu les otages.
Deux: du moment que vous avez accepté
une responsabilité, vous devez être
vainqueur. C'est tout.
Her. Permettez, je ne l'ai pas choisie.
J'étais officier, je sers comme officier
(Espoir, p. 210).

Like many of the characters of the Asiatic novels, Hernandez is
seeking to improve the quality of his Being through isolated revolu-
tionary action: "A quoi sert la révolution si elle ne doit pas rendre
les hommes meilleurs... Pourquoi ne serait-elle pas faite par les
hommes les plus humains?" (Espoir, pp. 210-11). Garcia corrects his
one-sided viewpoint: "Parce que les hommes les plus humains ne font
pas la révolution, mon bon ami: ils font les bibliothèques ou les
cimetières. Malheureusement" (Espoir, p. 211).

In another incident, Hernandez stands witness for an anarchist
comrade whom he knows to be innocent against the better judgement of
the Communists. Despite the purity of his intentions, Garcia points
out the possible negative consequences of his action on a more realis-
tic level: "Les communistes (et ceux qui tentent d'organiser quelque
chose en ce moment) pensent que la pureté du coeur de votre ami ne
l'empêche pas d'apporter une aide objective à Franco, s'il aboutit à
des révoltes paysannes..." (Espoir, p. 212).

Hernandez, remaining fixed in an intransigent attitude, fails to
cope with the day to day realities of war. Near the end of "L'Exercice
de l'Apocalypse," he decides to defend Toledo down to the last man and
is imprisoned. A final opportunity for escape is offered him, and he
refuses: "Hernandez attendait d'être exécuté. Il en avait assez."
Standing in line, awaiting the moment of his death, Hernandez does experience a kind of "prise de conscience." As he watches three men being prepared for execution, he asks himself questions which touch upon the problem of human responsibility: "Si je n'avais pas fait porter les lettres de Moscardo--si je n'avais pas tenté d'agir noblement--ces trois hommes seraient-ils là?" (Espoir, p. 255). His answer: "Quoi, si j'avais agi autrement, qu'est-ce que ça aurait changé? Des types qui agissaient autrement, il n'en manquait pas" (Espoir, p. 255).

And like all individuals who live out the "être" side of their Being, his conclusions belong to the realm of the universal:

Des vivants. Tous mourront. Il a vu une de ses amies mourir du cancer généralisé; son corps était châtain, comme ses cheveux; et elle était médecin. Un milicien, à Tolède, a été écrasé par un tank. Et l'agonie de l'urémie... Tous mourront (Espoir, p. 252).

Opposing the anarchists and the purists of Hernandez's ilk, as a group, are the Communists. For the Communists, the Apocalypse could only be a prelude to the more serious task of social reconstruction. The revolution was not the backdrop for personal evolution. They were concerned not with absolute values, but with the relative, less with noble individual behavior, more with winning the war. In fact, the Communist Pradas argued that "en dernière analyse, la noblesse est un luxe qu'une société ne peut se payer que tard" (Espoir, p. 202). Le
Nègus who adhered without reservation to the fraternity of man and who rejected the efficacy of all social structures, be it state, church, or army ("nous ne voulons faire ni un Etat, ni une église, ni une armée. Des hommes.") accuses the Communists of having betrayed the cause:


It is also the experience both of Hernandez and Magnin that the Communists put party interests before individuals or justice. The broad spectrum of tension between "être et faire" as it is mirrored in the ideological struggle between Anarchists and Communists, is translated by Garcia in a lengthy statement directed at Hernandez before his death:

Les communistes veulent faire quelque chose. Vous et les anarchistes, pour des raisons différentes, vous voulez être quelque chose... C’est le drame de toute révolution comme celle-ci. Les mythes sur lesquels nous vivons sont contradictoires: pacifisme et nécessité de défense, organisation et mythes chrétiens, efficacité et justice, et ainsi de suite. Nous devons les ordonner, transformer notre Apocalypse en armée, ou crever... Beaucoup d’hommes...attendent de l’Apocalypse la solution de leurs problèmes. Mais la révolution ignore ces milliers de traités qui sont tirées sur elle, et continue... Chacun des problèmes que vous posez est un problème moral... Vivre en fonction d’une morale est toujours un drame. Pas moins dans la révolution qu’ailleurs... Renoncez à ce qu’on a aimé, à ce pourquoi on a vécu, ça n’est jamais facile... La partie que vous jouez
The anguishing nature, for Malraux, of this broad conflict in
the early stages of the revolution becomes very clear. The anarchists,
and men such as Hernandez, aspire to a fraternal vision which repose
on the "quality" of man, but they are too entrenched in absolutist
ideals to meet the challenge of modern warfare. The Communists bent
on hard core concrete results can meet the demands of the realities of
war, but they too maintain a one-sided viewpoint, and they risk dehu-
manization through excessive organization and discipline.

However, not all the Communists are like Pradas, or even Enrique
who considers himself an instrument of the party: "Agir avec le Parti
est agir avec lui sans réserve: le Parti est un bloc," or even Heinrich
who totally espouses values such as "la prudence, l'organisation,
l'entêtement, et la rigueur" (Espoir, pp. 157, 219). Malraux himself
would risk falling into an absolute black and white judgement pattern
that "East is East and West is West, and never the twain shall meet" as Rudyard Kipling has said. Instead, he unites both elements ("être et faire") under one roof and sets up Manuel, the sensitive and intelligent young Communist in whom the être-faire conflict surfaces, as the war progresses, as a conflict between his humanity and the demands of command.

When we meet Manuel in the early stages of the war, we learn that he is an "ingénieur de son" and also an accomplished musician, and like everyone else, he participates without restraint in the Apocalypse of Fraternity. Simultaneous with this sharing in the collective, there is also the beginning of an identity crisis. When an unknown voice asks Manuel who he is on the phone, Manuel, perplexed, reasks himself the same question: "Qu'est-ce qu'il était au fait?" (Espoir, p. 14).

The revolution, as it has been for so many other Malraux heroes, will prove to be an initiation period, a period in which Manuel will discover a part of himself heretofore unknown. The first incident that catapults Manuel into the war and cuts him off, at least for the time being, from his past, occurs when a small car he bought to go skiing in the mountains a few months before the war, and which he put at the service of the Communist party, was damaged beyond repair: "Et soudain, Manuel s'aperçut que cette voiture lui était devenue indifférente. Il n'y avait plus de voiture; il y avait cette nuit chargée d'un espoir..." (Espoir, p. 20).

Manuel's first military adventure takes place alongside peasant countrymen who instinctively take a liking to him and accept him as one of their own:
Les paysans connaissaient Manuel depuis la propagande de Ramos dans la Sierra. Ils éprouvaient pour lui une sympathie prudente, qui allait s'accentuant au fur et à mesure qu'il était plus mal rasé et que le visage de Romain un peu alourdi, aux yeux vert clair sous des sourcils très noirs, devenait une tête de matelot méditerranéen (Espoir, p. 61).

Ramos, who scrutinizes Manuel's performance in this first military squirmish, approves: "Manuel a l'air de se débrouiller comme un bon" (Espoir, p. 69). It is significant at this stage of Manuel's development that it is a superior who evaluates his performance, as he has not yet achieved enough insight for self-evaluation.

The next time we meet him he is in conversation with Ramos after the execution of some fascists who had crossed Republican lines. The conspicuous message of this conversation is that, in the confrontation of two viewpoints, Manuel is beginning to define his own moral and political values. He tells Ramos that after the death of the fascists he had watched a peasant write on a wall with fascist blood: "meure le fascisme." The gesture had awakened in him a sense of responsibility for his side: "Devant le type hagard qui écrivait sur le mur, là, j'ai senti que nous étions responsables. Le pucelage du commandement, mon vieux Ramos..." (Espoir, p. 90). At this point, Malraux interjects a commentary on the Manuel/Ramos relationship which not only indicates the differences between the two men, but also Manuel's firm resolve to expand his individual horizons:

Les relations de Manuel et de Ramos commençaient à changer. Elles avaient été jusqu'alors celles d'un homme de trente ans sérieux malgré ses blagues, s'appliquant à connaître le monde dans
lequel il avait mis son espoir, à ne pas mêler ce qu'il avait contrôlé et ce dont il rêvait, mais sans expérience politique. Cette expérience, il commençait à l'acquérir, et Ramos savait que les connaissances de Manuel étaient beaucoup plus étendues que les siennes (Espoir, p. 89).

His apprehension and uncertainty in these beginning moments of development is symbolized by a gesture that will repeat itself almost until the very end of Malraux's portrayal of his hero: "Il agitait ce soir comme un plumeau une branche de pin, au bout de laquelle il avait laissé une touffe d'aiguilles" (Espoir, p. 89).

These early conversations with Ramos open up a series of encounters with other characters of the novel in which Manuel continues to come to grips with his own ideas and moves towards an increasing awareness of his own powers. For instance, during a hospital visit to Barca, he announces that he has been made commander of the fifth regiment. "T'es content" asks Barca. Manuel answers: "J'ai beaucoup à apprendre" (Espoir, p. 96). And throughout the whole of "L'Exercise de l'Apocalypse," it will be largely a matter of exposure through relationships on various levels. He risks possible death in a meeting with Alba, a fascist deserter, but he nevertheless has the courage to express his own convictions and to impose his nascent leadership. He gives Alba the benefit of the doubt and asks him to choose the organization on the Republican side that most fits his needs, and in doing so, delineates their separate areas of responsibility:

Alba. Parce que?
Man. Parce qu'il faut savoir sur quoi on se fonde pour commander des gens très différents. Je ne sais pas encore grand-chose, mais ça commence. Enfin c'est ton affaire. La miennne est: tu as pris ici une sorte de responsabilité morale. Tu dois prendre une responsabilité concrète. Naturellement, je contrôlerai (Espoir, p. 169).

When Hernandez chose death over evacuating Toledo, under the guise of lack of time, Manuel firmly held his ground:

Nous arriverons à temps, répéta Manuel fermement tapant de sa branche sur son soulier... Manuel prit soudain conscience qu'il n'avait jamais parlé à Hernandez sur ce ton. On ne traduit pas des ordres d'une voix neutre, et il le faisait depuis des heures avec le ton même de Heinrich. Et il avait appris l'autorité comme on apprend une langue: en répétant (Espoir, p. 241).

The individual who sets forth on the path of individuation, like Manuel and so many other Malraux heroes, learns largely from the experiences that life provides, and from those that cross their paths, because development, as John Dunne defined it so accurately, is "largely a matter of relationship." Usually however, there is one outstanding figure, the master, and for Manuel, this figure is Colonel Ximénès. Interestingly enough, Malraux carries through the master-disciple relationship on a paternal basis, which began to emerge in La Condition Humaine between Gisors and Kyo, and which was more fully developed in Le Temps du Mépris. What Ximénès does, in essence, is to reduce the ethical conversation between Magnin and Garcia on the organization of the Apocalypse to terms meaningful for leader apprenticeship.
It implies the whole dilemma of "être et faire": "Le courage est une chose qui s'organise, qui vit et qui meurt, qu'il faut entretenir comme les fusils... Le courage individuel, ça n'est pas plus qu'une bonne matière pour le courage des troupes" (Espoir, p. 170). He goes on to explain to Manuel that the revolutionary leader is a collective figure who can cope with the multiple problems of command because he has transcended personal idiosyncracies:

Un officier doit être aimé dans la nature de son commandement--plus juste, plus efficace, meilleur--et non dans les particularités de sa personne. Mon enfant, me comprenez-vous si je vous dis qu'un officier ne doit jamais séduire? ... Il y a plus de noblesse à être un chef qu'à être un individu,... c'est plus difficile (Espoir, p. 173).

Once Malraux establishes that Manuel's growth experience will be in the political arena in the initial section of the novel, the two remaining sections (Le Mazanares, L'Espoir) deal largely with his rapid rise in military stature. As already mentioned, he became commander of the fifth regiment. Shortly thereafter, he is sent to the War Office, and from there moves on to become a lieutenant-colonel. His undaunted courage is ultimately rewarded in being given the task of organizing and disciplining a brigade of "anciens fuyards."

In light of the numerous detailed portrayals we have given of the initiation process of Malraux's heroes, it would be both tedious and redundant to analyze all of Manuel's military activity. Suffice it to say that he distinguishes himself in his ability to draw forth courage in his comrades as he sings the "International" alone.
His leadership qualities are especially revealed in his pointed action in the tank battle in the Sierra de Guadarrama, and in his ability to control the restless crowds at the railway station at Aranjuez. Nowhere, perhaps, is the harmony between "être et faire" more evident than in the episode that takes place at the station at Aranjuez. Coincidentally enough, in Chapter I of the section entitled "être et faire," Manuel's action is authentic because it is informed by an inner ability to organize and to discipline, in short, to lead "la cohue affolée." Near the end of the chapter, he observes that "pour la première fois, il était en face d'une fraternité qui prenait la forme de l'action...la première garde spontanée de la guerre d'Espagne" (Espoir, p. 270). The repetitive use of the word "première" links Manuel's action to his inner development, and will consistently lead to ever new levels of awareness.

What Manuel will discover in the ensuing course of his revolutionary experience is that to achieve a certain balance between what a man "is" and what he "does" in relative time does not necessarily bring about a state of well-being or happiness. We will remember that Tchen, walking with his former master Smithson on his way to murder Chang, or better still, to meet his destiny, had said: "Je ne suis pas de ceux dont s'occupe le bonheur" (C.H., p. 135).

The responsibilities implicit in the role of officer oblige Manuel to consent to the execution of Republican volunteer deserters. Manuel inwardly evaluates what has taken place: "Il avait fallu tuer, non des ennemis mais des hommes qui avaient été volontaires, parce qu'il était comptable à tous de la vie de chacun de ceux qui passaient devant lui.
Tout homme paye en ce dont il se sait responsable: pour lui, désor-
mais, c'était en vies" (Espoir, p. 400). For Manuel, this episode seems
to mark the final step in this stage of his growth to manhood, and
much like Tchen who sought out the master, Cisors, he takes the inci-
dent to Ximénès, not so much for elucidation, as Tchen had done, but
for discussion on a more or less equal basis. Ximénès immediately
takes note of "le changement du visage de Manuel, ses cheveux tondues,
son autorité... Du jeune homme qu'il avait connu, il ne retrouvait
que la branche de pin mouillé que Manuel tenait à la main" (Espoir,
p. 401).

Manuel is at the point where his actions are accompanied by in-
sight and self-evaluation. He is only too aware that the incident of
the executions was a major turning point in his development. He says
to the master: "Je crois que j'ai vécu hier le jour le plus important
de ma vie." To which the master replies: "Pourquoi fils?" (Espoir,
p. 401). Manuel goes on to recount how the condemned men had begged
for their lives on bended knee, and how he had lost his voice on the
spot and was unable to utter a sound. He adds, however, that he was
not deterred in his duty by human sentiment: "Je savais ce qu'il
fallait faire, et je l'ai fait. Je suis résolu à servir mon parti et
ne me laisserai pas arrêter par des réactions psychologiques" (Espoir,
p. 402). He knows now that he has the wherewithal to do what he must;
he also knows that the path he has chosen exacts a heavy price: "Il
n'est pas un des échelons que j'ai gravis dans le sens d'une effica-
cité plus grande, d'un commandement meilleur, qui ne m'écarte davantage
des hommes. Je suis chaque jour un peu moins humain" (Espoir, p. 402).
Ximénes comes to Manuel's aid and explains to him that he cannot act in the capacity of leader without sacrificing the protective cover of an all pervasive Fraternity. He concludes that one attains to maturity only through conquest of self:

Eh! que voulez-vous donc, fils? Condamner tranquille? ... Vous voulez agir et ne rien perdre de la fraternité... Le vrai combat... commence lorsqu'on doit combattre une part de soi-même... Jusque-là c'est trop facile. Mais on ne devient un homme que par de tels combats. Il faut toujours rencontrer le monde en soi-même, qu'on le veuille ou non... (Espoir, pp. 402-03).

This meeting with Colonel Ximénes is immediately followed by an almost identical encounter with General Heinrich who says:

Tu ne crois pas qu'on change les choses sans se changer soi-même? ... Ton coeur, tu peux le garder: c'est autre chose. Mais tu dois perdre ton âme. Tu as déjà perdu tes cheveux longs. Et le son de ta voix... Maintenant, tu ne dois plus jamais avoir pitié d'un homme perdu (Espoir, p. 405).

The possibilities for growth through revolutionary action have come to an end for Manuel. Near the end of the novel, he once again crosses Ximénes' path, this time in a church. Knowing that it would please this deeply fervent Catholic, Manuel goes to the choir loft and plays the Kyrie of Palestrina. Just as for Kassner, music plunges Manuel into the past: "Manuel était troublé, non par le chant, mais par son passé" (Espoir, p. 487). In the final chapter of L'Espoir, through the vehicle of music, Manuel the musician emerges to take his place alongside Manuel the military leader: "Manuel avait dit à
Gartner qu'il s'était séparé de la musique, et il s'apercevait que ce qu'il souhaitait le plus, en cet instant où il était seul dans cette rue d'une ville conquise, c'était en entendre" (Espoir, p. 497).

Music was not a crutch for Manuel as it had been for Kama of La Condition Humaine or Kassner of Le Temps du Mépris. He had been obliged to neglect the musician in him so that the leader might emerge. In command of his leadership ability and having reassimilated the musician in him, Manuel has reached a new level of Being and can look forward to further development, the infinite possibilities of life of which Ling had spoken in La Tentation. Manuel accomplished in actuality what Kassner had learned in theory. In "passing over" to himself, he became aware of the inexhaustibility of his own individual standpoint, and by extension, of humanity at large. He lived the immediate moments of his life in the day to day struggle of warfare. On the existential level of life, he was able to assimilate his past which dilated the present state of his consciousness adding substance to his Being, and he could look forward to new reincarnations of himself. On the historic level, Manuel links his individuality to the whole human community both past and present. All of this is contained in the final paragraphs of the novel:

Il sentait la vie autour de lui, foisonnante de présages, comme si, derrière ces nuages bas que le canon n'ébranlait plus, l'eussent attendu en silence quelques destins aveugles... Un jour il y aurait la paix. Et Manuel deviendrait un autre homme, inconnu de lui-même, comme le combattant d'aujourd'hui avait été inconnu de celui qui avait acheté une petite bagnole pour faire du ski dans la Sierra.
Et sans doute en était-il ainsi de chacun de ces hommes qui passaient dans la rue, qui tapaient d'un doigt sur les pianos à ciel ouvert leurs opiniâtres romances, qui avaient combattu hier sous les lourds capuchons pointus. Autrefois, Manuel se connaissait en réfléchissant sur lui-même; aujourd'hui, quand un hasard l'arrachait à l'action pour lui jeter son passé à la face. Et, comme lui et comme chacun de ces hommes, l'Espagne exsangue prenait enfin conscience d'elle-même, --semblable à celui qui soudain s'interroge à l'heure de mourir. On ne découvre qu'une fois la guerre, mais on découvre plusieurs fois la vie.

Ces mouvements musicaux qui se succédaient, roulés dans son passé, parlaient comme s'il y avait parlé cette ville qui jadis avait arrêté les Maures, et ce ciel et ces champs éternels; Manuel entendait pour la première fois la voix de ce qui est plus grave que le sang des hommes, plus inquiétant que leur présence sur la terre: --la possibilité infinie de leur destin; et il sentait en lui cette présence mêlée au bruit des ruisselais et au pas des prisonniers, permanente et profonde comme le battement de son cœur (Espoir, p. 498).

Critical opinion as to Manuel's place in L'Espoir varies. Horvath sees Manuel as "an individual hero. . . . whose development constitutes the unifying element of the novel by revealing both the hope and the tragedy of man's terrestrial life and a collective hero."215 Greenlee accords him little importance, and labels him a "communist militant."216 Frohock admits that even though:

in one sense the story is built largely around Manuel, and even though Manuel is an interesting character, and his development under the pressure of Communist discipline and under the guidance of the Catholic officer Ximénes is humanly and politically significant . . . if he had been killed, like Puig early in the story, he would have been merely another battle casualty.217
Jenkins feels that Manuel "possesses neither the importance nor the authority given to Garcia and he is presented, in opposition to such men as Enrique or Heinrich . . ."²¹⁸ R. Batchelor, in an article entitled "The Role of Manuel in André Malraux's L'Espoir," would have us believe that Malraux "chose to invest Manuel with supreme importance."²¹⁹

There is some truth in each of these opinions, but at the risk of being repetitive, I must say once again that to have viewed Manuel from the optic of the East-West dialogue is to have restored a sense of balance to Malraux's character. He incarnates the major aspects which we have heretofore labeled as Oriental. The cycle of death and rebirth which in Le Temps du Mépris was symbolized by the nine day period in a prison cell, in L'Espoir becomes a more realistic nine months, the novel beginning as it does in July and ending in March (Spring), on a note of hope. Implicit in the archetype of death and rebirth is the concept of multiple reincarnations as Malraux had interpreted it for the West and which Manuel looks forward to. The Confucian undertones which we brought out in our discussion of the Asiatic novels echo through Manuel's behavior in that he accomplishes his acts in good conscience, regardless of consequences, and has the courage to accept responsibility for them. Though not the exclusive teacher, Ximénès does fit the role of master, and last but not least, Manuel, at the end of the novel, does begin to take on the aspect of a Confucian "literati," for the Confucians did, in effect, teach that the educated elite should direct their energies to social action and service. And here, perhaps, is a clue to Manuel's place in the novel.
In any given society, those who will essentially be preoccupied with the "quality" of man will always be few in number. In *L'Espoir*, Manuel can be seen as the newest potential leader to emerge from the masses who will take his place among and even succeed men such as Garcia, Scali, Guernico, Ximénès and the like. In the eternal cycle of life, Being, at least from Malraux's standpoint, must continue to evolve and recreate itself in time, and express itself through new figures. This idea of ongoing growth might even shed new light on the "branche de pin" that Manuel carries throughout the whole growth process. Earlier we said that it was a crutch to palliate his nervousness. Now we will add that, in our opinion, whether Manuel was aware of it or not, the stick he carried was directly linked to the musician, the part of himself with which he was familiar. The individuation process is a frightening enterprise even for the most courageous, and it is only human to clutch to what is known. Malraux substantiates this idea in the scene where Manuel sings the International alone: "Manuel commença *l'Internationale*, gêné par sa branche feuillue qu'il ne voulait pas lâcher, et qui avait envie de battre la mesure" (*Espoir*, p. 239). Later, after he finishes playing for Ximénès, "Manuel redescendit...il ne tenait plus rien dans sa main droite" (*Espoir*, p. 487). His apprehension has disappeared because he is in full command of his powers, both military and musical. In this sense then, Manuel is important in the novel as an emergent leader, and on yet another level, it is significant that the novel narrows down to a single individual.
Malraux seems to be saying through his hero that the Westerner on the path of enlightenment must retain his individual lines while yet maintaining contact with the cosmic, in this instance, Fraternity. John Dunne would say that the "ultimate starting and ending point . . . is the person's own life. . . . One's own life is finally the home-
land."220 Manuel's transformation also bears out Ling's view that the world transforms us more than we transform it. However, Western man must meet this world inside himself and assert himself through action. "Il faut toujours rencontrer le monde en soi-même, qu'on le veuille ou non," Ximénes had warned (Espoir, p. 403). The harmony between the outer and inner world creates a balance between "being" and "doing," "un terrible équilibre" as Manuel expressed it, "terrible" because the balance is a precarious one which needs to be recreated at each new level of development. Manuel has truly come into relative time, into "time within mind."

Manuel is an avowed Communist, and yet nowhere during the course of his rise to power has he ever really subjugated himself to the externals of party organization. At this point in time, Manuel's affiliation with the Party provides him with the means to express an innate ability to lead. Malraux notes that "Manuel n'était discipliné ni par goût du commandement, mais par nature et par sens de l'effica-
cité" (Espoir, p. 164). As we have seen, Manuel is preoccupied above all with ameliorating the "quality" of his Being. This could indicate that Malraux himself is moving away from the constant notion in pre-
vious novels, especially in the preface to Le Temps du Mépris, that, for the twentieth century Westerner, Communism is the major path "[qui]
restitue à l'individu sa fertilité" (T.M., p. 12). Jenkins suggests that although Manuel takes an antithetical position through Party affiliation to such figures as Garcia, Magnin, Scali, Guernico, and Ximénès, he nevertheless shares with them the basic preoccupation with the "quality" of man and the "difficulty" of becoming a man.\footnote{221}

This group of individuals which Jenkins further suggests, represents the "central-basic attitude of the novel," truly resembles a nucleus of Confucian "literate"—intellectuals who constantly juggle with the multiple facets of Malraux's thought, mainly, that intellectuals are the custodian of human values, and therefore, must not get caught up in the sterility of pure ideas, but must actively engage themselves in social action.\footnote{222} They are, as Malraux calls them,"les responsables." Responsible for what? On the whole, politically speaking, these men want to improve the lot of the masses economically, and to create a state in which justice reigns and in which an individual would be free to fully express himself. Magnin, speaking with Garcia, expresses it this way: "Je veux, pour tout un chacun, une vie qui ne se qualifie pas par ce qu'il exige des autres... Je veux que les hommes sachent pourquoi ils travaillent" (Espoir, pp. 32, 118). Scali, speaking with Garcia, makes an almost identical statement: "Je suis dans cet uniforme parce que je veux que changent les conditions de vie des paysans espagnols" (Espoir, p. 389). Ximénès' commitment to the Revolution rests on the fact that his contribution will help to liberate the Spanish people from the grips of fascism. Malraux tells us that "le colonel...aimait sauvagement l'Espagne" (Espoir, p. 36). Guernico, the Catholic writer, thought outright that "la plus grande
force de la révolution, c'est l'espoir" (Espoir, p. 49). Hope, we might add, of freedom.

At the same time, this central group of men also carry on the moral debate between "être et faire" in the novel. They recognize the basic conflict between "être et faire," or between, let us say, personal ethics and action. But they, unlike the anarchists and the Communists, do not align themselves with either side. The negative consequences of such an imbalanced view were forcefully expressed by Garcia in a conversation with Hernandez. Actually, the task of the intellectual as these men saw it, if they were to be true leaders, was to transcend the antimony of "être et faire," and that their action mirror their being to the greatest degree possible. In a pivotal conversation with Scali, Garcia elucidates the "être et faire" issue as it concerns the intellectual involved in revolutionary action. He explains that from the intellectual's point of view, the true military leader is an imposter because he pretends to be able to solve life's problems without having reflected upon them: "Le chef politique est nécessairement un imposteur, puisqu'il enseigne à résoudre les problèmes de la vie en ne les posant pas" (Espoir, p. 388).

Now the problem for the intellectual is that all action, no matter what form it may take in relative life, is double-edged: "Les moyens de l'action sont manichéens parce que toute action est manichéenne... Tout vrai révolutionnaire est un manichéen-né. Et tout politique" (Espoir, p. 386). However, Garcia is not saying that the intellectual should withdraw from action. He must take an active part in the human struggle if he is to emerge as a representative: "Pour
parler d'amour aux amoureux, il faut avoir été amoureux, il ne faut pas avoir fait une enquête sur l'amour" (Espoir, p. 387).

Of course, the choice to act is tragic because action, in any given situation, will always fall short of the ideal. This is what Scali means when he says that "l'attaque de la révolution par un intellectuel qui fut révolutionnaire...c'est toujours la mise en question de la politique révolutionnaire par...son éthique" (Espoir, p. 384). Agreed, says Garcia, but it is immoral for the intellectual to abandon a just cause because the individuals involved are unjust: "Il y a une politique de la justice, mais il n'y a pas de parti juste" (Espoir, p. 390). And furthermore, adds Garcia, the intellectual must never depend on the Revolution to solve the personal conflict between "being" and "doing" as Hernandez had done:

La Révolution est chargée de résoudre ses problèmes, et non les nôtres. Les nôtres ne dépendent que de nous... Aucun état, aucune structure sociale ne crée la noblesse de caractère, ni la qualité de l'esprit; tout au plus pouvons-nous attendre des conditions propices. Et c'est beaucoup (Espoir, p. 389).

To sum up, Garcia is saying that the intellectual must soil his hands in the business of living, for it is only laden with as varied an experience of life as possible that he can truly attain to the wholeness implied in "Être et faire" and go beyond it: "Le grand intellectuel est l'homme de la nuance, du degré, de la qualité, de la vérité en soi, de la complexité. Il est par définition, par essence, anti-manichéen... A la vérité, le seul homme qui cherche une réelle totalité est précisément l'intellectuel" (Espoir, pp. 385, 388).
To think and then to act upon thought is to experiment with truth without knowing exactly what one is doing. One is still in the dark. One is still in the process of creating a balance between "Être et faire." To return in retrospect to thought and to distill the essence or the truth of each stage of one's life experience, as Manuel did, for instance, is to shed some light on the process of human growth. Malraux's all consuming passion to shed new light and to constantly attain new levels of harmony between what a man "is" and what he "does" is translated by Garcia in one of the most important statements of the novel: "transformer en conscience une expérience aussi large que possible" (Espoir, p. 389). And the individual in L'Espoir who can speak with the most authority on the "quality" of man, and the difficulty of becoming a man because he has distilled the essence of his own truth, is the old sage, Alvear.

When Giovanni Scali asks Alvear to evacuate Madrid because the city is on the verge of being overtaken by Franco, he refuses. The former professor of art history justifies his decision by explaining to Scali that for years, as director of an art gallery, he had sold or given away masterpieces, depending on the financial status of the prospective buyer, only when the buyer, in answer to his question, "Pourquoi voulez-vous acheter ce tableau?" replied: "Parce que j'en ai besoin" (Espoir, pp. 313-14). The point that Alvear is trying to make to Scali is that he acted according to his own inner truth: "J'ai vendu selon ma vérité, monsieur Scali! Vendu! Un homme peut-il conduire sa vérité plus loin? Cette nuit je vis avec elle" (Espoir, p. 314).
Alvear has long learned that no social or political institution can eradicate human pain:

La douleur devient moins émouvante, quand on est assuré qu'on ne la changera plus... Le gain que vous apporteriez la libération économique, qui me dit qu'il sera plus grand que les pertes apportées par la société nouvelle, menacée de toutes parts, obligée par son angoisse à la contrainte, à la violence, peut-être à la délation? La servitude économique est lourde; mais si pour la détruire, on est obligé de renforcer la servitude politique, ou militaire, ou religieuse, ou policière, alors que m'importe? (Espoir, p. 317).

Scali, much like May in her final conversation with Gisors, does not grasp the full import of Alvear's message, simply because he has not come full circle in the series of reincarnations possible to him:

"Alvear touchait en Scali un ordre d'expériences qu'il ignorait... Il ne savait pas trop où il en était" (Espoir, p. 317).

Alvear has also come to question the viability of communal revolutionary action as a means of realizing the Self:

L'homme n'engage dans une action qu'une part limitée de lui-même; et plus l'action se prétend totale, plus la part engagée est petite. Vous savez bien que c'est difficile d'être un homme, monsieur Scali,—plus difficile que ne le croient les politiques... Je veux avoir des relations avec un homme pour sa nature, et non pour ses idées. Je veux la fidélité dans l'amitié, et non l'amitié suspendue à une attitude politique. Je veux qu'un homme soit responsable devant lui-même—vous savez bien que c'est le plus difficile, quoi qu'on en dise, monsieur Scali—and non devant une cause, fut-elle celle des opprimés (Espoir, pp. 317-18).
In his own life experience, Alvear learned what Manuel is in the process of learning, that in the final analysis, each man's growth is an individual undertaking: "Si chacun appliquait à lui-même le tiers de l'effort qu'il fait aujoud'hui pour la forme du gouvernement, il deviendrait possible de vivre en Espagne" (Espoir, p. 318).

Nevertheless, he has the wisdom to know that men affiliate themselves with a cause for many reasons: for some, human solidarity cuts through the barriers of alienation and solitude; for others, it provides a means of personal growth; for all generally, it offers hope for a better world to live in:

Celui qui a été injustement condamné, celui qui a trop rencontré la bêtise, ou l'ingratitude, ou la lâcheté, il faut bien qu'il reporte sa mise... La révolution joue, entre autres rôles, celui qui joua jadis la vie éternelle, ce qui explique beaucoup de ses caractères... Il y a un espoir terrible et profond en l'homme (Espoir, p. 318).

Scali picks up on the theme of man's hope to point out to Alvear that all men cannot accede to that pure part of their Being except through fraternal union:

Vous avez parlé tout à l'heure de l'espoir... Avez-vous jamais vécu avec beaucoup d'hommes ignorants? ... Les hommes unis à la fois par l'espoir et par l'action accèdent, comme les hommes unis par l'amour, à des domaines aux-quels ils n'accéderaient pas seuls. L'ensemble de cette escadrille est plus noble que presque tous ceux qui la composent (Espoir, pp. 318-19).

Alvear, with the overview of a seer of men, which strongly recalls Gisors, translates Scali's statement into more cosmic terms:
"Eh! vous êtes tous fascinés par ce qu'il y a de fondamental" (Espoir, p. 319). Alvear imparts to Scali the idea that a new notion of man is coming into being: "L'âge du fondamental recommence monsieur Scali... La raison doit être fondée à nouveau" (Espoir, p. 319). And this new notion of man must be based on a union of what a man "is" and what he "does," regardless of whether he goes it alone or aligns himself with other men in a cause:

Al. Le seul espoir qu'ait la nouvelle Espagne de garder en elle ce pour quoi vous combattez, vous, Jaime et beaucoup d'autres, c'est que soit maintenu ce que nous avons des années enseigné de notre mieux...
Sc. C'est-à-dire?
Al. La qualité de l'homme (Espoir, pp. 319-20).

This is the final statement made by a man who has acquired "une expérience aussi large que possible," and who has returned to the homeland of his own life with the grain of knowledge that action is authentic only when it has its source in a man's being. Only after living such a life can a man face death. Death loses the horror of finality, for it is just another step along the way. In other words, a man who has lived his own myth can look upon death with "curiosité," as Alvear puts it.

So far, we have outlined the theme of "être et faire" from four points of view. We began by describing the anarchists and idealists point of view by saying that personal goals far outweighed adherence to external organization. They wanted "to be." Opposing this group were the hard core Communists who leaned in the opposite direction. They defined themselves in terms of party ethics, their goal was
to win battles through organized warfare. They wanted "to do."

Thirdly, we discussed the efforts of the intellectuals who felt that, in order to be responsible leaders, they must first achieve within themselves a balance between "being" and "doing" in order to transcend these conflicting attitudes and have the overall cosmic view of an Alvear, for example, who represents the fourth and most highly developed version of the resolution of the antithetical Yin Yang.

B. Every so often during the course of our study, we have needed to pause to reevaluate the development of Malraux's orientalism. This is such a moment. Actually, what we have shown in our analysis of the four different levels of "être et faire" is that Malraux has succeeded in dealing with the major concept that Ling had put forth in La Tentation, namely that the goal of the Oriental was "to be," and that of the Occidental was "to do." In fact, the dividing line between Orient and Occident is really no more. Malraux has amply shown in L'Espoir that the penchant "to be" is not necessarily limited to the Oriental man, but is to be found in certain strains of individuals in the West, such as the anarchists and the idealists, Hernandez, for example, just as the newly awakened desire "to do" had literally overpowered Oriental terrorists such as Hong and Tchen in the Asiatic novels.

Introversions and extroversions are two attitudes which have long divided East and West, but the moral of Malraux's experiment with truth is to show that they belong to the psychic heritage of every man. He learned this by "passing over" to a culture which was supposed to
be alien to his own, and "came back" with the knowledge that he had found there a neglected part of himself. The West can learn from the East, conversely the East must learn from the West.

And what of all the other Oriental themes which Malraux translated for the West throughout his whole experiment with truth? They are all there for the picking in L'Espoir in their Western form. We have the salient example of the master-disciple relationship based on a mutual understanding between Ximénès and Manuel. There is the ritual of purification through revolutionary action, and this we might add is not limited to the few, but to all ranks of men at all different levels. Barca had told Manuel that he had joined the revolution in order to better understand himself: "Comprendre ce que je suis, ça!..." (Espoir, p. 97). Another secondary character, Pol, says of his involvement in the revolution: "Moi, ce que j'aime ici,...c'est que je m'instruis" (Espoir, p. 420). The revolution revealed to Karlitch that he was by nature "un guerrier." Mercery, who can truly be considered a reincarnation of Clappique of La Condition Humaine, learns that he can be no more than a "capitaine de pompiers." "Et jamais, il n'avait été aussi aimé. Et jamais, au front, il n'avait rencontré l'ennemi comme il le rencontrait depuis vingt heures" (Espoir, p. 392). The catalogue of examples could continue, but those cited above suffice to make the point.

For the more complex individuals in the novel, the case is not so clear cut. They continue to be examples of Malraux's idea that, in contrast to the Oriental master as he perceived it, there is no final wisdom. García, for all of his intellectual gymnastics thinks: "De
Voilà vingt ans que Scali entendait parler de "notion de l'homme." Et se cassait la tête dessus. C'était du joli, la notion de l'homme, en face de l'homme engagé sur la vie et la mort! Scali ne savait décidément où il en était. Il y avait le courage, la générosité—il y avait la physiologie. Il y avait les révolutionnaires et il y avait les masses. Il y avait la politique—et il y avait la morale (Espoir, p. 423).

Implicit in Garcia and Scali's interrogation is the theme of the devaluation of the intellect, or the inability to come to terms with human pain via ideas—a lesson which Malraux also brought home from the East. Manuel, coming face to face with excruciating human pain in a visit to the hospital, thinks: "Que valent les mots en face d'un corps déchiqueté?" (Espoir, p. 94). Later when Magnin visits House in the hospital, knowing that there is a possibility that the captain will have both legs cut off, he is at a loss for words: "Que dire? C'est peu, une idée, en face de deux jambes à couper" (Espoir, p. 110). And as Garcia and Scali walk through a burning Madrid, Scali thinks of the great Spanish intellectual Unamuno, who had been demoted as rector of the university by Franco, and says: "Comme Madrid a l'air de dire à Unamuno, avec ce feu: qu'est-ce que tu veux que me fasse ta pensée, si tu ne peux pas penser mon drame?" (Espoir, p. 384).

It is old Alvear, though, who after a lifetime of effort seems to be the most qualified to make a final statement on the inadequacy of the intellect alone to solve the problems that have beset man since
time immemorial: "La sagesse," he says to Scali, "est un art impur" (Espoir, p. 315). Intellectual wisdom had not been able to palliate a father's pain at seeing his son blinded: "Rien--rien--n'est plus terrible que la déformation d'un corps qu'on aime" (Espoir, p. 321). He mutters to himself: "Que te sert, ô Priam, d'avoir vécu si vieux!..." (Espoir, p. 320). And the revolution at hand, in Alvear's opinion, is just another substitute for man's age old longing for eternal life, "un chant d'espoir, joué par un aveugle" (Espoir, p. 320).

This may very well be true, but man must have his myths to live by, and Malraux felt that revolution and politics were the raw materials instrumental to man's growth in the twentieth century, a setting for the archetype of death and rebirth to unfold, not only for men such as Manuel, Kassner, and all of the super heroes of the Asiatic novels, but for all men. It is for each man to "pass over" to himself to become more conscious of himself ("Tout homme a besoin de trouver son lyrisme") and thereby reconnect himself to the infinite mystery of life (Espoir, p. 49). An impressive example of this occurs in the third part of the novel entitled "Espoir," when Attignies' plane is shot down. His trek to get help for his comrades takes him through a long dark tunnel which seems to lead to the depths of the earth: "Il glissait à ce monde calfeutré des profondeurs de la terre" (Espoir, p. 429). Moving along "[dans] ce tunnel étouffant," Attignies experiences a kind of death: "Tout ce qui avait été la vie se diluait comme des souvenirs misérables dans une torpeur profonde et morne;...et le commissaire politique glissait immobile et sans poids, bien au-delà de la mort, à travers un grand fleuve de sommeil" (Espoir, p. 429). But
suddenly he emerges from his meeting with death as it is symbolized by the tunnel, and he comes forth into the light of day and to life:

La lumière du jour qui se rapprochait et qui, la route obliquant, se déploya soudain, éveilla tout son corps, comme si la lumière eût été glacée... Alors qu'il était sorti de l'avion comme d'un combat, il se sentait revenir des limbes devant le mystère de la vie (Espoir, p. 430).

It is significant, as C.L. Chua has noted, that the experience of "le mystère de la vie" comes only after Attignies is forced down from his detached airborne heights and joins the peasants, first by taking the place of a farm girl in a cart, and second by borrowing a mule from a peasant. Here revolution and politics are transcended, as Attignies takes his place alongside those who live close to the soil, and therefore, in Malraux's opinion, come closer to fundamental life. What Kassner apprehended intellectually in Le Temps du Mépris is in L'Espoir, actual life experience, and it will be repeated in a more grandiose form in Magnin's descent from the mountain.

Like Attignies, Magnin sets out with a group of peasants and makes his way up the mountain to rescue his comrades. On the path he catches sight of an apple tree:

Un pommier, en silhouette japonaise sur le ciel au milieu d'un champ minuscule. Ses pommes n'avaient pas été cueillies; tombées, elles formaient autour de lui un anneau épais, qui peu à peu retournait à l'herbe. Ce pommier seul était vivant dans la pierre, vivant de la vie indéfiniment renouvelée des plantes, dans l'indifférence géologique (Espoir, p. 463).
The image of the apple tree, which had already appeared in *Le Temps du Mépris*, makes an impact on Magnin, but it is not until the descent with his wounded and dead comrades that the tree suddenly becomes a symbol of hope. It no longer seems to live in a silent geological indifference. In the background, Magnin becomes aware of the mountain torrents "ce bruissement d'eau vivante" and the ring of dead apples which will bear new fruit, ("cet anneau pourrissant et plein de germes semblait être...le rythme de la vie et de la mort de la terre," *Espoir*, p. 471).

Magnin's observations of nature signal profound changes in Malraux's attitude. Magnin does not see the earth as hostile to man but rather as a container in which all earthly things move through a continuous cycle of death and rebirth. Nature is eternal: "Sans qu'il comprît trop bien comment, la profondeur des gorges, où ils s'enfonçaient maintenant comme dans la terre même, s'accordait à l'éternité des arbres" (*Espoir*, p. 472). Indeed, she may even be sympathetic to man and absorb unto herself man's pain: "Obsédés par les pierres du sentier, ne pensant qu'à ne pas secourir les civières, ils avançaient au pas, d'un pas ordonné et ralenti à chaque rampe; et ce rythme accordé à la douleur sur un si long chemin semblait emplir cette gorge immense..." (*Espoir*, p. 472). And man is no longer relegated to the level of insect, a recurrent and even obsessive image in Malraux's novels. As the caravan comes down the mountain, Magnin is struck by the grandeur of man:

Mais cette jambe en morceaux mal attachés par les muscles, ce bras pendant, ce visage arraché, cette mitrailleuse sur un cercueil, tous ces risques consentis; la marche solennelle et pri-
Man and nature are no longer mutually exclusive but compliment one another: "Ce n'était pas la mort qui, en ce moment, s'accordait aux montagnes: c'était la volonté des hommes" (Espoir, p. 473).

If our assumption that Malraux has undergone a metamorphosis in his outlook towards nature is correct, then we are in a position to make a final sweeping Oriental-Occidental comparison.

Over and over again we have said that, for the Oriental, the world is but an illusion of multiplicity which masks the immutable One. The multiplicity of the world which is in a constant state of flux is a kind of cosmic game in which a man plays a role, the ultimate end being, of course, to pierce the veil of illusion in order to perceive and to atune himself to Reality. In L'Espoir, there is a parallel to this idea.

"L'Illusion Lyrique," the title that Malraux gives to Part I of his novel, need not be interpreted as the failure of the Apocalyptic vision as so many critics have done. Instead, we can view it as a Western version of the Oriental Maya which needed to be adjusted throughout the course of the novel to suit Western mentality. In the overall picture, the idea that Malraux has switched from a concept of life in the tragic mode to a concept of life as a cosmic dance of hope is even reinforced by his choice of vocabulary—the repetitious use of words such as "comédie" and "aveugle." During the course of a conversation, Magnin concludes that "le combat fait partie de la comé-
die que presque tout homme se joue à soi-même, et il engage l'homme dans la guerre comme presque toutes nos comédies nous engagent dans la vie" (Espoir, p. 491). Moreno had asked Hernandez: "Du point du vue de la révolution...qu'est-ce que tu fais de cette comédie" (Espoir, p. 224). Mercery plays out his role during the revolution "en costume de feu." Manuel, for a time, holds "une branche de pin." The examples are legion in L'Espoir, but these few are enough to show that the revolution, for Malraux, continues to be the theatre where the various actors search for their identity. Malraux has also learned that he does not have to retreat to the East to be "dépaysé." The West offers him the same possibilities. "La révolution," says Shade, "c'est les vacances de la vie" (Espoir, p. 200).

Just as in the East, though, revolution plays itself out on two levels—the outer struggle corresponds to the chaos of the inner struggle. In this sense, the revolution, inner and outer, can be equated to the veil of Maya or illusion in which man struggles blindly to break through to the light. Blindness in L'Espoir takes on many aspects. Jaime Alvear actually loses his sight; Scali loses his foot; Manuel loses his voice; Barca loses his legs, etc. Rowland and Stary, in their joint article "Mask and Vision in Malraux's L'Espoir," feel that:

the deformity of blindness is used most consistently as a sign of the confusion within the characters' minds, for the state of blindness evokes their inability to perceive the illusory quality of the revolution and their feeble powers to understand their place in it.
Garcia will conclude that the war is "le tir d'un aveugle contre un inconnu" (Espoir, p. 300). Those who succeed in piercing the veil of illusion experience a mystical revelation of the mystery of life. The Oriental transcends the multiplicity of the relative world and unites with the Divine Ground. Malraux's heroes transcend the multiplicity of revolutionary action and integrate themselves into the constancy of a historical fraternity, both past and present. Attignies, Magnin, and Manuel are poignant examples.

In the Orient, according to Malraux's view, man subjugates himself to nature. In the Occident, Malraux seems to have arrived at the conclusion that man and nature tread a parallel path. That the earth moves in its own cosmic orbit is often indicated by phrases such as "neige indifférente, l'indifférence de la nuit, immensité tranquille," "le blanc absolu" (Espoir, pp. 439, 448, 450, 458). But as we have already said, man too makes his mark on the earth and eternally renews himself in the process of historical evolution. Of the conglomeration of men from the four corners of the globe united in a single purpose in L'Espoir, Malraux states emphatically: "Ils sont l'Histoire" (Espoir, p. 328). History, we might note, with a capital "H."

Malraux himself has almost come full circle in his experiments with truth, at least within the scope of the two trilogies we have undertaken to study. It remains for the shaman who has absorbed the lessons of the first five novels to emerge. In Les Noyers, the son will finally succeed the father, and the central meditator, Malraux himself will come forth.
Chapter VII

Les Noyers de l'Altenburg

We prefaced our analysis of La Voie Royale, the first novel of the Asiatic trilogy, with a lengthy quote from Carl Jung's essay, "The Spiritual Problem of Modern Man," in which Jung's definition of modern man, we felt, captured the essence of Malraux's discontent. Now we would like to return to Jung's essay once again to further remarks that the noted psychologist makes about modern man that, we feel, could apply to the Malraux of Les Noyers de l'Altenburg:

Only the man who has outgrown the stages of consciousness belonging to the past and has amply fulfilled the duties appointed for him by his world, can achieve a full consciousness of the present. To do this he must be sound and proficient in the best sense—a man who has achieved as much as other people, and even a little more. It is these qualities which enable him to gain the next highest level of consciousness... He must be proficient in the highest degree, for unless he can atone by creative ability for his break with tradition, he is merely disloyal to the past. It is sheer juggling to look upon a denial of the past as the same thing as consciousness of the present.

To grasp the full import of Jung's statement is, we feel, to understand more clearly the path of Malraux's growth, and it leads us directly into Les Noyers in which Malraux treats and brings to a conclusion, at least within the scope of the two trilogies which we have
set out to study, an all-encompassing theme that emerged with the move into "time within mind" in Le Temps du Mépris, which we discussed there in great detail—namely, that a fully integrated man lives not only the immediate moments of his life, but also the existential moments which take in his personal past and future, and the historical in which he integrates his life into the greater time of History. We could rephrase this by saying that the theme of Reincarnation in its Western version receives its fullest treatment in Les Noyers, in that Malraux now opens into an investigation of his own heritage, even though in fictional form.

As a general rule, the heroes of the Asiatic trilogy chose to deny their personal past and tried to build a new life, the starting point being the moment of their revolt. It was not until La Condition Humaine that a father-son duo came into prominence (Gisors-Kyo), the continuation of which relationship was broken by Kyo’s death. In Le Temps du Mépris, the hero Kassner comes to see his son as a continuation of his own line, and the Child as the hope of mankind. Kassner is also the first Malraux hero who, even though reluctantly, contacts the images of his past, and in moments of great need even depends on them to sustain him: "Il demandait trop au destin pour aimer son passé, mais sa mémoire désagrégée avait retrouvé sa force en trouvant un but... Il fallait se souvenir minutieusement, reconstituer avec application. Ne pas être emporté: recréer" (T.M., p. 70).

In L'Espoir, there is a filial relationship between Manuel and Ximénès, and at the end of the novel, the son figure develops beyond revolutionary action and in doing so surpasses the father figure. As
we also saw, Manuel, in his own privileged moment of a quasi mystical revelation, experiences the intrusion of a part of his past in the present. The musician arises to co-exist with the military leader. In *Les Noyers*, the narrator finally flings open the doors to his past and leads the reader to believe that he is presently who he is, and knows what he knows, not only through the choice of his own single isolated individual efforts, but through the slow process of the evolution of his heritage. He is merely the newest reincarnation of all that has preceded him, and he can neither break with tradition nor carry the ball forward, so to speak, without taking stock of, and accepting his past. The narrator accomplishes this in *Les Noyers* through a juxtaposition of past and present.

The structure of the novel, as so many critics have pointed out, is cyclical. The two peripheral sections of the novel written in italics represent the present life cycle of the narrator. In the three intervening sections of the novel, the narrator will delve into the father's cycle which has already been completed, but which serves as the starting point of development for the narrator-son, or young Berger, as we will soon find out his name to be.

The period in question in the two outlying sections of the novel written in italics is World War II, and it is symbolically significant in that the events of war are once again the setting for the death-rebirth archetype which has come up so often in Malraux's novels. Like Kassner's nine-day initiation in the prison cell, and Manuel's nine-month training period in the Spanish Civil War, so young Berger completes his training in nine months, a cycle which takes him from
September of 1939, to June of 1940, the date which heads the opening section of the novel. As he approaches his first combat experience, the narrator tells us: "A l'infini, la nuit flamande. Derrière nous, neuf mois de casernes et de cantonnements, le temps qu'il faut pour faire un homme" (N.A., p. 251).

After a close confrontation with death in a tank, Berger-son re-discovers the infinite mystery of life at dawn in the smile of an old peasant woman:

Aube biblique où se bousculent les siècles, comme tout l'éblouissant mystère du matin s'approfondit en celui qui affleure sur ces lèvres usées! Qu'avec un sourire obscur reparaisse le mystère de l'homme, et la résurrection de la terre n'est plus qu'un décor frémissant (N.A., pp. 291-92).

The narrator returns to himself to evaluate the effects of the experience: "Je sais maintenant ce que signifiait les mythes antiques des êtres arrachés aux morts. A peine si je me souviens de la terreur; ce que je porte en moi, c'est la découverte d'un secret simple et sacré. Ainsi, peut-être Dieu regarda le premier homme..." (N.A., p. 292). One would almost think in reading this last passage that the narrator had reached total enlightenment. But no, the narrator's biblical vision projects far into the future.

In order to find out what truly happened to Malraux's last hero, we must wind back to the opening section which really terminates the novel instead of beginning it. Young Berger carries within him the secret of his own mystical happening, but he is already being initiated into a new cycle of his life. Significantly, he is back in
France, the original starting point, and within the bosom of the Christian tradition. He is a prisoner of war in the Cathedral of Chartres where he is writing parallel accounts of his own spiritual journey and that of his father. His present status as a prisoner serves as a springboard which opens up the dialogue with the past:

A quel point je retrouve mon père, depuis que certains instants de sa vie semblent préfigurer la mienne! J'ai été blessé le 14, prisonnier le 18; son sort dans l'autre guerre--de l'autre côté...--a été décidé le 12 juin 1915. Il y a vingt ans, presque jour pour jour... Il n'était pas beaucoup plus vieux que moi lorsqu'il a commencé de s'imposer à lui ce mystère de l'homme qui m'obsède aujourd'hui, et qui me fait commencer, peut-être à le comprendre (N.A., p. 29).

And so, from the Cathedral of Chartres, the narrator, young Berger, takes us back into time past to relate major experiences in his father's life which will also shed much light on his own quest.

Part I describes Vincent Berger's mission to the East. The narrator tags his father "comme d'un esprit lucide, et d'un aventurier" (N.A., p. 63). He had obtained a diploma in Oriental languages and had taught courses on Nietzsche entitled "Philosophie de l'action": "Mon père y avait acquis très vite sur les jeunes intellectuels, un prestige fraternel. Il le devait à la fois à la passion et à l'objet de son enseignement" (N.A., p. 47).

On the other hand, he had attached himself as a kind of "eminence grise" to Enver-Pacha whose dream consisted in uniting the Turks under one banner—the Turan. Slowly, however, Vincent Berger began to realize that although the chiefs of the widely dispersed tribes of
Central Asia had heard of Pacha, they did not share his dream of unity. But it was not until he was almost beaten to death by a madman at a bazaar at Ghazni, and against whom he was defenseless because of the Oriental veneration of insanity, that the magical spell of the Orient was broken:

Mon père regagna sa maison furieux, rompu et inexplicablement délivré d'un charme: tout à coup la vérité était là abrupte: le Touran qui animait les nouvelles passions turques, qui avait peut-être sauvé Constantinople, le Touran n'existait pas... On ne voit pas plus un pays où s'incarne un mythe auquel on croit qu'on ne voit une femme qu'on aime (N.A., p. 71).

The complete emptiness of the actual mission is really less important than the underlying reasons which impelled Vincent Berger eastward:

Sa passion, mon père n'en avait guère mis en question l'origine. En elle se mêlaient son besoin de s'écarter de l'Europe, l'appel de l'histoire, le désir fanatique de laisser sur la terre une cicatrice, la fascination d'un dessein qu'il n'avait pas peu contribué à préciser, la camaraderie de combat, l'amitié (N.A., p. 64).

Now, after an absence of six years, Vincent Berger is ready to return home to Europe: "O Europe verte! sifflets des locomotives dans la nuit, grelots et sabots des fiacres attardés" (N.A., p. 70). His immediate reaction to Europe upon his return strongly recalls Kassner's disorientation after he left the darkness of the prison cell and found himself walking the streets of Prague in the light of day. Vincent Berger also finds out that while he had been immersed in a culture
where time virtually stood still ("cette Asie centrale endormie... menteuse, idiote, et qui se refusait à son propre destin"), life in the Occident had continued to flow and to change (N.A., pp. 74, 76). He notes this, oddly enough, by comparing the Occidental woman's mode of dress with that of the Oriental:

Mon père était surpris par leur déhanchement, par l'impudeur de ces robes collantes qu'il n'avait jamais vues en Europe, et que l'Asie a toujours ignorées. Et pourtant, l'absence du voile musulman, l'apparition des visages, donnaient à l'Europe une douleuruse pureté. Ce qui marquait ces faces n'était pas la nudité, mais le travail, l'inquiétude, le rire, -- la vie. Dévoilées (N.A., p. 77).

On this evening of his return, liberated from the hold of the Orient, and not yet integrated into his own Western culture, or better still into time, Vincent Berger experiences an overwhelming sense of total freedom: "Ce soir... il se sentait libre, -- d'une liberté poignante qui ne se distinguait pas de l'abandon" (N.A., p. 79). He was soon to face the abrupt realities of life. Five days after his return to Reichbach, his father committed suicide: "Comme s'il l'eût attendu, soit pour le revoir, soit pour être assuré que ses dernières volontés seraient exécutées" (N.A., p. 79).

The setting of Part II is Altenburg, where Vincent Berger's uncle Walter has organized a colloquium of intellectuals. The topic of discussion will be: can it be established that a constant notion of man exists underlying all the disparate civilizations of the world, both existent and extinct, "une notion de l'homme d'une rigoureuse continuité, une structure de l'aventure humaine" (N.A., p. 109).
It has been said that the parade of ideas presented by the various participants of the colloquium is really an assessment of Malraux's lifework. And so it may be. Certainly, the themes under discussion are all too familiar to the Malraux reader. For instance, the essence of Rabaud's talk is that the man of genius is able to express the divine part of man and thus deliver him from time, space and death: "Le grand artiste...établit l'identité éternelle de l'homme avec lui-même... Ainsi certains hommes ont-ils ce grand privilège, cette part divine, de trouver au fond d'eux-mêmes, pour nous en faire présent, ce qui nous délivre de l'espace, du temps et de la mort" (N.A., pp. 113-14). In response, Thiraud wonders if culture can really teach us about man: "La culture ne nous enseigne pas l'homme, elle nous enseigne tout modestement l'homme cultivé, dans la mesure où il est cultivé; comme l'introspection ne nous enseigne pas l'homme, mais tout modestement l'homme qui a l'habitude de se regarder!" (N.A., p. 115). From his notions on culture, Thiraud eases into the domain of psychology: "Quant à la psychologie, elle enseigne la vie, ma foi, comme les tableaux de bataille à devenir général, ou les marines à naviguer" (N.A., p. 116).

Vincent Berger, who thought himself detached from purely intellectual dialogue ("amputé de la culture"), and who originally had no intention of participating in the colloquium, now cannot resist making his contribution, drawing on his experience in the East to make a point about the necessity for psychology in the West, and the lack of it in the East:
L'Islam—toute l'Asie peut-être—s'intéressait à Dieu, mais à l'homme jamais... Il n'y a de psychologie valable vient-on de nous dire? Mais, d'abord, il n'y a de besoin de psychologie qu'en Occident. Parce que l'Occident s'oppose au cosmos, à la fatalité, au lieu de s'accorder à eux. Et que toute psychologie est la recherche d'une fatalité intérieure. Le coup d'état du christianisme, c'est d'avoir installé la fatalité dans l'homme. De l'avoir fondée sur notre nature. Un Grec était concerné par ses héros historiquement—quand il l'était. Il extériorisait ses démons en mythes, et le chrétien intérieurise ses mythes en démons (N.A., p. 125).

From the idea of the psychologically oriented Occident, Vincent Berger moves into the further comparison that Oriental art deals mainly with the suprahuman and Occidental art seeks to reduce the world to human proportions:

L'homme sait que le monde n'est pas à l'échelle humaine; et il voudrait qu'il le fût. Et lorsqu'il le reconstruit, c'est à cette échelle qu'il le reconstruit... Notre art me paraît une rectification du monde, un moyen d'échapper à la condition d'homme. La confusion capitale me paraît venir de ce qu'on a cru—dans l'idée que nous nous faisons de la tragédie grecque c'est éclatant!—que représenter une fatalité était la subir. Mais non! C'est presque la posséder. Le seul fait de pouvoir la représenter, de la concevoir, la fait échapper au vrai destin, à l'immaculable échelle divine; la réduit à l'échelle humaine. Dans ce qu'il a d'essentiel, notre art est une humanisation du monde (N.A., p. 128).

Art, concludes Vincent Berger, is not merely an analysis of man. In order to be worthy of such an august title, the artist must be fully conscious of the fact that his creation is his means of asserting himself in the face of destiny. For Thiraud who does not grasp
the idea of art as a conquest of destiny, Vincent Berger clarifies further:

Nous savons que nous n'avons pas choisi de naître, que nous ne choisirons pas de mourir. Que nous n'avons pas choisi nos parents. Que nous ne pouvons rien contre le temps. Qu'il y a entre chacun de nous et la vie universelle, une sorte de...crevasse. Quand je dis que chaque homme ressent avec force la présence du destin, j'entends qu'il ressent--et presque toujours tragiquement, du moins à certains instants--l'indépendance du monde à son égard (N.A., p. 127).

But amidst all of this intellectual chatter, the man whom all the participants had come to hear, including Vincent Berger, had not yet reported his findings as to whether one could conceive of an underlying fundamental Man which spans all the civilizations of the earth. He was the noted ethnologist Müllberg, and his answer was to be taken from his manuscript *Civilization as Conquest and Destiny*. What the participants did not know, and what Vincent Berger had found out on the eve of the colloquium, was that Müllberg has abandoned his project. He tells one of the members that the pages of the book now: "pendent aux basses branches d'arbres d'espèces diverses, entre le Sahara et Zanzibar. Parfait. Selon l'usage, le vainqueur porte les dépouilles du vaincu" (N.A., p. 110). His last trip to Africa had changed his mind, and the message which most critics have taken to be central to the colloquium is negative:

La notion d'homme a-t-elle un sens? Autrement dit: Sous les croyances, les mythes, et surtout sous la multiplicité des structures mentales,
peut-on isoler une donnée permanente, valable à travers les lieux, valable à travers l'histoire, sur quoi puisse se fonder la notion d'homme? (N.A., p. 130).

To answer his question, Möllberg takes his interlocutors through a very learned discussion, pointing out that civilizations who lived in cosmic time could in no way communicate with those who lived in relative historical time, their customs, morals, lifestyles, etc., having their point of reference in mythological time. To support his thesis, he refers to his studies of primitive tribes who had not made any connection between the sexual act and birth, and compares them to Western institutions. Children in these tribes had no father in the sexual sense of the word. The maternal uncle took the place of the father:

Songez au nombre de nos institutions qui reposent sur la connaissance de la paternité, à ce que serait une morale sexuelle qui l'ignorerait; songez à l'impossibilité où furent les missionnaires de transmettre leurs dogmes, dans un pays où: "Dieu a donné son fils pour le salut des hommes" et l'Incarnation sont proprement incompréhensibles. Ces indigènes éprouvent devant la naissance à peu près le même ordre de mystère que nous devant la mort (N.A., p. 135).

From the primitives, Möllberg proceeds to the time when man became aware that he was a mortal being. His struggle then becomes one of survival after death. The ancient Egyptians elaborated the idea that man had a double which could be preserved only if the body were preserved. From whence the intricate rite of mummification. The concept of the double eventually resulted in the separation of body and soul
in Christian teachings. Møllberg feels that his point is well made:

Inutile d'accumuler des faits... Qu'il s'agisse de Dieu dans les civilisations religieuses, ou du lien avec le cosmos dans les civilisations antérieures, chaque structure mentale tient pour absolue, inattaquable, une évidence particulière qui ordonne la vie, et sans laquelle l'homme ne pourrait ni penser ni agir... Les hommes sont le plus profondément définis, et séparés par la forme de leur fatalité (N.A., p. 138-39).

The specific form of Western fatality is to have come into a full consciousness of time and death. In Møllberg's opinion, history would be the final judge as to whether the human adventure had any meaning:

C'est l'histoire qui est chargée de donner un sens à l'aventure humaine... Si le monde a un sens, la mort doit y trouver sa place, comme dans le monde chrétien; si le destin de l'humanité est une Histoire, la mort fait partie de la vie; mais sinon, la vie fait partie de la mort. Qu'on l'appelle histoire ou autrement, il nous faut un monde intelligible. Que nous le sachions ou non, lui, lui seul assouvit notre rage de survie. Si les structures mentales disparaissent sans retour comme le dipléiosauré, si les civilisations ne sont bonnes à se succéder que pour jeter l'homme au tonneau sans fond du néant, si l'aventure humaine ne se maintient qu'au prix d'une implacable métamorphose, peu importe que les hommes se transmettent pour quelques siècles leurs concepts et leurs techniques: Car l'homme est un hasard, et, pour l'essentiel, le monde est fait d'oublé (N.A., pp. 142-43).

Since Møllberg limited his exposé to the different mental structures which make for non-communicability between civilizations, he addressed himself primarily to the cultured man. One of the participants asks
him to comment on the possibility of unity which would extend to the masses. His answer is that:

Nous ne sommes hommes que par la pensée... L'homme n'est pas intéressant en soi, il l'est par ce qui le fait réellement homme: C'est malheureusement ce qui fait sa différence essentielle. Moins les hommes participent de leur civilisation et plus ils se ressemblent, d'accord! mais moins ils en participent et plus ils s'évanouissent... On peut concevoir une permanence de l'homme, mais c'est une permanence dans le néant (N.A., pp. 141, 143).

Vincent Berger completes his statement with a question: "Où dans le fondamental?" (N.A., p. 145). "L'homme fondamental est un mythe" retorts Möllberg, "un rêve d'intellectuels" (N.A., p. 146). Despite more intellectual quizzing on the part of the participants, Möllberg remains intransigent in his convictions.

The session ends, and Vincent Berger, laden with intellectually based knowledge, takes off across the fields. Literally feeling at one with nature, he thinks of how differently this experience would be interpreted in the Orient: "A Kaboul, à Koniah, rêvait mon père, il n'eût été parlé que de Dieu..." (N.A., p. 150). How futile was human thought both East and West in light of the majestic workings of nature:

Le soleil se couchait, allumant les pommes rouges des pommiers. Vaine pensée, vergers aux inépuisables renaissances, que toujours la même angoisse éclaire, comme un même soleil! Pensée de jadis, pensée d'Asie, pensée de ce jour d'été pluvieux et ensoleillé, si accidentelle, si insolite (N.A., p. 151).
The further he moves away from the "prieuré" and from the intellectual debates of the colloquium, and the more he immerses himself in nature, the more liberated he becomes from his own intellectual carcass, and therefore, can allow those forces to come to the fore which, since time immemorial, have allowed men to intuit a truth that comes from a source of knowledge beyond the intellect. This moment of truth comes for Vincent Berger as he espies two walnut trees. The lengthy passage merits being quoted in full, not only because of its poetic beauty, matched only perhaps by the "descent of the mountain" in L'Espoir, but because it also establishes the visionary qualities of Malraux's heritage, of which we will have more to say in our concluding remarks of Les Noyers:

La plénitude des arbres séculaires émainait de leur masse, mais l'effort par quoi sortaient de leurs énormes troncs les branches tortues, l'épanouissement en feuilles sombres de ce bois, si vieux et si lourd qu'il semblait s'enfoncer dans la terre et non s'en arracher, imposaient à la fois l'idée d'une volonté et d'une métamorphose sans fin. Entre eux les collines dévalaient jusqu'au Rhin; ils encadraient la cathédrale de Strasbourg très loin dans le crépuscule heureux, comme tant d'autres troncs encadraient d'autres cathédrales dans les champs d'Occident. Et cette tour dressée dans son oraison d'amputé, toute la patience et le travail humains développés en vagues de vignes jusqu'au fleuve n'étaient qu'un décor du soir autour de la séculaire poussée du bois vivant, des deux jets drus et noueux qui arrachaient les forces de la terre pour les déployer en ramures. Le soleil très bas poussait leur ombre jusqu'à l'autre côté de la vallée, comme deux épais rayons. Mon père pensait aux deux saints, à l'Atlante; le bois convulsé de ces noyers, au lieu de supporter le fardeau du monde, s'épanouissait dans une vie éternelle en leurs feuilles vernies sur le ciel et leurs noix presque mûres, en toute leur masse solennelle
au-dessus du large anneau des jeunes pousses et des noix mortes de l'hiver. "Les civilisations ou l'animal, comme les statues ou les bûches..." Entre les statues et les bûches, il y avait les arbres, et leur dessin obscur comme celui de la vie. Et l'Atlante, et la face de Saint-Marc ravagée de ferveur gothique s'y perdaient comme la culture, comme l'esprit, comme tout ce que mon père venait d'entendre--ensevelis dans l'ombre de cette statue indulgente que se sculptaient elles-mêmes les forces de la terre, et que le soleil au ras des collines étendait sur l'angoisse des hommes jusqu'à l'horizon (N.A., pp. 151-53).

For Vincent Berger, the answer to the permanence-metamorphosis paradox of the human adventure, which the colloquium had grappled with in intellectual terms, was to be found in nature, symbolized by the two walnut trees. The idea is not a new one in Malraux's work. Already in the magnificent scene of the descent of the mountain in L'Espoir, Magnin had intuited that nature was not hostile to man but ran a parallel course. In Les Noyers, Malraux takes the analogy further in that there are two trees instead of one. Very possibly, one could represent the natural cycle and the other the human cycle, both surrounded by their rings of dead nuts and young shoots. Vincent Berger also sees in the gnarled wood and twisted branches the indomitable will of man to leave his mark on the earth and, at the same time, the permanence or the eternity of life sustaining man as he moves through successive stages of change or metamorphosis towards the end of the human adventure. The immediate application of the symbol is to be seen in the almost identical mystical revelation of father and son, followed by their confrontation with death in World War I and World War II respectively. The last line of Part II, "Il y avait quarante
ans que l'Europe n'avait pas connu la guerre," presages the outbreak of World War I in which Vincent Berger takes an active role.

Part III takes place about a year later, June 11, 1915, and Vincent Berger is on the Vistula serving as secretary to the head of the German Secret Service, Captain Wurtz. He assists at a scene where a child is used as a means to capture a Russian spy. Demoralized by the techniques of warfare, he asks to be transferred. Not long after, he is asked to take part in an experiment in the use of chemical warfare which will be directed against the Russians. It is a poison gas invented by a certain professor Hoffman who is apparently so taken by the scientific aspect of his work that it has, to a great degree, corroded his humanity: "Mais nous en sommes à la préhistoire, dans la guerre chimique! Sans doute la chimie est-elle l'arme définitive, l'arme supérieure qui confèrera aux peuples qui la manieront bien, -- qui la gouverneront! Une suprématie mondiale... Peut-être même l'empire du monde!..." (N.A., pp. 176-77).

The outcome of the experiment is other than what Hoffman expected. Opposing the forces of evil, which we could say is symbolized by the poison gas, is the bond of fraternity which crosses the barriers of nationality. Suddenly, those officers who had remained behind saw German soldiers emerging from the trenches carrying Russians. And Vincent Berger, moving out towards the soldiers, trying to understand what had taken place, meets face to face these victims of the inhuman, and their firm resolve to rescue their Russian brothers. The eternal mystery of the human will to survive which he intuited as he stood before the walnut trees at Altenburg, now becomes conscious knowledge:
La pitié? pensa-t-il confusion,...il s'agissait d'un élan bien autrement profond, où l'angoisse et la fraternité se rejoignaient inextricablement, d'un élan venu de très loin dans le temps--comme si la nappe des gaz n'eût abandonné, au lieu de ces Russes, que des cadavres amis d'homme du quartenaire... Jusqu'au ciel miroitant et bleu, le coteau montait avec son odeur retrouvée d'arbres, l'odeur des buis et des sapins qui ruissellent sous l'averse. Tout à coup le souvenir de l'Altenburg traversa l'obsession de mon père: il était en face de vastes bouquets de noyers (N.A., p. 243).

The revelation at Altenburg pales before this spectacle of human solidarity:

Qu'était même l'aventure terrestre apparue derrière la fenêtre de Reichbach, auprès de cette Apocalyphe de l'homme qui venait de le prendre à la gorge, de cet éclair qui en avait une seconde illuminé les profondeurs chargées de monstres et de dieux enfouis, le chaos semblable à la forêt où possédés et morts fraternels glissaient sous les capotes ensanglantées, gesticulantes de vent? Un mystère qui ne livrait pas son secret mais seulement sa présence, si simple et si despoticque qu'elle jetait au néant toute pensée liée à elle--comme sans doute le fait la présence de sa mort (N.A., pp. 243-44).

Vincent Berger is touched to the core by the beauty of what man is capable of, but is his life to be cut off at the moment of this new insight? He too had been poisoned by the gas: "C'était impossible, c'était trop tard" (N.A., p. 244). He cries out in despair:

Mais qu'est-ce que l'homme venait donc foutre sur la terre! O flamboyante absurdité!... Le sens de la vie était le bonheur, et il s'était
occupé, crétin! d'autre chose que d'être heureux! Scrupules, dignité, pitié, pensée n'étaient qu'une monstrueuse imposture, que les appeaux d'une puissance sinistre dont on devait entendre au dernier instant le rire insultant. Dans cette dévalade farouche sous le poing de la mort, il ne lui restait qu'une haine hagarde contre tout ce qui l'avait empêché d'être heureux... Il s'évanouit tout à fait (N.A., pp. 244-45).

So ends the narrator's account of the father's cycle. Though, in its broad outline, it is divided into three parts, each section is further subdivided into three sections, making a total of nine, a number which so many times before has suggested rebirth. In this case, the end of the father's cycle leads back to the present to the narrator-son: "La suite de ces 'rencontres' de mon père--et de sa vie même--appartient encore à la même chaîne, mais non plus au même versant" (N.A., p. 249). The narrator comes back to himself and to the account of his meeting with death in an overturned tank during World War II, to his subsequent deliverance, and finally to his own personal awakening to the mystery of life to which we have already alluded.

The son has emerged from the father, but the bulk of Les Noyers has centered largely on the cycle of the father. This is significant because the son, in understanding and assimilating his roots has acquired substance as an individual. This is a process that already began in Le Temps du Mépris with Kassner's move into the West and into time. The son also has an image of where he comes from, he understands himself better at his present stage of development, and feels equipped to move forward. The son also knows now that his desire to write about the collective experience of man is anchored in an inherited pattern of
shamanism.

Elsewhere we defined the shaman as a visionary who is in tune with the sacred mysteries of life and is thus qualified to pass on his wisdom. His initiation will always follow the archetypal pattern of Withdrawal, Enlightenment and Return. This pattern is very evident in the heritage of the narrator. For instance, the grandfather, Dietrich Berger had made a journey to Rome on foot. He was intent on having an audience with the pope concerning a clash of opinion with the local priest over certain church regulations. His mission was a failure, and he returned never to enter the church again. We are told that regardless of weather or season, he heard mass each week kneeling outside the church. Dietrich Berger's withdrawal took the form of a journey to Rome. His enlightenment was negative in that he was unable to voice his complaint, and his behavior upon his return was thereafter governed by the results of the Roman trip.

The inherited pattern of shamanic initiation becomes more clearly defined with Vincent Berger. He withdraws to the East, but the episode of the beating at Ghazni teaches him that he cannot communicate with this alien culture, and he returns to Europe. He amasses notes on his "rencontres avec l'homme," but never brings them to fruition.

Now one of the basic tenets of reincarnation, East or West, is that each new life or each new level of consciousness brings further development. As we saw in Les Noyers, the father's experiences presage and parallel the experiences of the son. But how does he surpass the father? Our whole study of the East-West dialogue in the novels of André Malraux is our answer. For as we have shown in great detail,
there has reoccurred in each novel the master-disciple pattern in which there has been a Withdrawal, an Enlightenment, and a Return. Each novel has been a meditation in which there has been a growth of awareness, until in Les Noyers, the son who is André Malraux himself, the shaman-writer emerges and says: "Ecrivain, par quoi suis-je obsédé depuis dix ans, sinon par l'homme?" (N.A., p. 29). And he is qualified now to talk about man because in writing the Asiatic and the Occidental trilogies, he has undergone his period of initiation and has come out into the light.

And implicit in his return to the West is a major reversal of thought in regards to the existential thought that existence precedes essence which was the point of departure of the Asiatic trilogy. The heroes of the Asiatic trilogy, much like the surrealists wanted to erase the past and start afresh. Beginning with Le Temps du Mépris and moving through L'Espoir, heroes such as Kassner and Manuel begin to integrate their past and make it part of the present. And of course in Les Noyers, the narrator opens fully into a sounding out of his heritage. Is not Malraux now saying basically that essence precedes existence? It would certainly seem so.

To accept that one has an accumulative past is to accept the fact that one comes into the world with a certain disposition, we dare say, a basic nature. The proof of this seems to be indicated by the fact that Malraux dedicated Les Noyers to his son who supposedly will carry on the lineage of the father. In this last novel, he has finally acquired an identity and, at the same time, has broken through the exacer-
bated individualism of the West. He is no longer an isolated man for he is absorbed into the timeless flow of human history. Malraux does seem to fit Jung's definition of a modern man. In exploring and evaluating his past, in writing about his encounters with man that his father had failed to accomplish, Malraux has truly earned the right to be called a modern man, a man of the present. He is ready now for the next level of consciousness.
Conclusion

Malraux's most fervent wish to create a myth which would give coherence and order to Western life is mirrored in the symmetrical structure of the trilogies which we have called the Yin or Oriental experience and Yang or Occidental experience. As a guideline in the Yin experience, Malraux, as we saw, had recourse to several concepts of the Oriental culture which had developed a part of the human psyche which the West had grossly neglected: man's introversion. What he actually sought in translating Oriental concepts into Western thought was a bond that would cut through the barriers of alienation and unite twentieth century man, not to an impersonal absolute principle which characterizes Oriental thought, but to the rest of mankind. What he discovered in the depths of his own darkness, and what he expanded upon and brought to light in the Yang experience was two-fold.

First, he found that he had a very specific identity which was a culmination of many generations of effort. Second, that this identity could no longer be confused with the isolated individualism of the early novels, for each man is the culmination of generations of effort, regardless of the level that he has attained, and each man shares in the human condition. Mankind is one and yet each man is different "semblables et différents comme des feuilles" thought Vincent Berger (N.A., p. 93). Later, on the Vistula, the narrator of Les Noyers tells us that his father heard the eternal voice of man in the
trenches: "Pour la première fois, à l'écoute de cette obscurité vivante, mon père entendait le peuple allemand. Le peuple tout court, peut-être: les hommes" (N.A., p. 190). In fact, the major charge that Vincent Berger brought against the intellectuals at the colloquium was that: "Pour ceux qui l'entouraient, l'homme c'était l'individu, sinon le moi; et depuis six ans, mon père avait eu trop à commander et à convaincre pour qu'à ses yeux, l'homme ne fut d'abord autrui" (N.A., p. 114). It will be for the son to amplify and complete the father's statement: "Je sais maintenant qu'un intellectuel n'est pas seulement celui à qui les livres sont nécessaires, mais tout homme dont une idée, si élémentaire soit-elle engage et ordonne la vie" (N.A., pp. 27-28).

It is very evident that the son is Malraux himself, and that in bringing his own lifetime to mind, and having reconnected himself to mankind in general, he has succeeded in forming an image of who he is, but also that this image is only the "initial expression of the Self, or else the representation of the Self to be realized." Malraux, the shaman, knows now that he is a writer, and that his ordeal has earned him the right to express the collective preoccupations of his time. But his work has only just begun, and the idea of the shaman, whose work remains as yet to be defined, allows us one final and significant comparison between East and West.

Contrary to the Oriental shaman who reaches enlightenment and then shares his insights, the trademark of the Occidental shaman, at least in Malraux's novels, seems to be that he shares his insights as he moves along the path of enlightenment. Could it not be that through
the writing of the trilogies that Malraux could have helped or could still help a reader somewhere who is treading a parallel path? I certainly think so.

The overall moral message of the novels seems to be that Western man must recreate a balance between who he "is" and what he "does." "Sache bien," Vincent Berger had said to his son, "que l'arme la plus efficace d'un homme, c'est d'avoir réduit au minimum sa part de comédie" (N.A., pp. 49-50). As for himself, the shaman Malraux, at least in his poetic self, has managed to come to grips with the pair of opposites symbolized by Yin-Yang, which are also substitute terms for "être et faire," the major theme of his novels. Malraux's work, as it stands, exists in time ("être") because he has taken the initiative to record his story ("faire"). André Malraux has stood on the edge of nothingness from whose chaos he forged an image of himself and his place in the world: "Le plus grand mystère n'est pas que nous soyons jetés au hasard entre la profusion de la matière et celle des astres; c'est que, dans cette prison, nous tirons de nous mêmes des images assez puissantes pour nier notre néant" (N.A., pp. 98-99).

After Les Noyers, Malraux will leave the medium of the novel to deepen and enlarge upon the obsessive question of fundamental Man in his works on art.
Notes

Introduction


3 Ibid., p. 11.

4 Ibid., p. 12.


6 Ibid., p. 11.

7 Ibid., p. 13.


13 André Malraux, "N'était-ce donc que cela?", Liberté de l'esprit, No. 5 (Juin 1949), p. 117.
Chapter I


16 Ibid., p. 16.


23 Walter Langlois, André Malraux: The Indochina Adventure (New York: Praeger, 1966), p. 5. Probably the most comprehensive compilation of contemporary articles dedicated to the East-West subject is "Les Appels de l'Orient," the title given to the double number 9/10, Fév.-Mars 1925, of the review Les Cahiers du Mois. It was prepared by François and André Bergé and Maurice Betz (Paris, 1925).


27 Langlois, André Malraux: The Indochina Adventure, p. 7.

28 Clara Malraux, Nos vingt ans, p. 113.

29 Ibid., p. 120.

30 Ibid., p. 78.
31 Langlois, André Malraux: The Indochina Adventure, p. 6.


33 Clara Malraux, Nos vingt ans, p. 156.

34 Lacouture, p. 70.

35 Ibid., p. 70.


37 The text printed is as follows:
Les soussignés, émus de la condamnation qui frappe André Malraux, ont confiance dans les égards que la justice a coutume de témoigner à tous ceux qui contribuent à augmenter le patrimoine intellectuel de notre pays. Ils tiennent à se porter garants de l'intelligence et de la réelle valeur littéraire de cette personnalité, dont la jeunesse et l'oeuvre déjà réalisée permettent de très grands espoirs. Ils déplorereraient vivement la perte résultant de l'application d'une sanction qui empêcherait André Malraux d'accomplir ce qui tous étaient en droit d'attendre de lui. Edmond Jaloux, André Gide, François Mauriac, Pierre Mac-Orlan, Jean Paulhan, André Maurois, Jacques Rivièrè, Max Jacob, François le Gris, Maurice Martin du Gard, Charles du Bos, Gaston Gallimard, Philippe Soupault, Florent Fels, Louis Aragon, Pierre de Lanux, Guy de Pourtales, Pascal Pia, André Houlaiere, André Desson, André Breton, Marcel Arland, "Pour André Malraux," Les Nouvelles Littéraires, 16 août 1924.

38 Lacouture, p. 78.


40 Lacouture, p. 78.

41 Clara Malraux, Combats, p. 33.

42 Frédéric Lefèvre, Une heure avec (Paris: Librairie Gallimard, 1925), pp. 112-14.

43 Ibid., p. 158.

44 Ibid., p. 158.

45 Lacouture, pp. 109-10.
Malraux was certainly not the first to devise such a dialogue between the two cultures. For example, the poet Paul Valéry in a short essay entitled "Le Yalou" imagines an exchange of ideas between himself and a Chinese sage whose judgement of the Occident seems to echo Ling. The sage deplores the power accorded to Occidental intelligence which seeks to dominate nature. He very astutely compares the disorder and agitation of the Occident and the serenity of the Orient:

Notre empire est tissu de vivants et de morts et de la nature. Il existe parce qu'il arrange toutes les choses. Ici, tout est historique: une certaine fleur, la douceur d'une heure qui tourne, la chair délicate des lacs entrouverts par le rayon, une éclipse émouvante... Sur ces choses, se rencontrent les esprits de nos pères avec les nôtres. Elles se reproduisent et, tandis que nous répétons les sons qu'ils leur ont donné pour noms, le souvenir nous joint à eux et nous éternise.

Tels, nous semblons dormir et nous sommes méprisés. Pourtant, tout se dissout dans notre magnifique quantité. Les conquérants se perdent dans notre eau jaune. Les armées étrangères se noient dans le flux de notre génération, où s'écrasent contre nos ancêtres. Les chutes majestueuses de nos fleuves d'existences et la descente grossissante de nos pères les emportent. Il nous faut donc une politique infinie, atteignant les deux fonds du temps, qui conduisent mille


59 Ibid., p. 135.

60 Ibid., p. 139.

61 Ibid., p. 142.

62 Marcel Arland in Les Feuilllets libres, as quoted by Jean Lacouture in André Malraux: une vie dans le siècle, p. 128.

63 Malraux, Ecrits, p. 144.


65 Ibid., p. 886.


67 Malraux, Ecrits, p. 131.

68 Ibid., p. 138.


70 Malraux, Ecrits, p. 134.

71 Ibid., p. 151.

72 Ibid., p. 152.

73 Ibid., p. 153.

74 André Malraux, Review of "Défense de l'Occident" by Henri Massis, Nouvelle Revue Française, No. 165 (Juin 1927), pp. 813-18.
Chapter II


I have borrowed the term "passing over" from John Dunne's book, The Way of all the Earth, p. ix.

For further discussion of turning poetry into truth and truth into poetry, see chapter I of Dunne's The Way of all the Earth entitled "Experimenting with Truth."


I am reminded here of a statement Malraux made in Les Conquérants: "Il y a une idéologie populaire, comme il y a un art populaire, qui n'est pas une vulgarisation, mais autre chose" (Conq., p. 19).


Jung, Search, p. 197.

Zimmer in the Philosophies of India makes this point very clear: "The primary concern [of the Orient] in striking contrast to the interests . . . of the West has always been not information, but transformation: a radical changing of man's nature and therewith a renovation of his understanding both of the outer world and of his own existence: a transformation as complete as possible, such as will amount


92 I originally got this idea from *Les Noyers de l'Altenburg* where Malraux himself discusses the qualities of the shaman. However, Frohock in his book André Malraux also points out the shaman-disciple relationship thread that runs through the novels. For a comprehensive study of shamanism cf. *Shamanism* by Mircea Eliade. Elsewhere in his *Rites and Symbols of Initiation*, Eliade defines the shaman "as a specialist in the sacred more completely, or more truly than other men." Mircea Eliade, *Rites and Symbols of Initiation* (New York: Harper and Row, 1958), p. 95. Richard Chase in *Quest for Myth* also gives a penetrating definition of the shaman:

The shaman is distinguished from his fellows by being deeply neurotic and sometimes epileptic. He is capable of the utmost extremes of depression and mania and of enduring great hardships in self-imposed isolation, through which he attains, in the eyes of his tribe, a supernatural sanction. As an initiate of the shaman caste he may retire to a lonely hut where he subjects himself to the greatest rigors of discomfort and starvation; he has trances; and he emerges from his ordeal having attained, as Radin says, "a new normalcy and reintegration."

Radin suggests that the many myths concerning the change of seasons, the death and rebirth of nature (of which Frazer makes so much in *The Golden Bough*), are primarily accounts of the psychic ordeal of the religious neurotic and only secondarily nature myths.

Is not this psychic ordeal a profoundly human phenomenon which we ought to consider when thinking of a great variety of mythical themes? . . . These mythical themes have in common the withdrawal of the ego from the objective world and the subsequent return of the ego transfigured and possessed of a new potency. In some primitive societies at least, the shaman embodied this rhythm of the psyche. Radin says that after the shaman's ordeal, he was accepted by his fellows as a superhuman being who could change into an animal, travel at will through time and space, go to the spirit world, or be possessed by a spirit. In other words, he could do what the characters of all mythical tales can do. Richard Chase, *Quest for Myth* (Baton Rouge: Louisiana State University Press, 1949), pp. 85-86.

Joseph Campbell in *Myths to live by* gives support to Malraux's treatment of the guru-disciple relationship:

The Oriental concept of the infallible spiritual mentor, the guru, is no longer of any real use [in the West]. For our notion of the mature individual is not of a person who simply accepts without question or criticism the dictates and current ideals of his social group, as a child would and should accept the orders of a parent. Our ideal is, rather, of one who through his own experience and considered judgement . . . through his own living, has arrived at some reasoned and reasonable attitudes and will function now not as the obedient servant of some unassailable authority but in terms of his own self-responsible determinations. Joseph Campbell, *Myths to Live by* (New York: Bantam Books, 1972), p. 102.


Malraux in his article "D.H. Lawrence et l'érotisme: A propos de L'Amant de Lady Chatterley" has this to say:

Lawrence ne veut être ni heureux, ni grand: il veut être. Et il croit plus important pour lui d'être homme que d'être individu. Le goût de la différence est alors remplacé par celui d'une intensité déterminée: il s'agit d'être homme--le plus possible. C'est-à-dire de faire de notre conscience érotique, dans ce qu'elle a de plus viril, le système de références de notre vie. Que devient alors la femme? ... L'indispensable instrument de la possession du monde. Son éternité restaurée est dans son sexe, et non plus dans ses yeux; éternité quand même. Seul moyen pour l'homme d'atteindre sa vie la plus profonde à travers l'érotisme, seul moyen d'échapper à la condition humaine des hommes de son temps... Il s'agit de détruire notre mythe de l'amour, et de créer un nouveau mythe de la sexualité: de faire de l'érotisme une valeur. *La Nouvelle Revue Française* (Jan.-Juin 1932), pp. 137-39.


Joseph Campbell in his essay "The Mythology of Love" tells us that "in various contexts of Oriental erotic mysticism . . . the woman is mystically interpreted as an occasion for the lover to experience depths beyond depths of transcendent illumination." Campbell, *Myths*, p. 163. A pertinent example would be the tantric view of love
which gives expression to the fact that the way to enlightenment or realization is not achieved only "through world negation and asceticism but also through the profound experiences of human love and sensual bliss." Nancy Wilson Ross, Three Ways of Asian Wisdom (New York: Simon and Schuster, 1972), p. 45. In connection with this view of love, if Perken, as we stated above, is to fit the shamanic pattern, it is important to remember that part of the shaman's initiation consists of being introduced into the sacred mysteries of sexuality. Eliade, Rites and Symbols of Initiation, p. 25.

99 John Dunne in The Search for God in Time and Memory has this to say:

An absence [of God] is felt only if there is something in us that calls for the presence. The "death of God" in the nineteenth century is still more evidently this. The positive sense of loss bespeaks of something in man which calls for a living God. "Waiting for God," on the other hand, implies something further. It implies turning once more to the darkness. The soul that waits for God in the twentieth century is like the soul that loves the darkness that lies ahead of life: it passes into that darkness by detachment and purification from the "self" [Malraux would call it individuality] which has become so central in modern life and thought; and it waits to meet the dark God concealed in death and the future. John Dunne, A Search for God in Time and Memory (New York: Macmillan Co., 1970), pp. 173-74.

100 Dunne, Earth, p. 61.

Chapter III


102 Joseph Campbell in his essay "Mythologies of War and Peace" says that "beyond all war there soars that beautiful ideal of an ultimate and universal peace." Campbell, Myths, p. 183.


104 Horvath, p. 163.

105 The deformation of the French words une (ouné) and que (qué) is Malraux's way of rendering Rebecca's italianized French accent.
The idea of the arbitrary quality of all life both East and West is already introduced at the end of La Voie Royale. As Perken lies dying he thinks: "Combien d'êtres, à cette heure, veillent de semblables corps? Presque tous ces corps, perdus dans la nuit d'Europe ou le jour d'Asie, écrasé eux aussi par la vanité de leur vie, pleins de haine pour ceux qui au matin se réveilleraient, se consolaient avec des dieux" (V.R., p. 182).

Clara Malraux in discussing the Indochina adventure clarifies this attitude: "André prit conscience de ce qu'un ensemble d'hommes n'était pas la somme des individus qui le composait mais un élément nouveau qui les dépasse. Voilà qui justifiait l'intérêt porté à des humains dont aucun pris en soi, ne lui aurait semblé digne d'attention." Clara Malraux, Combats, p. 158.

Heinrich Zimmer in Philosophies of India mirrors Malraux's thought when he says that:
we must enter the new period our own way and solve its questions for ourselves, because though truth, the radiance of reality, is universally one and the same, it is mirrored variously according to the mediums in which it is reflected. Truth appears differently in different lands and ages according to the living materials out of which its symbols are hewn. Symbols hold the mind to truth but are not themselves the truth, hence it is delusory to borrow them. Each civilization, every age, must bring forth its own. We shall therefore have to follow the difficult way of our own experiences, produce our own reactions, and assimilate our sufferings and realizations. . . . We cannot borrow God. We must effect His new incarnation from within ourselves. Divinity must descend, somehow, into the matter of our own existence and participate in this peculiar life process. Zimmer, Philosophies, pp. 1-2.

Yin and Yang are the famed cognates of Chinese thought about nature: generally speaking, Yin stands for a constellation of such qualities as shade (on the north side of a hill), darkness, cold, negativeness, weakness, femaleness, etc.; while Yang (on the south side of a hill) denotes light, heat, strength, positiveness, maleness, etc. The Yin-Yang experts regarded the interaction of these cognates as the explanation of all change in the universe. Not even politics were exempt. . . . Thus Yin and Yang are the major principles of the world, the great regulators of the four seasons. Even the moral effect of punishments has to do with the seasons; if it accords with the season, it will
be beneficial; otherwise it breeds evil.

111 The emphasis is ours.
112 Dunne, Earth, p. xi.
113 Lao Tzu, The Way of Life as translated by Blakney, p. 17.

Chapter IV

118 Langlois, "Young Malraux and the values of the Communist Metaphysic," p. 891.
120 Ibid., p. 9.
122 Ibid., p. 9.
123 Ibid., p. 10.
124 Ibid., p. 10.
125 Ibid., p. 10.

See footnote 94, page 348.

Dunne, *Earth*, p. 35.

In the Western setting, M.E. Harding writes that the term Eros:

> when used in its philosophical sense, . . . represents the principle of psychic relatedness. . . . So that when the term Eros is used no reference is necessarily intended to the Greek god of that name. The little winged god is, like his own arrows, a thought or impulse of love which strikes from a distance, which flies into you. Such an occurrence is naturally connected with the principle of Eros, for when such a missile strikes anyone he is compelled to seek closer relationship with the human source of that impulse. In the same way the whole realm of the erotic is closely connected with the Eros, but is not identical with it. The erotic is one field in which the Eros manifests itself, but not the only one. M. Esther Harding, *Woman's Mysteries* (New York: Harper Colophon Books, 1971), p. 29.


Takemoto, p. 9.

The book *Siddhartha* written by Herman Hesse is perhaps one of the classic books of our day in which the author very successfully fuses Eastern and Western wisdom. There is a scene which is a direct parallel to the death scene in *La Condition Humaine* which we feel supports and validates our treatment of Kyo's death. *Siddhartha*, nearing the end of his life, listens to the song of the river:

> Siddhartha looked into the river and saw many pictures in the flowing water. He saw his father, lonely, mourning for his son; he saw himself; lonely with the bonds of longing for his faraway son; he saw his son, also lonely, the boy eagerly advancing along the burning path of life's desires, each one concentrating on his goal, each one obsessed by his goal, each one suffering. The river's voice was sorrowful. It sang with yearning and sadness, flowing towards its goal. . . . The picture of his father, his own picture, and the picture of his son all flowed
into each other. Kamala (his mistress) also appeared and flowed on, and the picture of Govinda (his friend) and others emerged and passed on. They all became part of the river. It was the goal of all of them, yearning, desiring, suffering; and the river's voice was full of longing, full of smarting woe, full of insatiable desire. The river flowed on towards its goal. Siddhartha saw the river hasten, made up of himself and his relatives and all the people he had ever seen. All the waves and water hastened, suffering, towards goals, many goals, to the waterfall, to the sea, to the current, to the ocean and all goals were reached and each one was succeeded by another. The water changed to vapor and rose, became rain and came down again, became spring, brook and river, changed anew, flowed anew. But the yearning voice had altered. It still echoed sorrowfully,searchingly, but other voices accompanied it, voices of pleasure and sorrow, good and evil voices, laughing and lamenting voices, hundreds of voices, thousands of voices. Siddhartha listened. He was now listening intently, completely absorbed, quite empty, taking in everything. He felt that he had now completely learned the art of listening. He had often heard all this before, all these numerous voices in the river, but today they sounded different. He could no longer distinguish the different voices—the merry voice from the weeping voice, the childish voice from the manly voice. They all belonged to each other: the lament of those who yearn, the laughter of the wise, the cry of indignation and groan of the dying. They were all interwoven and interlocked, entwined in a thousand ways. And all the voices, all the goals, all the yearnings, all the sorrows, all the pleasures, all the good and evil, all of them together was the world. All of them together was the stream of events, the music of life. When Siddhartha listened attentively to this river, to this song of a thousand voices; when he did not bind his soul to any one particular voice and absorb it in his Self, but heard them all, the whole, the unity; then the great song of a thousand voices consisted of one word: Om—perfection. . . . His wound was healing, his pain was dispersing; his Self had merged into unity. Herman Hesse, Siddhartha (New York: New Directions, 1957), pp. 136-38.

Groves, p. 57.

137 In *Les Conquérants* Malraux makes the significant statement that "juger c'est de toute évidence ne pas comprendre, puisque si l'on comprenait, on ne pourrait plus juger" (*Conq.*, p. 61).

138 Groves, p. 58.

139 Malraux himself said in his critique of *Les Conquérants*:
"Ce que je prétends opposer à des valeurs de permanence, ce sont des valeurs de métamorphose." Gaillard, p. 29.

140 Warren, p. 89.

141 For further discussion of this point, see preface to *The Way of all the Earth* by John Dunne.


143 Dunne, *Earth*, p. xi.


147 Eliade makes the distinction between the two types of mentality which he calls "the traditional and the modern; the first being characteristic of man in archaic and Oriental societies, the second of man in modern societies of the Western type." Eliade, *Myths, Dreams and Mysteries*, p. 7.


153 For a detailed discussion of man's passion to be God and God's passion to be man, see John Dunne's *A Search for God in Time and Memory*, pp. 20–27.

Malraux seems to be firmly convinced that conversion is not effected through mediation. In describing Tchen's early Christian training under the pastor Smithson, Malraux tells us that Tchen was introduced to Christ and not to Satan nor to God because "l'expérience du pasteur lui avait enseigné que les hommes ne se convertissent jamais qu'à des médiateurs" (C.H., p. 53). In his "Journal de voyage d'un philosophe" Malraux reiterates the idea: "Je crois...qu'on ne se convertit guère à une conception du monde, mais plutôt à un médiateur; pas à Dieu, mais au Christ..." (p. 886).

The concern with the orderly division of society is a basic fact of Oriental culture. One has only to refer to the Confucian system of social relationships, or to the Indian caste system. Malraux was obviously influenced by this Oriental attitude in his novels, and he reassesses it again in his speech at the International Association of Writers for the Defense of Culture in Paris, November 1935:

The struggle of the West against Asia, in any age whatsoever, is the struggle of a less fully developed hierarchy against a more rigorous one. Asia has nothing to learn from us about order, even internal order... The West did not invent order as a value, it invented the basic value of the act which ceaselessly transforms order. André Malraux, "Three Speeches," trans. Kenneth Douglas, Yale French Studies, No. 18 (Winter 1957), p. 31.

Eliade, Myths, Dreams and Mysteries, pp. 235-36.


In Malraux's universe it seems that only an elite group of enlightened individuals can guide the masses. There is an obvious parallel to be made here between the Western hero-leader and the Confucian literati to which we made reference on page 111.

James W. Greenlee, Malraux's Heroes and History (Northern Illinois University Press, 1975), p. 82.

Horvath, p. 199.


Frohock, p. 73.

See Zimmer's comment on this point in note 108, page 350.

In his answer to Robert Brasillach's critique of La Condition Humaine, Malraux seems to verify this point: "Je n'ai pas eu à choisir la sauverie, car je l'ai rencontrée. Tout homme tire ses valeurs de la vie qui lui a été donnée..." Gaillard, p. 57.

Dunne, Earth, p. xi.


Dunne, Earth, p. ix.

Ibid., p. 70.

Ibid., pp. 69-70.


Cox, p. 25.

Ibid., p. 102.

Ibid., p. 18.


Chapter V

Frohock, p. 96.


See my summary of this idea on pages 225-26.


I first got the idea of comparing Malraux to the Zen archer in reading Eugen Herrigel's essay "Zen in the Art of Archery." Suzuki's introduction to this essay gives a clear picture of the exalted place of archery in Zen. He says that:

One of the most significant features we notice in the practice of archery, and in fact of all the arts as they are studied in Japan and probably also in other Far Eastern countries, is that they are not intended for utilitarian purposes only or for purely aesthetic enjoyments, but are meant to train the mind; indeed, to bring it into contact with the ultimate reality. Archery is, therefore, not practiced solely for hitting the target; the swordsman does not wield the sword just for the sake of outdoing his opponent; the dancer does not dance just to perform certain rhythmical movements of the body. The mind has first to be attuned to the Unconscious. Eugen Herrigel, *Zen* (New York: McGraw-Hill, 1964), pp. 12-13.

I have borrowed these two terms "time within mind" and "time out of mind" from John Dunne's book, *A Search for God in Time and Memory*.


For the basis of my approach to Kassner's entry into time, I was deeply influenced by Chapter I of John Dunne's book, *A Search for God in Time and Memory* entitled "Time out of Mind."

Dunne, *Search*, p. 16.


Gaillard, p. 57.

Herrigel, p. 54.

**Chapter VI**


Boak, p. 111.


Dunne, Earth, p. 61.
Horvath, p. 230.
Greenlee, p. 104.
Frohock, p. 122.
P. Jenkins, p. 98.

Dunne, Earth, p. x.
Jenkins, p. 98.
Ibid., p. 98.

I am indebted to Cecil Jenkins for the idea put forth in his book, André Malraux, that the theme of "être et faire" could be investigated from four points of view in L'Espoir. It served as the basic structure upon which I was able to create a coherent, consequent picture of the ever expanding Oriental-Occidental dialogue in Malraux's L'Espoir.

C.L. Chua, Symposium, (Summer 1972), p. 120.

Chapter VII

Jung, Search, pp. 198-99.

Conclusion

Dunne, Search, p. 144.
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