# TIME, BYRON'S DON JUAN AND THE PICARESQUE TRADITION

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## PREFACE

Modern literary scholarship consistently demonstrates a need for new evaluative criteria which treats time as a major critical consideration. Efforts in this direction are few, even though there is reasonable evidence to show that a consideration of time was pioneered in literature as early as the sixteenth century with the appearance of Lazarillo de Tormes, the prototype of the picaresque novel, a literary type which flourished in Spain during this period. It was Henri Bergson who discovered for modern man the subjective nature of time and its impact on man's idea of reality. Few critics treat of the influence of subjective time on the form and structure of literary works, and no significant study has examined the nature of the subjective reality in any major work of English literature. Convinced that such a study could be used to demonstrate the unity of a major literary work, I have examined and attempted to analyze the ways in which many modern writers have used the idea of time as a continuous, internal flow to demonstrate their view of reality and how this idea of time becomes a means of unifying a work. After establishing this treatment of time as a methodology by analyzing its use in Lazarillo de Tormes, I have examined Byron's Don Juan for evidences of its influence on the total work and on the critical understanding of it.

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# CHAPTER I

## INTRODUCTION

Don Juan continues to stimulate discussion among Byron scholars who cannot decide whether the poem is a chaos or a unity. Critics have concerned themselves primarily with the problem of poetic structure in their efforts to decide on its merit. Lack of critical agreement in these earlier efforts has led later critics to the decision that the poem cannot be judged successfully by the old critical standards because

> Don Juan was not written from some carefully planned perspective or preconceived purpose; it was essentially an improvisation; its purpose and its direction shifting and veering and evolving according to the whims and needs of the particular moment at which it was being written.[1]

Byron had discovered a new form, which could not be judged by the traditional criteria, but, if the critical statements are any indication, new critical standards are hard to come by. Critics who have applied the traditional criteria to the poem have encountered difficulty with its classification according to type as well as with its structure. Disagreement over its classification as a literary type seems to reflect a larger problem of analysis which its structure requires.

Critical classifications of the poem range from "epic" of sorts to farce, from a poem of serious intention to a "literary joke." Truman Guy Steffan in his Variorum edition of Don Juan labels the poem an "epic

Carnival."[2] Charles Clancy builds his argument upon his classification of the poem as a "comic epic" which is carried to consummate achievement as Byron combines the tradition of the epic with that of comedy.[3] Clement Cooke repeats the epic classification but only because Byron "has more to say of the epic genre than of any other. . . ."[4] He feels that Byron considered the poem to be epic both in substance and structure. Claude Fuess includes the poem in his book on Byron as a satirist but adds that the work has qualities other than the satiric: "It is tragic, sensuous, humorous, melancholy, cynical, realistic, and exalted. . . ."[5] Alvin Kernan agrees with Fuess in describing the poem as a satire, but only if satire is considered as a genre parallel to comedy and tragedy.[6] C. M. Bowra calls it the "epic of the age" and sees it as both romantic epic and as realistic satire.[7] For George Ridenour it is a "traditional satire in the Augustan manner."[8] M. K. Joseph sees the peom starting out as a comic romance and later changing to comic realism.[9] Elizabeth Boyd in the introduction to her study of Don Juan calls the poem "a novel in verse," adding that the poem "must be judged as a novel if we are to understand what Byron has to say through it."[10] In this same vein Karl Kroeber adds that the poem is a "novel in verse" and an "autobiographic journey into despair."[11] Robert F. Gleckner and Paul Trueblood combine the types most often used to describe Don Juan and label the poem an "epic satire,"[12] but as Gleckner adds "an epic satire about nothing, having no purpose,"[13] and which "provides no pleasure and no instruction" as it "reflects the fragmented, chaotic, digressive panorama of the world's waste."[14] William Marshall remarks that it is a "vast literary joke which is humorous in its means but . . . serious in its implications."[15] John Lauber in his article "Don Juan as

Anti-Epic" takes the view that "Far from being a modern epic, or an adaptation of the epic to the nineteenth century, Don Juan systematically parodies the major conventions of epic poetry"[16] and as such "is not an epic, but an anti-epic."[17] Andrew Rutherford refers to "Byron's comic epic" as "something of a large, loose, baggy monster, full of life, but lacking the concentrated power which comes only with organic unity."[18] Finally, Paul West calls the poem a "patchwork of distorted sequences" lacking the compulsion of a disciplines poet, and resulting in a "master-work of farce."[19]

This lack of critical agreement can be traced to the attempts to judge the poem by the traditional criteria. Efforts to analyze its structure have presented similar problems, perhaps because a study of the poem does not reveal any master plan or preconceived plot in the Aristotelian sense. Byron affirms this absence of a plan in his letter to Murray, who had requested his design for the poem, "I have no plan," he wrote, "I had no plan; but I had or have materials."[20] Since the poem was written over so long a period of time, and since Byron returned to it again and again, improvising as he went along, he was able to devise his own play, giving shape to his materials as he proceeded. What plan emerged from this development he included in the poem itself. At the end of Canto I he includes a summary of the poem through Canto VIII. He reminds the reader of this summary again in Canto VIII and seems to have had the ending of the poem in mind. About the same time he outlined a possible twenty-four books with the hero to be guillotined in the French Revolution. Later, in Canto XI, he speaks of the first twelve Cantos as a mere introduction, adding that he may "canter gently through a hundred." So some semblance of a plan did develop but it was

subject to change as dictated by the growth of the poet's materials. It seems that Byron probably intended to write a mock-heroic poem which would conform, for the most part, to established tradition. But from the beginning he ignored this tradition and did not limit himself to the rigid confines of a formal plot. In the absence of imposed form which would have shaped the materials, an organic form shaped by the materials developed with a freedom not possible in any formal pattern or systematic organization. This freedom allowed the poem to grow and take life, and assume whatever shape the content dictated. Byron was thus free to create his own form which could absorb into itself "characteristics of all genres," and which, by turns, showed "affinities with epic, satire, romance, burlesque, and novel. . . ."[21]

The semming chaos of the poem appeals to modern writers who are in revolt against the traditional types and structures and who seek to create new types which will "reflect the formlessness and absurdity of human life as they see it."[22] But modern critics find in the poem's apparent lack of a conventional structure no strong organizing principle around which its protean character can be assimilated. Failing to perceive such a unifying element, they cannot determine whether the poem is a chaos or a unified, coherent structure. Any literary work in which no strong organizing principle is readily apparent and to which no formal pattern can be successfully applied, bemuses critics, who are at a loss to determine its manner of organization. When the traditional criteria are no longer applicable, the method of organization within the poem is most often used as a point of departure when an analysis is attempted.

Structure is a major consideration for Leslie Marchand, for example, in his discussion of Don Juan. To Marchand the story's episodes and literary devices are necessary only to move Juan into new situations, for Byron "considered the narrative only a peg on which to hang his commentary."[23] Marchand believes the "planned" structure of the poem to be picaresque and that the poem gained in purpose and intent as Byron progressed through its development. What Byron created, according to this critic, is a poetic novel-satire "that created its own rules and its own poetic unities."[24]

Alvin Kernan speaks of the parts of the poem as being arranged and related to one another in a loosely systematic manner. However, he continues, "It will not do to call this arrangement 'structure'. . . . Instead the poem develops a recurring rhythm . . . which imitates the essential movement of life as Byron sensed it. This central rhythm comprehends and is made up of the movements of all the component parts, characters, events . . . settings, stanza form, rhythms and rhymes."[25] The Don Juan plot, he adds, gives a kind of continuity to the collection of stories and digressions, and the most striking quality of this "plot" is its "but then" movement.[26]

To Andrew Rutherford the poem is a masterpiece, but the way in which it was composed makes for weaknesses in structure. The poem "has no plot in the strictest sense of the term -- no preconceived narrative complete in itself, informing the whole poem and embodying in concrete form the writer's 'meaning'."[27] He reminds the reader that the work was not planned as a whole and blames the apparent formlessness of Byron's models -- the Italian romantic epic and the picaresque novel -- for much of Byron's carlessness in composition. And he concludes with the

judgment that "in its own peculiar way Don Juan is an order, not a chaos."[28]

Michael Cooke notes that the poem does not belong in the tradition of the ancients in that it has "no action in the Aristotelian sense," but is "created as a universe of the unpredictable" with a "hero chosen by default" and "an ironic boast of 'regularity' of design recklessly set beside a confession of irregularity in going against 'the usual method'. . . ."[29] Cooke goes further to describe Byron as assuming a degree of technical disorder in an effort to dramatize his subject matter.[30]

It is the opinion of John Lauber that Byron worked without a plan, and this lack of an outline was responsible for his "narrative slowness and endless digressions."[31] He believes that Byron was aware of his departure from the rules for epic structure and that the formlessness of the poem is the result of the poet's "philosophical skepticism" which caused him to rebel "against systematic thought" like that demonstrated by an elaborate, predetermined plot. Byron would reject an elaborate plot, Lauber continues, because it would lead to a "distortion of reality in the interests of the system."[32]

M. K. Joseph is concerned with Byron's "medley" method, which is the packing of the cantos with digressive material, adding that Canto I has sixty added stanzas. To Joseph this means that Byron "seems to be discovering in the early cantos . . . the almost unlimited possibilities of adding extra dimension to the poem through digression and commentary."[33] He traces Scott's influence on Byron and notes that Byron found in Scott "a model of the picaresque narrative, in which the hero is drawn into a series of adventures which involve lively fictitious characters as well

as actual historical events. . . ."[34]

Byron's debt to John Hookham Frere is recalled by John D. Jump in his discussion of the poem's structure. Frere was a diplomat and man of letters whom Byron had known in London. According to Frere (who was a disciple of fifteenth- and sixteenth-century Italian poets), the masters never laid a plan. So in his own writing, Frere showed a deliberate disregard for structure, and "switched abruptly between gaity and gravity -- digressing as much as he pleased."[35] Frere, in turn, was a disciple of Luigi Pulci, from whom he inherited the stanza form (ottava rima) which he passed on to Byron. So the literary influence which Byron inherited from Frere encouraged his breaking away from traditional form and structure.

Many other Byron critics have commented on various aspects of the poem's structure in their efforts to understand Byron's method. Harold Bloom notices that the poem is organized by "interlocking themes and cyclic patterns rather than by clear narrative structure."[36] Brian Wilkie says that Byron was correct when he said that he had no plan,[37] and regards the poem as "formless, aesthetically and in its ideas."[38] Anne Barton feels that the poet "had at last developed a structure which was like life itself in that it . . . excluded nothing."[39] She further comments that the poem "deliberately rejects a closed, and thereby explicitly literary form."[40] Trueblood attaches little importance to the narrative line because he sees the "story or plot is a mere thread on which the beads of wit and satire are strung."[41] Kroeber observes that the poem represents the "transformation into poetry of the subject and form of the Augustan novel," and adds that Byron intended to turn the poem into a novel.[42] And W. W. Robson concludes that "Byron has solved

for himself and his purposes . . . the problem of the long poem." The solution, he feels, as demonstrated in the poem, is for the poet to drop all pretense and present himself as an "improviser."[43]

The critical opinions already cited bear out the earlier observation that Byron did not adhere to established patterns when he set about to compose his major work. The general feeling seems to be that he deliberately ignored the Aristotelian tradition and proceeded to let the poem develop its own design as he worked his way through his materials. What "plan" he had was subject to change as the work progressed, and the form at all times was distated by the content. His liberties with his verse form in the way of ridiculous rhymes, his mocking lip service to the epic tradition, and his frequent changes of direction, all lead to the conclusion that Byron was aware that his poem was not of the manner of the ancients and that it could not be judged by their "rules."

Since Don Juan cannot be judged by the "rules" of the ancients, it is to the moderns that one must look for new criteria for analyzing the poem in order to understand the poet's method and meaning. The modern are produced in literature a freer approach to art, one which more nearly conformed to life than did Aristotelian formalism. Two major theories released writers from strict classical prescription and have relevance for this study. The first of these was the Romantic movement which viewed life as evolving one state out of another in a constant progress of becoming, representing organicism equivalent to "growth as in a plant. No ready cut and dried structure. All is growth, evolution, genesis -- each line, each work almost, begets the following."[44] This idea was in opposition to the prevailing neo-classical theory which had conceived of the artist as one who selected the parts and put them

together according to the rules and precedents of the ancients and neo-classical moderns to achieve a preconceived effect. This meant also a shift from a world view which conceived of the past as a series of fixed states to one that conceived of civilization as an evolving biological unit.[45]

The most important implications of Coleridge's organic theory for the study of Don Juan is the sanction it gives a-causal forms. The idea of organic unity meant that the old static, self-contained plots could no longer be successfully imposed on life which was now perceived to be dynamic and formless, flowing and variable rather than static and unchanging. Modern novelists, sensing this feeling of movement, labored to express their idea of life in sequences of non-causal impressions as they resorted to other literary devices, such as the stream-of-consciousness technique, in their revolt against artificial plotting. They sought to present a picture of life as they feel it to be, letting the pattern evolve in the manner of the episodic or picaresque method, which appears to be Byron's method in Don Juan.

The other major idea which affected modern writers and which is of importance in the analysis of Don Juan, is the discovery of time as a problem in literature, for "the demand that time shall be taken seriously is one of the fundamental notes of modernism."[46] In their efforts to capture the human experience in terms of becoming, novelists discarded the older methods of external characterization and attempted to internalize the development of personality. This is in accord with Bergson's theory of duree, which treats of two kinds of time: external or clock time and internal or psychological time. Bergson was concerned with the problem of discovering where the authentic self resided, and he came to

believe that the self existed inwardly in the flow of time. His idea of duration or durée was that man experienced time in a continuous flow, and that to recover one's self one must get back into duration. Proust, like Bergson, saw time as the impulse behind all things, and not as a form or aspect of reality but reality itself.[47] Novelists under Bergson's influence deal with the external events of their narratives in chronological time, and superimpose on the fictional time a psychological time in which the characters develop and mature. The characters experience clock time in regular, fixed units, while internal time, which is personal, subjective, and psychological, is experienced as flow or duration. The author places himself or his characters in duration in his effort to achieve reality. Byron's effort to achieve reality moves his protagonist through fictional or clock time and superimposes a layer of his own comments and ideas upon the narrative movement.

Some importance must be given to the fact that many of the writers who, through their experiments, have contributed much to the development of the novel, have been obsessed with time and its influence on the structure of the novel. Thomas Mann declared his intention in The Magic Mountain "to tell a tale about time . . . ." This may also have been true of Laurence Sterne in Tristram Shandy, of James Joyce in Ulysses, of Marcel Proust in Remembrance of Things Past, and of Virginia Woolf in To the Lighthouse. Henry James was also aware of the problem of time in the novel which he saw as

> that side of the novelist's effort -- the side of most difficulty and thereby of most dignity which consists in giving the sense of duration, of the lapse and

> accumulation of time. This is altogether to my view the stiffest problem that the artist in fiction has to tackle.[48]

Every narrative has its own temporal pattern which must be adequately conveyed and expressed, and Don Juan as narrative is no exception, for every aspect of fiction is conditioned by this time sense.

The two theories just discussed -- organic unity and dureé -- have led to new ideas of plot and structure. Old standards of structure, plot, and style have crumbled with the emergence of the new approaches to reality as embodied in the notion of the relation of dynamic form, flow or dureé to reality. The twentieth-century obsession with time and with life as a continuous process of becoming, has forced a change in the old order. The authority of the ancients has declined as writers have been forced to change from the old conceptual view of life in terms of stasis to a perceptual view of life in terms of flow.[49] This has in turn accounted for the shifting of emphasis from patterned plot artificially constructed and imposed on the materials to the free evolvement of the fluid and ever-changing process. And this shift of emphasis will furnish the criteria for the new approach to Don Juan.

The poem has features which correspond to the organic theory of development, which means that its parts are arranged in a fashion that is not predetermined. This arrangement appears to traditional critics as formlessness and planlessness, but this is not the case for the modern critic like A. A. Mendilow who recognizes that in the absence of a conventional pattern a work can be studied to determine its author's use of time as an organizing principle and in this way order can be made out of apparent disorder.

Andras Horn reflects the trend of modern criticism when he compares Don Juan with the picaresque novel. He was not the first, however, to notice time similarity. Marchand, Joseph, and Jump had described the poem as "picaresque." Trueblood had felt that a comparison of the poem with the picaresque novel served to place greater emphasis on the story line.[50] Elizabeth Boyd believed that the "real model of Don Juan is the picaresque novel, the great catchall of narrative and reflection subject to no law but the author's desires."[51] And she offered as proof the fact that the would-be imitators produced spurious cantos that were picaresque romances, and "Would-be continuators . . . took up their pens under the inspiration of the same Muse, and turned out stories of advanture . . . ."[52] Kroeber admits that some critics have viewed the work as a novel and "have discussed it as a . . . successor to Tom Jones," adding that Byron knew and admired Fielding's work.[53] Barton described Don Juan as a "series of picaresque incidents involving harems and enchanted islands . . . ."[54] Moreover, she held Fielding, Smollett and the picaresque tradition responsible for Byron's failure to develop Juan as a full and complicated character. And Rutherford points to the picaresque novel as Byron's model and blames it for the poem's structural weaknesses.[55]

Though Horn was not the only critic to make the comparison between Don Juan and the picaresque novel, his examination of the poem's picaresque features was the longest and most sustained. He notes the similarity between the novels of Sterne, Fielding and Smollett and Don Juan. Both Byron and Sterne, he asserts, disrupt "the traditional network of plot and structure . . . ,"[56] and both Don Juan and Tristram Shandy are characterized by the key-note "I." Horn also sees in both

works the same planlessness, digressiveness, and what he calls "disintegratedness" which is the breaking up of the work into incoherent pieces resulting from the absence of a "proper plot." Especially does Horn relate Don Juan to Smollett's Roderick Random because he feels that both writers had a similar attitude toward structure in that both sought to be free from plot in order to achieve the maximum variety of incident and detail in their works.[57] And he goes further to compare Roderick Random to Don Juan, showing them both to be passive agents in the face of all the experiences they encounter.

It is true that Don Juan has much in common with the picaresque novel. Its action is divided into episodes which have no systematic arrangement and there is no continuity between its parts. It has a hero who portrays the picaresque optimism, passivity, and changelessness. There are also the qualities of movement, motivation, and general instability which results in the alienation of the hero from his inner self and from his environment. All these are aspects of the picaresque formula as it is extracted from Lazarillo de Tormes, the prototype of the genre.

The picaresque novel deserves some consideration because of its influence on Don Juan and on Byron's literary outlook. As a genre it had its beginning in 1554 with the publication of the anonymous Lazarillo de Tormes, which was not only the first novel of its kind, but, achieving the genre implicitly, set the criteria for the picaresque novel. Though many examples of the type followed in time, Lazarillo de Tormes is generally acknowledged to be the archetype of the genre, and its formula the standard for all its descendants. Its major characteristics as established in Lazarillo are a protagonist who is a picaro and

with whom the author identifies, a point of view that is autobiographical, a simple, flexible narrative pattern that lends itself to all types of situations, a form determined largely by the subject matter and depending upon observed facts and events, a form not interwoven with action and reaction, plot or counterplot, but simply a form of narration and an episodic, open-ended structure.[58] A listing of features serves to define the picaresque novel better than the usual method of definition for the reason that writers and critics differ among themselves on the meaning of the term. For some it is merely a structural description, and any episodic, on-the-road novel is therefore picaresque.[59] For some it is "a comic biography of an anti-hero."[60] For others, any novel about a quasi-criminal or outsider is a picaresque novel.[61] And since the pícaro made his initial appearance during a period of social deterioration in Spain, the type has been further classified as a literary form "characteristic of a period of disintegration of belief."[62] Though the definitions differ in the particulars, they agree in affirming the basic importance of the individual experience. And there is fairly general agreement that the picaresque novel consists of a series of dynamic psycho-sociological situations which can be described only in narrative fashion.[63]

The picaresque pattern has certain features which would appeal to any writer in revolt against tradition. It is non-Aristotelian in many ways, especially in its lack of unity of plot. Instead of one action, there are many, for the narrative develops as a series of episodes or separate bits of narrative, each complete in itself. Next, there is no causal arrangement of the story's parts. A causal arrangement would establish a relationship between the parts so that one part could be

seen to depend on another for its total meaning. And since the parts are independent of one another, they may be transposed with no loss of meaning to the story. In an Aristotelian plot, to disturb any part is to affect the end result. Here is obviously the form which permitted Byron the freedom he needed to let his poem grow and fashion its own structure subject to no laws but those of the materials. He could comment and interpolate as much and as often as he pleased, for there was no rigid plot to claim his first consideration.

And yet there is a "structure," not one that can be determined in the manner of Aristotle, but one that becomes clearly evident when Byron's treatment of time is closely examined. The picaresque narrative grows out of the picaro's attempt to "give account" of his life, and in order to do this, he submerges himself in the _duracion_ (duration) of his life and relates those incidents which are clearest in his memory and, for this reason, are most "significant" or meaningful. Like the picaro, Byron submerges himself in duration, and in picaresque fashion selects and relates the incidents of the _Don Juan_ narrative in chronological or external time, while commenting in psychological or internal time. The advance which _Don Juan_ makes over _Tom Jones_, for example, is in a new fusing or interaction of the two structural elements, external and internal time. Whereas _Tom Jones_ takes its structure by the narrative to the narrator, _Don Juan_ creates a structure from the interaction of the two time elements. The two different times, external and internal, objective and subjective, or linear and _duracion_, form the basis of what emerges as the "structure" of _Don Juan_. And the structure which emerges shows the events arranged in a pattern which has significance in psychological time but which appears disordered when viewed from the

perspective of external or clock time.

In analyzing the problem of time and its influence on the structure of Don Juan, a comparison of the poem's structure with that of the picaresque novel will be made in an effort to show the absence of a traditional pattern of organization. Once it is established that neither the picaresque novel nor Don Juan has formal structure, it will be demonstrated that the parts of the novel are subject to a temporal arrangement resulting from the author's having submerged himself in duracion. Then the same method of analysis will be attempted with Don Juan to show that Byron was submerged in his own duration while composing the poem and that the ideas which result bear a pattern of significant association which orders both the narrative and the commentary. It will also be shown that the poem's structure results from the impact of time on the narrative framework. Using this method it will be demonstrated that the poem's parts, both narrative and commentary, constitute a unity with each part necessary to the completeness of the whole.

FOOTNOTES

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[60]Frank W. Chandler, The Literature of Roguery (Boston and New York: Houghton Mifflin, 1907), p. 5.

[61]Claudio Guillén, Literature as System (New Haven, Conn.: Princeton University Press, 1971), p. 79.

[62]Alter, p. 84.

[63]Guillén, p. 79.

## CHAPTER II

## PICARESQUE STRUCTURE

The picaresque novel is one of the first literary types whose structure results from a temporal arrangement. Lacking the features of the Aristotelian plot, the novel depends upon the relationship of its incidents to a time pattern for its coherent development. Certain characteristics that are apparent in the narrative identify the work as picaresque and indicate the presence of the time pattern as it controls and shapes the narrative structure. These characteristics, which must be present if the work is to be picaresque, are motivation, movement, and a general instability which results in the final split and estrangement of the pícaro.

The picaresque motivation is made up of the forces which thrust the pícaro into the arena of life. Initially, some factor in the pícaro's background exerts a pressure strong enough to force him from his home and family, out into the world to begin his picaresque journey. The struggle for survival is the motive force in Lazarillo de Tormes. It is his constant companion as he moves from adventure to adventure always in a state of semi-starvation and constantly seeking sufficient sustenance to allay the gnawing pangs of hunger. In other picaresque novels the struggle for survival may be stimulated by a need other than hunger, but there must always be a need sufficiently strong to project the pícaro on his journey. Once the pícaro embarks on his journey, he develops a

thirst for experience related to his basic optimism. The pícaro believes that even though life is hard, life is good, and he willingly moves forward into new experiences because of this belief.

Another major characteristic of the picaresque novel is movement. Lacking ties to anyone or anything in his background, the pícaro is free to move from situation to situation as he pleases. He becomes the servant of many masters, for servitude permits him to be unencumbered. His movement takes the form of a horizontal journey marked by vertical ascensions which correspond to his attempts to become a part of society. This pattern of entry-rejection-re-entry describes the pícaro's failure as a social being and accounts for his continuing odyssey through life. This movement is also a necessary part of the pícaro's preparation for life since it permits him, as a being-in-process, to observe men in many different milieus so as to determine what he must become in order to survive in society.

And finally there is the general instability of the picaresque world which results in the final split and estrangement. In the pícaro's environment, there is constant change as he moves into new situations, never again meeting anyone he has known before or revisiting a place he has been before. Since nothing remains the same, the pícaro cannot form ties or attachments to anything in his surroundings, nor can he depend on things as they seem. The primary "I" is the only individual he can be certain of, and the today is the only time that is his. Therefore, he, lives each day as a separate unit of time and encounters experience as separate, isolated episodes. In his changing environment he must be whatever the moment demands of him. Since he cannot change, he can do this only by putting on disguises, by playing a role. He

cannot act according to established morality because he is by nature amoral, having no background on which to base a determination of right and wrong. So he observes society sharply and carefully in order to determine what disguise the moment requires. He observes hypocrisy and becomes a hypocrite when necessary in order to beat society at its own game. Most of all, he learns that Respectability and Prosperity are but masks that men put on to assume the social role. When the pícaro finally takes on the social role and decides to live in external time, he does so at the expense of his inner self which is permanently estranged from his social or external self.

"Pícaro" and "picaresque," terms fundamental to this discussion, are derived from Spanish sources and have meanings peculiar to these sources. To use these terms with their native denotations it is necessary to examine their historical, social, and etymological backgrounds, partly because of the importance of the picaresque novel as a genre and partly because of its influence on Western literature.

With the emergence of the picaresque novel in the middle of the sixteenth century, there was no question that Spain had made a definite contribution to the history of literature. This new form seemed born of a conscious reaction to the romances of chivalry which dominated the literary taste of the Spaniards of this era. When the novel made its appearance the strong cohesive social pattern of the medieval world had begun to break up, and this disintegration resulted in a commural pattern that began to pull apart at the seems. The pícaro was the victim of these deteriorating social conditions as he found himself outside the communal pattern. Rejected by society, he was forced to resort to his own wits for survival. Since survival meant re-entry into society, he

had to seek this re-entry at the lowest level because his native wit did not recommend him to a higher level. The novel of which he is the hero concerns itself with his adventures as he encounters life at this lowest level of society. The novel itself presents an important aspect of the Spanish vision of life, for peculiar to the Spanish outlook, which is characterized by a realistic and stoic temper, is the capacity to accept life as it is with all its ugliness and its baseness.[1] Though the Spaniard cherished the chivalric romances with their tales of ideal love and knightly adventure, he could also accept the picaresque tale with its emphasis on life in its misery and squalor, opposing the figure of the genteel knight to that of the tattered, bedraggled pícaro. It is only when one can understand both these aspects as integral parts of the Spanish vision of life that one is prepared to venture into the picaresque tradition.

The genre is not without literary precedents. Jestbooks, fabliaux, novelle and tales of trickery and rascality make up its background. Within Spain itself satires like El libro de buen amor by the Archpriest of Hita, La Celestina, and the realistic Lazana Andaluza prepared the way for the first picaresque tale. The genre grew out of the ruling spirit of a time when the ideal was giving way to the real, and the disdain for common labor made cheating and thievery common ways of life. When the first major example of the type, Lazarillo de Tormes, appeared in 1554, there was no noticeable effect other than an anonymous continuation in 1555. Not until 1599, with the publication of the "Primera Parte de la Vida de Guzmán de Alfarache," did the picaresque novel seem firmly established as a genre. This work was described as "a fiction of bulk, ambitious design, and complex treatment, which, accepting the plan

of the first rogue romance, wrought out in detail what its predecessor had but sketched, and gained in breadth what it lost is simplicity."[2] The genre continued to flourish with Francisco de Ubeda's Pícara Justina in 1603, and reached its peak with the Historia de la Vida del Buscón llamado Don Pablos, published in 1626 by Francisco de Quevedo y Villegos. This account of life among the rogues remains a classic in picaresque literature. As the genre became established in Spain it spread its influence into France, Germany and England, where Spanish models were eagerly translated and imitated. Germany's greatest example of the type was Grimmelshausen's Simplicissimus (1669). The genre was represented in France by Le Sage, among others, whose translations of Spanish types were followed by his own Gil Blas (1715, 1724, 1735). In England Nashe's Unfortunate Traveller (1594) gave promise, but it was Defoe's Moll Flanders (1722) that was considered to be the height of the English picaresque tradition.

The word "pícaro" derives its meaning from its Spanish cultural context. The word is not found in the prototype of the genre, Lazarillo de Tormes. It appears for the first time in the middle of the sixteenth century in the novel, Guzmán de Alfarache, by Mateo Alemán. A. A. Parker finds that the word was first documented in 1525 and originally meant "kitchen boy."[3] Etymological similarities have been pointed out between "picaro" and picado (pitted with smallpox), Picardy (the province where Spaniards saw ragged, dirty characters in the time of Carlos V), pico (sharp), picante (sharp or biting), and picar (to pinch).[4] As time passed the word took on derogatory connotations, and by 1726 the First Dictionary of the Spanish Academy, reflecting the current usage, defined it as "low, vicious, deceitful, dishounourable and

shameless."[5] The English equivalent for these terms came to be simply "rogue," and picaresque novels were called "romances of roguery." Since, as Parker notes, the present English connotation of "rogue" implies rascality or mischievousness, a definition of the picaresque novel as "a type of satirical fiction originating in Spain in the sixteenth century and having an amusing rogue or vagabond as hero,"[6] seems natural enough. Evidence of a loss of the original connotation is demonstrated by Robert Alter, who takes it to be axiomatic that the pícaro is not by nature a scoundrel even though he may have some inclination toward roguery.[7] Parker finds "rogue" an inadequate synonym for "pícaro," suggesting instead "delinquent" in the sense of an offender against moral and civil laws, but not a vicious criminal.[8] Frank Chandler uses the terms "rogue" and "anti-hero" synonymously with strong overtones or rascality, and Guillen calls the pícaro a "half-outsider," which he says amounts to a considerable split between homo interior and homo exterior.[9] For the purposes of this paper, a pícaro is a young orphan who is forced into a hostile environment to make his way with no preparation other than his native ingenuity and who resorts to trickery in order to survive. In his efforts to relate to his fellow man, he serves many masters and plays many roles before finally embracing the way of the world and compromising himself into a social being.

Widely diverging views are also evident in the definitions of the picaresque novel. Perhaps this results from a "tendency to see 'picaresque' as a broad category like 'comic,' 'tragic,' or 'satiric,' terms which are applied to works of literature through the ages. Writers who use this term in this way differ considerably by what they mean by 'picaresque' because the tendency is to isolate a few elements

from the tradition and to let the part stand for the whole."[10] Some definitions treat the genre as a literary phenomenon as Chandler's "a comic biography or autobiography of an anti-hero who makes his way in the world through the serving of masters, satirizing their personal faults, as well as their trades and professions."[11] Others look upon it as a historical phenomenon: "There can be no question that the picaresque novel is a literary form that flourished in Spain in the latter part of the sixteenth century . . . that is spread soon after to France, England, Germany, Holland and elsewhere; that it is the adventurous story of a rogue's life, usually told in the first person; that its episodic account of wanderings, adversity, and ingenious role-playing incorporate a satiric view of society."[12] In present-day critical theory the definition of the genre has been stretched to include "any novel in which the hero takes a journey whose course plunges him into all sorts, conditions and classes of men."[13] Since the framing of an all-inclusive definition presents some difficulties, an understanding can best be arrived at by an examination of its characteristics as established by Lazarillo de Tormes.

This work initiated the genre and is considered by major critics to be its precursor or prototype, containing and establishing all its essential features.[14] Following the examination of Lazarillo de Tormes will be a comparison of its picaresque features with those of other novels variously classified as picaresque in order to establish working criteria for the purposes of this study. Gil Blas will be the French example, and Moll Flanders and Tom Jones will be the English examples used for this comparison.

According to the formula established by Lazarillo de Tormes the

pícaro is, first of all, an orphan whose basic situation is his sense of being alone in the world. This orphan is thrust into the world at an early age and left without ties to home, family or native environment. Lazarillo is sent out to make his way in the world at the age of eight years, when his mother finds that because of the family misfortunes she can no longer take care of him. He goes forth as an orphan because, even though his mother still lives, he never sees or hears from her again. He is alone, cut off from all familiar associations, and left to discover that if food and shelter are to be obtained, he must learn to provide them for himself. Nothing in his background has prepared him to adapt to the society in which he finds himself, nor has that background laid for him any foundation of morality or social adaptation. This wrenching of the protagonist from the stable pattern of external time plunges him immediately into an inner chaos and sets up the tension between internal and external time.

After the initial shock of this sudden change of environment, the pícaro finds himself the victim of a rapid series of bitter experiences which make up his picaresque education. This Lazarillo begins when he enters the service of a blind man who promises to treat him not as a servant but as a son. Lazarillo sets out with complete trust in him, but this trust is betrayed when the blind man slams Lazard's head against the statue of the stone bull. From this cruel lesson he discovers his own loneliness, as he realizes that he is unwelcome and unwanted in this new environment. For him there is no love in this world, only tricks. And when he finds himself at the point of starvation, he discovers that since trickery is the way of the world, he must become a trickster or he will perish. He cannot withdraw from society

and survive, and survival becomes his motivation as he resorts to trick after trick to win a handful of crumbs and a few drops of wine from the miserly blind man. Later, he avenges himself for the brutal treatment by leaving the blind man unconscious from the impact of a stone post, after failing to warn him of its danger. His picaresque education is now complete; he has learned all that the blind man could teach him. Like a true pícaro he cannot have any feeling of concern toward anyone, "I never learned what happened to the blind man after that; nor did I ever bother to find out." But he does grant him some measure of gratitude for his education, "for next after God he made me a man, and although he was blind, it was he that gave me sight and that taught me how to know the world."[15]

Leaving the blind man behind, Lazarillo moves into the next social situation, and as he moves into another position of servitude, another picaresque feature is noted: he becomes the servant of many masters. This movement from master to master reflects the instability and his inability to live in society or in chronological time. There must also be a motivation sufficiently strong to project the picaro from one set of circumstances after another. For Lazarillo it is a constant, gnawing hunger, and this need to keep body and soul together projects him into a new situation, this time into the service of a priest for whom he serves as altar boy. His new master is more miserly than the old as Lazarillo observes that "I got away from the thunder only to be struck by lightning".[16] Here his diet consist solely of onions, which are doled out to him one onion every four days. Meanwhile the priest keeps his treasury of food in a huge chest with the key securely tied to his cassock. The Fortune motif injects itself into the story when the

tinker appears at the door in the priest's absence. Whether the tinker is sent by Chance, Fortune or the hand of God does not matter to Lazarillo. What does matter is that he is clever enough to take advantage of this providential act and obtain for himself a key to the chest and is thus saved from starvation. The Fortune motif is further evidence of chaotic world the pícaro inhabits. His world is not one governed by the laws of probability but by chance, accident and uncertainty, and incidents have no causal connection but only temporal significance.

From the priest Lazarillo moves to the squire, who defends his idea of honor even though he is slowly starving. Lazarillo feels pity for him and shares with him the meager provisions he has obtained by begging. This feeling of pity does not amount to an emotional attachment for the squire, for a pícaro can have no fixed emotional position toward anyone or anything:[18]

> His lack of love expresses a lack of personality. This . . . lack of internal order symbolically reflects a disorder in the world and is a reaction to that disorder. If things are chaotic outside, one cannot practically attach oneself to any person or thing. The unattached self is the only self possible in such a world.[19]

After the squire Lazarillo serves the friar, the chaplain, the pardoner, and the constable, and his experiences further enhance his picaresque education. Servitude permits him to remain unencumbered, mobile, and free of any alliances with society or the social system. Being thus forced to take upon himself the personal responsibility for

snaping the course of his life, he affirms the primacy of individual experience. He has no background of moral or ethical behavior to guide or influence him, and he responds to life with his native impulses. From his masters he learns hypocrisy, pretense, guile, sham; and, most of all, that if he is to survive he must imitate their hypocrisy. Though he becomes a hypocrite, and though he becomes aware of the corruption that exists on all levels of society, his commitment to his native instinct prevents him from becoming contaminated by that society, and being naturally amoral he cannot develop criminal tendencies. Hunger may be his constant companion, "With all the pains, hunger, and trouble I'd been through, I don't think there was a pound of flesh left on my body. And since I'd hardly had a bite to eat that day, I was groveling in hunger",[20] but he does not break the law, "But what you've done there is all right because it's better to beg in God's name than it is to steal."[21]

Another characteristic of the pícaro is his unquenchable thirst for a multiplicity of varied experiences. Though the world may deal harshly with him, his life is characterized by a delight in experience, and fundamental to his nature is the belief in the goodness of life. Limited by the scope of his imagination, he cannot conceive of a better world in the future nor in the past. He is rejected again and again by society, but he preserves his fundamental optimism and moves into new situations without remorse or regrets, ready to assume whatever attributes the new circumstance requires of him. Born outside the rigid confines of a hierarchical society where everyone has his own fixed place, Lazarillo is free to become whatever he chooses:

> Life is not for him a cut-and-dried product, which the

> buyer must accept exactly as it is handed him, but rather a plastic material which the artistic individual can shape in numerous ways. . . . . His manner of conceiving things is frequently metaphoric because he has a keen awareness of the potential multiplicity of things.[22]

The decision to live in society which the pícaro always makes, carries with it the larger implication of surviving in that society. And survival requires that he play many roles. The world that the pícaro encounters demands so many things of him that Lazarillo has the feeling of being tossed at random from one situation to another. To survive, he must be whatever the world requires of him at the moment. He is servant, guide, altar boy, constable's man, water-seller, town crier, wine-seller, etc. Fortune and accident never let him rest for long in a single role. In a world where there is no stability, where things remain for only a fleeting moment, where identities flow from one object to another, where things are hardly what they seem, the pícaro is Everyman. He has but to change his clothes to change his identity. In slipping off one costume and putting on another he affirms his Protean nature and marks his movement in and out of chronological time.[23] But the instability of his world reflects his inner chaos which prevents his attaching himself to anything other than his own survival outside himself. Having no inner or outer stability, no self-determination is possible. In becoming Everyman, the pícaro is finally No-man as he loses his own personality among the various disguises the world requires of him.

As Lazarillo entered the service of the blind man, he began his

picaresque journey which Chandler describes as a horizontal pilgrimage in a strange land.[24] His journey is marked by frequent vertical ascensions which correspond to his movement from one master to another and also correspond to his movement from time measured by clock to time that is personal and subjective. These ascensions further correspond to episodes of the narrative as the narrative receives its form from the pícaro's movements in and out of time. As he moves from master to master, each encounter is presented as a separate episode and each episode stands as a distinct and separate unit, bearing no real causal relationship to any other episode, and the presence of the pícaro is the only constant element in the overall narrative.

However, from each ascension Lazarillo learns a lesson. But there is always a greater frustration which forces him back to solitude and estrangement. From the blind man he learns sharpness of wit, but hunger forces him back to estrangement and out of external time. From the pardoner he learns cleverness of manipulation, but again starvation forces him out of his social role. And from the squire he learns concern for his fellow men, but this time he is deserted by his master and again he knows rejection and failure for his efforts. His struggle for survival which motivates his vertical ascensions results in this pattern of withdrawal-re-entry. Since survival depends on the knowledge gained from the social role, he can gain that knowledge only by moving from master to master, from episode to episode in his effort to discover the essential nature of man.

This discovery of the essential nature of man is not intended to suggest a weighty philosophical undertaking. For the pícaro it is the lesson to be learned at the primary level of existence, and is composed

of the basic, often sordid facts of life. His hand-to-mouth existence drives home two lessons: "that no help is to be obtained from one's fellow man, and that the only course to pursue is to selfishly look after one's own interests; and that what rules in society is hypocrisy, that the profession of religion, charity, or the show of honor and respectability are cloaks covering cruelty, avarice, pride and fraud."[25] Once these lessons are learned, he discovers the means by which he can relate to society. He can now deal directly with the facts of experience. Lacking an identity of his own, he draws on the lessons he has learned from life and becomes what life requires of him for survival. Guillén emphasizes this necessity of seeing the pícaro, not as an independent hero who may be studied in vacuo, but as an individual in process who becomes a pícaro at a certain point as he learns where his interests lie, and who afterward ceases to be a pícaro.[26] Finding this to be the means of establishing a relationship with society, and hence with external time, he moves further in that direction, using his ability to assume many roles, until he reaches not delinquency, as Parker would deduce, but rather the summit of hypocrisy, moving finally into the social role and into external time. Lazarillo reaches this summit when he marries the "maid" recommended by the Archpriest, moves into a little house next door to the Archpriest, and permits his wife to go in and out of the Archpriest's house as often as she pleases because she is "a good woman" and those who would say otherwise are "scandal-mongers" and "liars."

Still another important aspect of the genre is the autobiographical form of the narrative. So important is this that Guillen asserts that "the absence of the first person prevents a story from being picaresque

in its fullest sense."[27] Alter sees the "I" as affirmation of the primacy of individual experience, that is, the most basic aspects of individual experience -- in that period of existence when the larger order is very much in question.[28] The autobiographical form as it relates to the genre is usually described as the means by which a kind of unity is imposed on the narrative in the absence of a traditional plot. Certainly it has functional value in this sense. But it has also a peculiar meaning as it applies to the pícaro. For the picaresque writer the grammatical subject "I" that precedes all other words in the text is also the philosophic subject "I." The pícaro finds himself in a world that is deceptive, unreliable, and untrustworthy, where all existing systems are suspect, and the only certainty he knows is that his own skin will suffer by an assualt from the elements or that his own stomach will suffer the pangs of hunger. So his first attention must be directed toward the basic facts of survival, the one certainty, the "I."[29]

Guillen further points out that the first person technique is important because it reveals the "interiorization" that takes place while the pícaro assumes, out of necessity, the social role.[30] Since the pícaro passes through many stages of social adaptability in his process of becoming what society requires of him, and since these roles are assumed consciously to fit the momentary demand, it seems clear that the attitude of the narrating "I" represents a division between inner and outer man. The thoughts and impressions of the being in process are not those of the homo exterior, but rather of the homo interior. As the homo exterior moves toward an acceptable social role in chronological time, the homo interior moves further into subjective or internal time,

becoming more estranged from his fellow man, and from his own homo exterior. Thus, inner man "affirms his independence from the outer man," and this division is "one of the most significant achievements of the picaresque novel and perhaps its most substantial contribution to thematics of the modern novel (its shattering of 'dual man' . . . . its unrealistic saturation with inwardness)."[31]

Other continental novals have much in common with Lazarillo de Tormes. Especially is this true of Gil Blas, by Alain Le Sage, published in 1715 with sequels in 1724 and 1735, which represents the height of the picaresque influence in France. Like Lazarillo its hero sets out on a journey which becomes a journey through life. Gil Blas leaves home to attend the university at Salamanca but never reaches his destination. Instead he falls into the hands of a gang of thieves and from them he gets his picaresque education. Forced by circumstance to become a servant, he adapts well to this profession and serves many masters: a priest, a physician, a man about town, the archbishop and finally the Duke of Lerma, Chief Minister to the Crown. He has the pícaro's many and varied experiences, and as his story moves from episode to episode, he, too, is tossed about by chance and Fortune. Like Lazarillo he is not by nature a scoundrel, and by stubbornly refusing to take part in the activities of the robbers, he displays the pícaro's incorruptibility. Unlike Lazarillo, however, he comes from a respectable background -- his parents are poor but decent, and he receives some education from his uncle. His stable background does not encourage the picaresque chaos of personality, nor does he surrender himself to the chaos by joining the gang of thieves in their activities. Also unlike Lazarillo he is not motivated by hunger, for he is always

more or less secure and surrounded by supporters who come to his rescue whenever he is in need. Hence, there is no desperate effort to adjust to society as he does not experience rejection by that society. The stability of his background is reinforced by the fact that he meets friends and associates again and again. He meets his former classmate, Fabricio, while in the service of Dr. Sangredo, and later he meets his former commander, Captain Rolando, in Madrid. This is in contrast to Lazarillo, who never meets anyone has has known before. Gil's world is sufficiently stable for him to preserve his personality. He can feel love, affection, and sympathy for others, as demonstrated by his concern for Donna Mencia, whom he saves from the robbers. The only time he experiences instability is during his stay at court. Here he encounters the chaos that he has been able to escape elsewhere, and Fabricio reminds him, "In truth, Gil Blas, you are no longer the same man. Before you were about the court your mind was always at ease, but now you seem perpetually disturbed."[32] However, when he leaves the court, the old stability returns, and his personality assumes its former pattern. His ability to feel for others sets him apart from Lazarillo, for in this emotion "as in nearly every aspect of his personality, Gil Blas is different from the heroes of other classic picaresque novels."[33] And knowing no rejection by society, Gil Blas established no pattern of withdrawal-re-entry, and there is no movement between internal and external time. His stable world is not the picaresque world, for it does not require him to surrender his personality in order to gain acceptance. In Le Sage's world view it was possible for men to remain good. Trickery and roguery were alternatives which men could choose or reject. And chaos was not total as in Lazarillo's world.

Another continental novel that has much in common with Lazarillo de Tormes is Moll Flanders cited by Alexander Parker as the "peak of the picaresque tradition in England."[34] He is careful to note, however, that many critics tend to exclude it, but he points out three elements which he believes relate it to the Spanish genre: 1. the pícaro's disreputable origins, 2. her desire to rise above her origins, and 3. her religious conversions which delivers her from infamy. Finding no difference between these elements and the subject matter of the classic examples of the genre, he concludes that Moll Flanders must rank in literary history as a picaresque novel.

It is true that there are many picaresque features in the novel. In addition to Moll's questionable origins -- she is an illegitimate child born in Newgate prison to a woman whose identity is not known to Moll until halfway through the book -- she goes into the service of a well-to-do family where her picaresque education begins with her seduction by the elder son of her employer. She emerges from this experience able to do battle with the world which has corrupted her. After her first successful venture into thievery, she becomes a compulsive rogue, even to taking a fine necklace from the throat of an innocent child whom she pretends to help across a busy street. Like Lazarillo she sees trickery as the means of making her way in life, and "Her chaotic, compulsive roguery is the production and reflection of a chaotic world. . . ."[35] Her compulsiveness is unpicaresque, for it implies that Moll has no control over her roguery, and the true pícaro is always in control of his trickery, engaging in it or leaving it off as he desires. Like Gil Blas she meets characters that she has known before, but this remeeting does not refleft the stability that it does

in Gil's world, for it is in this way that Moll inadvertently marries her own brother, bringing about further chaos. Her marrying many husbands is the equivalent of the serving of many masters, and marriage offers Moss the opportunity to exhibit her ability to assume many guises, as she makes of herself what each would want in a wife. After her painful experience of first love -- her rejection at the hands of her first husband's brother -- she exhibits the pícaro's incapability of forming strong emotional attachments. But noticeably missing is the picaresque personality with its optimism in the face of life's varied experiences, its delight in roguery, and its lively imagination in improvising a mode of conduct. Moll fails as a pícaro for "weighed against the model of picaresque buoyancy, all the central figures of Defoe's fictions have a leaden seriousness, and they move in a different sphere of imaginative existence from that of the continental pícaro."[36]

And finally, Tom Jones is another example or a novel frequently called picaresque. It, too, has the numerous episodes, the shift from milieu to milieu, the picaresque journey, the questionable origin of its hero, and a hero who delights in the variety of experiences in which he participates, all of which are characteristic of the genre. But there are more significant differences than there are similarities. First of all, Tom does not become a rogue. Raised as the son of Squire Allwortny, Tom never knows poverty. He has no opportunity to develop any degree of roguish ingenuity, for he never knows what it means to struggle for survival, and survival is never the motive for the narrative. Tom's background is that of the solid, stable world of the eighteenth-century landed gentry. There is none of the "low reality" that is the native habitat of the Spanish pícaro. Order replaces the chaos that typifies

the picaresque world view. Tom's adventurous journey to London is little more than an outing filled with action and excitement. The journey itself is not a way of life as it is for the true pícaro. But the major difference between Fielding's novel and the picaresque novel is its structure. The episodes in Lazarillo are each separate and distinct and are not causally related, and in the absence of an imposed plot, the movement of the pícaro in and out of external time is the only unifying factor. Tom Jones is dominated by the plot structure, and every event contributes to the "Happy Ending in which Virtue is rewarded, Iniquity reproved, and each individual set in the place assigned him by birth and inherent moral worth."[37] Clearly there are important picaresque elements present, but in passing from the Spanish to the English tradition the genre seems to have lost some of its most salient features. However, a consideration of Tom Jones is important "because it suggest the point at which the picaresque novel had arrived and what would be happening in the future," since "What Fielding did was to take the important elements . . . and reshape them for new uses in new surroundings."[38]

And the pícaro emerges as an innocent, guileless orphan who is thrust into a hostile environment in which he must make his own way. Limited by the social context, he looks neither to the past nor to the future. Events rush upon him over which he has no control. He reacts to these events, but basically he does not change. He encounters experience as a series of self-contained units, and his fixed character results in the episodic structure of the narrative. In conflict with society, he breaks away from contentional ethics and learns to live by his own wits. His lively imagination leads him to improvise his own

rules of conduct as he moves through society. Adopting a position of servitude, he is able to observe society in its scramble for status and rank. From his position as a sharp and unprejudiced observer, he exposes the evils and shortcomings of his environment, but this is often consequence rather than intent. He accepts the harsh and often sordid facts of life and at the same time preserves a fundamental belief in life's goodness. An outsider, unwanted and unloved, his life reflects the chaos of a disordered world.

The picaresque novel focuses on this outsider and his environment. It episodes, viewed as fragments, and its movement from milieu to milieu reflect this sense of fragmentation typical of picaresque life. Its first person technique reveals the attitude of the picaresque writer who has little faith in existing systems and who attempts to reaffirm his own belief by beginning with the one self-evident fact of the experiencing "I."[39] It has been accused of formlessness and planlessness, but it rejects these aspects of traditional plot and structure only to present the rootlessness and the search for the multiplicity of varied experiences which characterize the picaresque world. The picaresque tradition represents perhaps the most logical way to establish order on the fragmented, chaotic experience of life, for it orders these experiences according to a temporal pattern and relates them by significant association. It does not conform to tradition, and neither does its hero, who is not developed by the Aristotelian concept of "men in action," because the novel deals with the evolution of lives and with the projection of these individual destinies in time.[40]

Man in the picaresque world view was no longer a creature with a fixed, static identity but a creature wandering, rootless, restless,

moving through a variety of experiences seeking to relate to life at the empiric, pragmatic level. The picaresque novel with its emphasis on "vida" offers this process of conflict between man and his environment, inwardness, and experience.[41]

In its comment on man forced by the breakup of established systems to search out his own identity, man who could no longer be but must become, it discovered for literary and for Western civilization the split between inner and outer man.

FOOTNOTES

[1]Leonardo Morales, "Introduction," The Life of Lazarillo de Tormes His Fortunes and Adversities, tr. W. S. Merwin (Garden City, New York: Doubleday & Company, Inc., 1962), p. 17. All references to this work are from this edition.

[2]Chandler, vol. 1, p. 8.

[3]Alexander Parker, The Literature of Roguery (Edinburgh: Edinburgh University Press, 1967), p. 4.

[4]Frederick Monteser, The Picaresque Element in Western Literature (Tuscalousa, Alabama: The University of Alabama Press, 1975), p. 14.

[5]Parker, p. 4.

[6]Encyclopedia Americana, 1959.

[7]Alter, p. 12.

[8]Parker, p. 4.

[9]Guillén, p. 81.

[10]Alter, p. ix.

[11]Chandler, I, p. 5.

[12]Alter, p. viii.

[13]Walter Allen, The English Novel (New York: Dutton, 1955), p. 32.

[14]McGrady, p. 172, Parker, pp. 28, 144.

[15]Lazarillo de Tormes, p. 148.

[16]Ibid., p. 67.

[17]Stuart Miller, The Picaresque Novel (Detroit: Western Reserve Univ., 1967), p. 78.

[18]Ibid.

[19]Lazarillo de Tormes, p. 97.

[20]Ibid., p. 103.

[21]Alter, p. 41.

[22]Ibid.

[23]Parker, p. 29.

[24]Ibid., p. 75.

[25]Guillén, p. 93.

[26]Alter, p. 84.

[27]Ibid.

[28]Guillén, p. 89.

[29]Ibid.

[30]Alain LeSage, History of Gil Blas of Iantillane, (Boston: D. C. Heath, 1899), vol. 3, p. 78.

[31]Miller, p. 82.

[32]Parker, p. 102.

[33]Miller, p. 69.

[34]Alter, p. 47.

[35]Ibid., p. 92.

[36]Ibid., p. 104.

[37]Ibid., p. 84.

[38]Guillen, p. 77.

[39]Ibid., p. 78.

## CHAPTER III

## PICARESQUE ELEMENTS IN DON JUAN

It was Byron's aim in the writing of Don Juan to represent reality as comprehensively as possible, that is to recreate it in its totality. To do this he needed a structure which would reflect this reality without the restraint of a rigid plot, so that he could be free to select from life those details which were true to his vision of reality. Such a structure needed to be open-ended like life itself, to be without plot, and to be free to begin where it wished and to move along at its own pace until it finally broke off because it could end only with the life it reflected. This freedom from a tightly structured plot opened up possibilities of a greater variety of experience and a broader horizon to survey. Since the raw material of life is formless, it could be reflected best in a work that is devoid of formal plan, such as the picaresque novel. It seemed just the model for Byron who sought to achieve reality by the method of disintegration, which means breaking the work up into "a disconnected series of adventures lacking the organization that would have been possible by a proper plot."[1] Such a method could be found in the picaresque novel, a genre "subject to no law but the author's desire."[2] This method of realizing reality determines also the character of the hero, for such a method requires that the hero be passive, without a goal or purpose in life other than mere survival because if there is a goal to which all adventures are causally related

then there must be selection among possible adventures, hence, plot. If there is no goal and no development, then there will be no proper plot in the Aristotolian sense, only disintegration. Thus Byron found in the picaresque novel an adequate form at his disposal, transmitted to him not only by Fielding, Sterne, Smollett, but also by a literary tradition "resembling not one but a hundred others and imitating all without imitating any in particular."[3]

> Of this I'm sure at least, there's no servility
> In mine irregularity of chime,
> Which rings what's uppermost of new or hoary,
> Just as I feel the 'Improvisatore.' (XV, xix-xx)

There is no record of where or how Byron got the idea of using the legend of Don Juan for his major poem. Bostetter indicates that he may have gotten it from the opera Don Giovanni, which was frequently performed in London during Byron's youth.[4] Or he may have gotten it from Coleridge's discussion of the character of Don Juan in the conclusion of Biographia Literaris, published in 1817, just a year before Byron mentioned the poem in a letter to Thomas Moore.[5] Another possibility is his mention in the first stanza of Canto I of

> I'll therefore take our ancient friend Don Juan--
> We all have seen him, in the pantomime,
> Sent to the devil somewhat ere his time.

His reference here is to a pantomime based on Thomas Shadwell's play The Libertine, which Byron might have seen on the London stage. And a fourth possibility is contained in his letters which show that Byron thought of himself as a "helpless victim driven by a fate that operated through heredity, society, and sexual drive."[6] The idea of inverting the legend in order to present Don Juan not as the seducer but as the seduced fits Byron's own convictions about himself.

Once he had settled on Don Juan as his hero, he was quick to see the possibilities of his subject for a long narrative poem like Bosworth Field, which he had attempted as early as 1807. On one occasion he had discussed with his friend Hobhouse the possibility of writing an epic, and later Shelley had urged him to do so, but he had felt himself not quite ready for such an undertaking. Now, with a subject which showed a potential for extended development, he declared his epic intentions, with the only difference between "Me and my epic brethren gone before," to be that theirs is a "labyrinth of fables. . . . Whereas this story's actually true" (I, ccii).

Though Don Juan can hardly be taken as a serious epic, any consideration of the structure must first be concerned with Byron's intentions in the development of his major work. Bostetter observes that

> The very size and scope of the poem which sends the hero . . . wandering over Europe and its narrator ruminating over most subjects of interest to modern man from rum to revolution, sex to metaphysics, makes some use of the term 'epic' almost irresistible.[7]

Byron seems to mock his own intentions, however, when he announces, "my poem's epic," but his use of many of the epic conventions cannot be overlooked. Whether he was reinterpreting and modifying the epic form for his own age as Ridenour has suggested,[8] or whether his work "was the only epic manner left for a poet of the nineteenth century to adopt with a power of convictions . . . the epic of modern life,"[9] depends to a great extent on the use he makes of the epic conventions in the poem.

Byron begins Canto I with the words, "I want a hero," which is a traditional epic opening, but his choice of a hero does not conform to

epic ideals. The epic hero always had some great and noble cause to which he was committed, and "the central fact about Juan is that he has no mission."[10] Without a mission, Juan moves through a purposeless life and hardly qualifies as an epic hero. Epic heroes have always belonged to that class of poetry which Northrop Frye has designated as poetry of the "high mimetic mode" in which the protagonist and the actions are larger than life, in contrast to the poetry of the "low mimetic mode" with heroes who are ordinary men. Juan and the poem are of the low mimetic mode, having "more in common with Tom Jones than with the Iliad."[11]

There are numerous other ways in which Don Juan violates or parodies the epic conventions. First, the beginning of the poem is not an epic beginning in that the poem begins with the birth of the hero, rather than "in medias res" in the manner of the Greek and Roman models. Next, the action of epic poetry is always, according to Dryden in his preface to Virgil, "one, entire, and great," while in Don Juan there are seven actions, each of which takes place in a different country. Epics are also always consciously structured and there is everywhere evidence of careful planning, whereas Don Juan is relatively planless, seemingly improvised, and its author appears to have deliberately resisted any pattern of systematic thought. Further, epics are dignified and highly serious, developing their action through dialogue and narration, while Don Juan is witty and flippant and its action is often interrupted by comment and digression which threaten at times to obscure the action. And finally, an epic like the Iliad leaves the reader feeling a sense of order in the universe. But Don Juan asserts disorder and reflects this disorder in its form.

Byron was well aware of his departure from "the rules," even to the point of deliberately flaunting his failure to adhere to them -- as in the case of not beginning in medias res but rather "My way is to begin with the beginning"; and in his catalog of epic requirements in Canto I

> My poem's epic, and is meant to be
> Divided in twelve books; each book containing,
> With Love, and War, a heavy gale at sea,
> A list of ships, and captains, and kings reigning,
> New characters; the episides are three:
> A panoramic view of Hell's in training,
> After the style of Virgil and of Homer,
> So that my name of Epic's no misnomer. (I, cc)

which reflects his mocking pretense when he informs the reader in Canto XII

> Here the twelfth Canto of our introduction
> Ends. When the body of the book's begun,
> You'll find it of a different construction
> From what some people say 'twill be when done:
> The plan at present's simply in concoction. (XII, lxxxvii)

He mocks epic invocations in Canto III, i -- "Hail, Muse! et cetera," and refers to his "pedestrian Muse" in contrast to the "Heavenly Muse" of John Milton's Paradise Lost.

During the period that Byron was contemplating the writing of a long narrative poem, by accident he came across a mock-heroic poem by John Frere, entitled The Monks and the Giants, in which he showed great interest. Though Frere caught his immediate attention, Byron was already acquainted with other epic styles whose influence can be detected in Don Juan. Among these are Ariosto, from whom he inherited the mixing of the light and the serious,[12] and Pulci, "the sire of the half-serious rhyme" (IV, vi). It was to these major Italian writers that Byron owes the mock-heroic style which characterizes Don Juan.

It seems obvious that Byron was not redefining the epic for his age. Perhaps it is more correct to say that Byron, with his intensely

personal poem in contrast to the impersonal, highly formal manner of the epic, was calling attention to the epic as a form no longer possible in modern times, because it would not permit the poet to come down to earth and serve a muse who

> by no means deals in fiction:
> She gathers a repertory of facts,
> . . . . . .
> But mostly sings of human things and acts -- (XIV, xiii)

which Byron felt was the proper subject for his poetry. He also saw that "It was important that the enormous prestige of the epic should be deflated and its uselessness as a model be revealed."[13] And, in this respect, he seemed to understand his age clearly.

When the epic manner proved unsuitable for his purpose, Byron turned away from the epic with its emphasis on the grand style and on a hero who is larger than life and who engages in noble actions and brave deeds, to the picaresque tradition with its colloquial style and its emphasis on anti-heroes and their actions in a low milieu. In doing so, he anticipates twentieth-century critics like Elizabeth Boyd who describes Don Juan as a novel, and Karl Kroeber, who adds that "All critics who have regarded the poem as a novel have looked backward rather than forward and have discussed it as a picaresque novel."[14]

Don Juan, like the picaresque novel, is made up of episodes. The first episode begins with the discovery of the hero in the bedroom of Donna Julia, which creates such a furor that Juan is forced to flee Spain. His mother, Donna Inez, decides that this would be a good time for him to visit relatives in Italy and to further his education by touring the Continent. This episode projects Juan on his picaresque journey and offers the potential for the multiplicity of experience which is a necessary prerequisite of the tradition.

The next episode takes place at sea. As Juan's ship makes its way to Italy, it encounters a violent storm and sinks. Juan and a few of his fellow passengers manage to survive. All the other passengers eventually perish, leaving only Juan, who is finally able to reach shore. Episode three begins when he is discovered by a beautiful Greek maiden, Haidee, who nurses him back to health and with whom he falls in love. Their romantic idyll is interrupted by the return of Haidee's father, and Juan is sold into slavery on a ship bound for Constantinople as Haidee dies in a frenzy of grief.

In epidode four Juan is purchased on the slave market for the Turkish sultan's favorite wife, Gulbeyaz, and smuggled into the palace harem. When Gulbeyaz becomes suspicious of his conduct in the harem, she orders him tied in a sack and dropped into the sea. Whether or not this punishment was carried out Byron does not reveal, and when Juan appears in the next epidode, he is helping to defend the Russian cause in the fierce battle of Ismail. So impressively did he conduct himself in battle that he is chosen to carry the news of the great victory to the Empress Catherine at Petersburgh. In episode six, which takes place in the court of Catherine, Don Juan becomes involved in court life as the personal favorite of the queen. He emerges as a kind of diplomat and is sent to England for reasons of health and as the queen's envoy in negotiations with the English government. In the final episode he arrives in England and is immediately accepted into the most aristocratic circles. Juan adapts well and becomes extremely popular with the nobility, especially Lord and Lady Amundeville, who invite him to their country estate, Norman Abbey. Here the poem breaks off suddenly, never to be resumed by the author, and the unfinished work left no

promise of the resolution of Juan's fortunes.

As Juan moves from Spain to Greece to Turkey to Russia and finally to England, he shifts from milieu to milieu in a manner characteristic of the picaresque journey through life. Each movement is filled with the many and varied experiences that mark this journey. In Spain he falls in love for the first time, is wooed by Donna Julia, is a cause for divorce, and is forced to leave his native land. On board the Trinidada he survives a shipwreck, witnesses cannibalism, and sees his shipmates die one by one. In Greece he is nursed to health, enjoys a brief period of true love and prosperity, faces death at Lambro's hands, is carried wounded and unconscious to the slave ship, and becomes friends with a company of players. In Constantinople he is commanded to love Gulbeyaz, shares the bed of Dudu, and is sent off into battle. At Ismail he takes part in the fiercest of the fighting, makes his way inside the walls of the city, and saves the life of a Turkish child. In Russia he becomes the Empress's lover, overindulges in pleasure, and is sent off to England with Catherine's blessing. In England he is attacked by a highwayman, is admitted to the beau monde where he attracts the attention of both mothers and maids. And as he moves from one adventure to another, like the picaro who moves from master to master, Juan moves from mistress to mistress. Donna Julia is quickly followed by Haidee, Gulbeyaz, and Catherine, and, in the last episode, the Duchess Fitzfulke. The tale ends with a promise of a romantic entanglement between Juan and Lady Adeline and, perhaps, Aurora Raby. But, in motivating his hero by passion, Byron's narrative line is more like that of Fielding than Lazarillo, since Lazarillo is motivated by hunger each time he attempts to relate to society, and both Tom and Juan

are involved in romantic adventures in each of their social encounters, never being forced into society by privation.

Structurally speaking Juan's adventures are recounted as a series of disconnected, unrelated incidents, each complete within itself. There is no continuity between them; characters do not reappear within the narrative; and nothing in one episode points to anything in another. Each episode can stand as a complete story in itself. There is no systematic arrangement which in any sense could be construed as plot. Since there is no causal relationship between the episodes, "none has a function in the sense of furthering a plot and bringing us nearer to a denouement."[15] Again, as in Lazarillo de Tormes, the continuous presence of the hero is the only unifying factor that is obvious in the narrative. The series of adventures through which the hero passes determines the episodic structure of the work. And this is the quintessence of the picaresque mode.

Another picaresque aspect of the poem is the first-person, auto-biographical form. The author tells the story as its narrator and speaks to the reader in the first person

> But for the present, gentle reader! and
> Still gentler purchaser! the bard -- that's I --
> Must, with permission, shake you by the hand,
> And so your humble servant, and good-bye!
>
> (I, ccxxi)

This leaves the poet free to interrupt the story as often as he chooses, to comment as his mood dictates. Byron had but to look to Sterne's Tristram Shandy for "an example of digression used . . . as a major part of the structure of the book."[16] And his own Beppo had furnished him an opportunity to employ what critics refer to as digression as a part of the work itself. In the early cantos of Don Juan the digressive

comments make up about one-fourth of the poem's content, but in Canto XII they occupy nearly seventy per cent. These "digressions" permit the poet to narrate and comment on the experience at the same time, much in the manner of Fielding and Sterne, whose comments are also interpolated along the narrative line. In these instances the narrative furnishes the continuous element while the comments are the variables, and the contrast between them provides the poem with interest and variety. The digressions are the kaleidoscopic background for the picaresque narrative. In Don Juan Buron exhibits his mastery of the mode of comment as he unravels the thread of his story as little or as much as he wishes while interpolating his own comments throughout, but never allowing the reader to forget that at the heart of the work is the same experiencing "I" that is so much a part of the picaresque tale. The first person point of view of the narrator keeps the poem firmly rooted in reality for, as Byron asserts, "Almost all of Don Juan is real life, either my own or from people I know."[17]

Don Juan, as the hero of the poem, has many features often noted in other picaresque heroes. Perhaps the most striking of these is that he has not been prepared for life. His education, supervised by his mother after the death of his father, consisted of instruction in the arts of riding, fencing, gunnery, tutoring in the arts, sciences, languages, and classic studies in which

> Juan was taught from out the best edition,
> Expurgated by learned men, who place,
> Judiciously, from out the schoolboy's vision,
> The grosser parts; (I, xliv)

He was also exposed to

> Sermons he read, and lectures he endured,
> And homilies, and lives of all the saints; (I, xlvii)

She took great pains to keep her young son innocent of the world

> But that which Donna Inez most desired
> . . . . . .
> Was that his breeding should be strictly moral
> Much into all his studies she inquired,
> And so they were submitted first to her. . . . (I,
>
> She scarcely trusted him from out her sight;
> Her maids were old, and if she took a new one
> You may be sure she was a perfect fright; (I, xlviii)

In this manner the strict, virtuous Donna Inez was able to repress the natural instincts in her offspring so that his education served more to alienate him from his environment than to prepare him for it. And when he sets out on his journey through life, he is no more prepared for that journey than were Lazarillo and Gil Blas.

Once on that journey Juan finds himself plunged into one situation after another, each of which forces him to adapt to its particularities. Like the pícaro, he seems to thrive on change, and quickly takes on the role that each new situation demands. He wears the robes of the rich young Greek lover, the uniform of the Russian soldier, the garb of a woman in the harem, each in turn. He plays the Empress's favorite, the brave soldier, the polished young diplomat in his appearances on the stage of life, and adapts himself well to each role.

> Juan's own character, while not amorphous, undergoes continuous surface changes as it adapts to its surroundings. His chameleon aptitude for taking on the physical colour of his environment has already been noticed. Dress is the outward sign of this. Yet it goes further than this: Juan throws himself into a battle or a love affair because it is his nature to live in the sensation of the moment.[18]

And as he moves from one milieu to another, there is never a backward

glance. He experiences each adventure as a distinct, separate event, and does not concern himself with either past or future:

> But Juan was quite a 'broth of a boy,'
> A thing of impulse and a child of song;
> Now swimming in the sentiment of joy,
> Or the sensation. . . . . .
> . . . . . .
> But always without malice: if he warr'd
> Or loved, it was with what we call 'the best
> Intentions,'

Nor is he constantly in love. When he would remember Julia he becomes seasick and grows "inarticulate with retching," (II, xx) and is reduced to the condition of an ordinary man forced to yield the attachments of his mind and heart to the more urgent claims of his physiological body

> Could Juan's passion, while the billows roar,
> Resist his stomach, ne'er at sea before? (II, xxiii)

And when he would remember Haidee, Gulbeyaz, after commanding him to love her, bursts into tears, and Juan "Dissolved like snow before a woman crying" (V, cxli).

Another significant picaresque feature which Juan exhibits is his passivity. Tossed about by Accident and Fortune, he is more acted upon than acting. Elizabeth Boyd points out that only in moments of extreme danger does he act of his own will. Examples of such acts are few and Miss Boyd notes only the following: (1) when he fights his way out of Donna Julia's bedroom, (2) when he takes charge during the shipwreck, (3) when he defies Lambro, Haidee's father, (4) when he goes to meet an unknown fate in the seraglio, and (5) when he acts the hero at the battle of Ismail. However, Byron treats these more as instinctive reactions resulting from his noble blood than as conscious acts resulting from any personal bravery.[18]

Another aspect of Juan's passivity is the fact that he does not have a goal in life. His background has alienated him from life, and his actions do not form a meaningful sequence leading toward any definitive goal. Alienation implies a certain passivity, and this lack of a meaningful goal contributes to it. Lacking an aim in life he "will not try to evade an adventure because it does not advance his progress, and seek after another because it does."[19] Juan makes no effort to direct his fate except in those moments when he acts from instinct.

> But Juan is no systematic hero and cannot be such in a world without precise, comprehensive principles. Some instinct, perhaps, makes him know how to die well, but not how to live well, makes him do well where artificial rules and forms break down (the shipwreck, the siege, the holdup on Shooter's Hill), but behave poorly, conventionally where they hold firm.[20]

Lacking any control over his fate, he is at the mercy of external circumstances which toss him about from one arena of life to another. His is little more than "a character of fragments in a poem of narrative fragments . . ."[21] His passivity is also related to his adaptability because only a passive character could so easily conform to the many different cultural backgrounds and to the many different personalities Juan encounters in the course of the narrative

> Juan's only positive quality is his ability to adapt to different social situations, and this he does amazingly well. He is successful in the English episode because he becomes a cautious hypocrite and adopts the garb of a gentleman. He survives in the harem by

> successfully pretending to be a woman. He assumes different values as he dons different costumes, with astonishing ease.[22]

In contrast to the heroes of classical epics who effected changes in their surroundings by force of ego, Juan's ego adapts to his surroundings. He lacks the mature, integrated approach to life necessary to resist the influence of his environment.[23]

Finally, in the manner of the picaresque tradition, Juan does not change. He does not learn from his experience and remains throughout the poem "an uncommitted, passive anti-hero dedicated only to living" . . . who "has encountered all these adventures without developing under their impact."[24] He shows no sign of emotional or intellectual maturation. By the end of the poem, he is outwardly a polished and elegant young diplomat who knows how to conduct himself in high society, but there is no evidence that he is any more aware of life than he was as a boy. Though he wins the approval of Lady Pinchbeck, the friendship of Lord Henry, the interest and concern of Lady Adeline, the engaging eye of the Duchess Fitzfulke, and most of all the attention of Aurora Raby, he does not appear to be any more developed as a person than when he began his travels. In fact, the final stanza of Canto XVI leaves Juan in the amorous clutches of Her Grace, the Duchess, almost exactly as he was involved with Donna Julia at the beginning of the poem. Experiencing life only at the moment in segments which do not relate to one another, he lacks, most of all, a memory. And without memory, change is no longer possible. But, though Juan does not change, neither is he corrupted by the society with which he comes in contact, for he has the pícaro's optimism and incorruptibility. At the court of Catherine he

does engage in court life and enjoys

> gay
> Damsels, and dances, revels, ready money,
> Made ice seem paradise, and winter sunny (Canto X, xxii)

perhaps to too great an extent for

> About this time, as might have been anticipated,
> Seduced by youth, and dangerous examples,
> Don Juan grew, I fear, a little dissipated;
> (X, xxiii)

but he is not corrupted. And when he arrives at Norman Abbey, though his exterior is suave and elegant, inwardly he is revealed to be the same modest, pleasant, cheerful youth that he has been throughout the poem

> Juan's mobility enables him to accept and be accepted by a society where manners make the man and where manner is the only substance of the man, but Juan remains spiritually outside the circle, superior to it, and silently critical of it. They are all fashion and artifice; he is still nature and heart.[25]

He does not develop because Byron gives no evidence of any potential to do so. Byron portrays Juan as "natural man who acts according to impulse" in order that he may be "contrasted with the hypocrite or hypocritical society, which acts according to convention."[26] Juan does not develop because Byron does not need him as a spokesman in the poem. The structure of the poem is so flexible that the poet can inject his comments at any point along the narrative line, and he does not need to use the character as his voice. Therefore he can use Juan as "a kind of simple norm against which to view the irrationality of the world."[27] And since Juan does not develop, he moves through the events of his life

without being aware of their significance, for he does not know who he is or what he does

> Juan is often a ridiculous poseur . . . a fiery creature of spirit who cannot bear to miss a meal, and a lucky booby who has not the simple sense to see the dreadful realities around him, or to realities around him, or to realize that his life is saved again and again not by his own virtue but by the most miraculous, and ultimately ludicrous, chance.[28]

In choosing the freedom of the picaresque mode, Byron discarded plot in favor of variety, for as Andras Horn notes unity of plot and variety are contradictory requirements.[29] And in doing so, he achieved what Horn calls a "conglomerate," through disintegration which is a splitting of the work into a disconnected series of adventures minus the organization that the traditional plot would impose.[30] This freedom from plot permits Byron to achieve variety as he is now free to move his hero from low life to high, from land to water, from Europe to Asia and back again. He does not have to choose or limit himself to that which will advance his plot. Having no plot he can include anything and everything since "Too much of one sort would be soporific;" but most of all he can keep his word

> at least so far
> As the first Canto promised. You have now
> Had sketches of love, tempest, travel, war --
> . . . . . .
> Love, war, a tempest -- surely there's variety;
> (VIII, cxxxviii, XIV, xiv)

Byron can now include religion, politics, custom, metaphysics, etc., in his commentary as he tests the ability of many systems to take the

measure of life. All areas must be examined by the poet in his search for reality

> But what's reality? Who has its clue?
> Philosophy? No; she too much rejects.
> Religion? Yes; but which of all her sects?
> (XV, lxxxix)

Since he does not find reality in systems, then he must be unsystematic or picaresque in order to describe things as they are

> But if a writer should be quite consistent,
> How could he possibly show things existent?
> (XV, lxxxvii)

The development of the hero has a significant bearing on Byron's effort to create a conglomerate. A conglomerate cannot have as its hero a person who has a goal which is the meaning of his life. If there were a goal, the author would have to select those adventures which would move him in its direction. This selection would impose a pattern or a plot on the work. In the absence of a goal, the hero has no sense of purpose, moves aimlessly through his life, and the result is disintegration. This means that in "the conglomerate of the picaresque novel . . . the picaresque hero could not look beyond the actual situation he is in, that he should be living in the present and for the present."[31] As the protagonist of a conglomerate, Don Juan experiences adventures not connected with his past or his future. Unlike Tom Jones, who meets with one adventure after another on his way to London -- seduction, chance encounters, robbery, physical abuse -- all of which foretell some kind of outcome and all of which evolve out of his relationship with Squire Allworthy and Sophia Western, Don Juan is a creature of the moment, content to let himself be tossed about as the Fates decree. He easily detaches himself from his past life, he forms no lasting ties

with his environment, and he adapts well to each new situation.

The conglomerate has one other noteworthy feature. Once the protagonist is of the necessary mold, the author must provide him with a framework within which he can contribute the maximum heterogeneity to the work. The most obvious means to accomplish this is to send him on a journey, the longer the journey and the broader the territory covered, the more likely is the hero to become involved in the widest variety of experiences. Don Juan, Tom Jones, Gil Blas, as well as Lazarillo begin their adventures only after they set out into the world in search of whatever the world has to offer. And as Horn reminds us, "it is no accident that the picaresque hero is a peripatetic one."[32]

When Byron composed Don Juan he found it necessary to go outside the English tradition to borrow from Spanish literature a form which like Don Juan was born in an age of crumbling beliefs. He borrowed the picaresque mode and used its freedom to break the general down into the particular in keeping with his own vision of reality. The result was a work which seems shapeless, planless, and irregular when judged by traditional rules, but a work whose flexibility and freedom permitted the poet to add a new dimension of time to the narrative.

FOOTNOTES

[1]Horn, p. 49.

[2]Boyd, p. 35.

[3]André Morize, Problems and Methods of Literary History (Boston and New York: Ginn and Company, 1922), p. 47.

[4]Bostetter, p. 2.

[5]Ibid.

[6]Ibid., p. 3.

[7]Ibid., p. 11.

[8]Ridenour, p. 100.

[9]Bostetter, p. 11.

[10]Wilkie, p. 212.

[11]John Lauber, "Don Juan as Anti-Epic," SEL 9 (Autumn, 1968), 613.

[12]Joseph, p. 184.

[13]Lauber, p. 619.

[14]Kroeber, p. 104.

[15]Horn, p. 50.

[16]Joseph, p. 195.

[17]Boyd, p. 108.

[18]Ibid., p. 37.

[19]Horn, p. 56.

[20]Cooke, p. 195.

[21]James R. Thompson, "Byron's Plays and Don Juan: Genre and Myth," Bucknell Review, 15 (1967), 22-28.

[22]Clancy, p. 34.

[23]Ibid.

[24]Thompson, pp. 32-33.

[25]Steffan, p. 71.

[26]Boyd, p. 39.

[27]Marchand, p. 163.

[28]Kernan, p. 201.

[29]Horn, p. 51.

[30]Ibid., p. 49.

[31]Ibid., p. 55.

[32]Ibid., p. 59.

## CHAPTER IV

## TIME AND NARRATIVE STRUCTURE

Lazarillo de Tormes and Don Juan have been shown to be sufficiently similar in structure to warrant further comparison. Both are characterized by the episodic, open-ended structure which results from the movement of the hero through a series of adventures that have subjective significance as well as objective narrative interest. The structure of both works does not appear to be imposed from without, but seems to grow naturally from the materials. Though both lack the structure which a conventional plot would impose, there is a method of organization in each, something which lends coherence and meaning. Since an understanding of this method is not to be derived from an analysis by traditional concepts, attention must be directed to a non-traditional concept, the use of time as an organizing principle in both Don Juan and Lazarillo de Tormes.

It is necessary to examine a work of literature to determine how time conditions the narrative structure. One must analyze the work fully to see the effect hat the introduction of psychological time has on the point of view, the narrative method, and the tempo. In a novel like Lazarillo de Tormes a study of temporal principles will reveal the manner in which these principles shape and control the body of the narrative. Such a study will also establish a working formula for the analysis of Don Juan for the evidence of time as its major structural

principle. Findings and conclusions which are drawn from an analysis of Lazarillo can be applied, by extension, to the longer work to make possible the final determination of the work as a unity or a chaos.

The use of time as an organizing principle is a relatively modern approach to the problem of representing reality in literature, a problem which concerns more and more writers of the twentieth century. The following passage from E. B. White's short story, "Once More to the Lake," suggests this growing awareness of time as an influence on the literary medium:

> On the journey over to the lake I began to wonder what it would be like. I wondered how time would have marred this unique, this holy spot. . . . It is strange how much you can remember about places like that once you allow your mind to return into the grooves which lead back. You remember one thing, and that suddenly reminds you of another thing. . . . We went fishing the first morning. I felt the same damp moss covering the worms in the bait can, and saw the dragonfly alight on the tip of my rod as it hovered a few inches from the surface of the water. It was the arrival of this fly that convinced me beyond any doubt that everything was as it always had been, that the years were a mirage and there had been no years. . . . There had been no years between the ducking of this dragonfly and the other one -- the one that was part of memory. . . . There had been no passage of time, only the illusion of it as in a dropped curtain. . . .[1]

Here the writer recaptures a moment of lost time by completely

submerging himself in his past. The trip to the lake -- like so many trips he had made to the same lake in his youth, the bait can, and especially the presence of the dragonfly, served to recall to his mind the memory of his childhood. The effect of the present impressions was sufficiently strong to eliminate the time between the experience of youth and that of adulthood. Objective stimuli triggered the subjective response, causing the narrator to move inside himself for the interpretation of its effect. Once inside his own consciousness, the moment had meaning, for it called to his mind other moments like the present on which, having lain dormant across the years, suddenly and vividly sprang to life as if no time separated the impulses. Inside the narrating consciousness, time was experienced as a continuous flow and the present contained the past, so that nothing was before or after as in chronological time. There was only the moment, the present, and this was the narrator's experience. In his objective time sense there were his childhood years and his adult years, but in his subjective time sense, there was only the now, the same dragonfly, the same moss-covered bait can. The passing of the years was only illusion as he recaptures the past in memory.

The narrator in Marcel Proust's Remembrance of Things Past knew a similar experience when, many years after his childhood, he tasted a crumb of madeleine soaked in tea which his mother offered him.

> And suddenly the memory returns. The taste was that of the little crumb of madeleine which on Sunday mornings at Combray . . . when I went to say good day to her in her bedroom, my aunt Leonie used to give me, dipping it first in her own cup of real or of lime-flower tea.[2]

Through the sensation of taste Proust is transported across the years, and the complete picture of the past returns to him: "his aunt, her room in her house, the garden, the town, the square where the church is, the streets and the paths. All of Combray . . . as if by magic came out of his cup of tea."[3] The taste of the madeleine called forth out of his consciousness memories long dormant which bore "in the fine and almost impalpable drop of their essence, the best structure of recollection."[4]

This idea of the continuity of time was of great importance to Henri Bergson, as he developed his theory opposing the scientific concept of time which had dominated earlier thinking. In the scientific view, time was made up of a series of fixed units arranged in a spatial order. Bergson's reflections on time led him to a new understanding.

> It was the analysis of the notion of time, as that enters into mechanics and physics, which overturned all my ideas. I saw, to my great astonishment, that scientific time does not <u>endure</u> . . . that positive science concists essentially in the elimination of duration. This was the point of departure of a series of reflections which brought me, by gradual steps, to reject almost all of what I had hitherto accepted and to change my point of view completely.[5]

From this key idea Bergson came to realize that scientific concept of time was not real because it did not take into account the psychological side of the self. This led him to the conclusion that the only real time was <u>durée</u>, the very essence of psychological existence, given immediately to the individual consciousness.[6] His main idea centers around his taking <u>durée</u> or psychological time seriously with an intuition that is free of analysis and space-bound number and measurement.[7] The theory of

durée caused a widespread reaction, especially in the area of literature where writers had nearly always viewed time as the chronological framework which furnished the work of art with order and direction. Since the work of art depended upon this framework for its development and its meaning, reality, in the traditional point of view, was to be determined from the development of this external pattern. Bergson's theory of time as an inwardly apprehended flux pointed to a reality that is internal, personal, and subjective.

According to Bergson's theory of durée, time is experienced by the individual as a continuous, internal flow and is characterized by a quality which endures through change.

> When I direct my attention inward to contemplate my own self, I perceive at first . . . all the perceptions which come to it from the material world. Next, I notice the memories which more or less adhere to these perceptions and which serve to interpret them. Lastly, I feel the stir of tendencies and motor habits . . . more or less firmly bound to these perceptions and memories. . . . Radiating, as they do, from within outwards, they form collectively, the surface of a sphere. . . . But if I draw myself in from the periphery towards the centre, if I search in the depth of my being that which is most uniformly, most constantly, and most enduringly myself, I find an altogether different thing. There is, beneath these sharply cut crystals . . . a continuous flux which is not comparable to any flux I have ever seen.[8]

Bergson contended that this quality of continuous flow had no real

correlate in physical time. This subjective and qualitative idea of time, which is time translated into psychic relations, Bergson called durée or duration. He defined it further as "time perceived as indivisible -- a living present," and as the "continuous life of a memory which prolongs the past into the present, the present either containing within it the past or, more probably, showing by its continual change of quality the heavier and still heavier load we drag behind us as we grow older."[9] He also believed time to be the essence or the reality of life, and the only real time to be the present which contains the past.

> The past . . . follows us at every instant; all that we have felt, thought and willed from our earliest infancy is there leaning over the present which is about to join it, pressing against the portals of consciousness.[10]

And Bergson would equate time with the psychological experience in which each moment penetrates one's entire being, rather than with its measurement by the ticking of the clock. The physical experience of time spatializes it, converting it into separate measurable units which remain separate and unrelated to one another. Bur durée is characterized by internal flow and continuity, suggesting fluidity and a free forward movement which opposes the static quality of scientific or measurable time

> Our lives unfold in space rather than in time; we live for the external world rather than for ourselves; we speak rather than act; we 'are acted' rather than act ourselves. To act freely is to recover possession of oneself, and to get back in pure duration."[11]

In Bergson's search for the authentic self, he looked inward to find the self residing within the flow of time and enduring through change. He came to believe that the self lived in a stream of inward experience in a kind of time not measured by the clock. This subjective, personal time was to Bergson reality itself.

> Instead of a discontinuity of movement replacing one another in an infinitely divided time, /the mind/ will perceive the continuous fluidity of real time which flows along indivisible. Instead of surface states . . . it will seize upon one identical change which keeps ever lengthening as in a melody where everything is becoming but where the becoming, being itself substantial, has no need of support. No more inert states, no more dead things; nothing but the mobility of which the stability of life is made. A vision of this kind, where reality appears as continuous and indivisible, is on the road which leads to philosophical intuition. . . .[12]

Proust agreed with Bergson that the self was to be found in the internal flow of time, and that this time which was behind all things was the only reality, not a part of but the whole meaning of life itself.[13] Though Proust believed with Bergson that the past in its purity could not generally be recalled because of the influences of the mind through which incidents pass and because of the experience encountered between the incident and the recollection, he also believed that there were moments of experience which slipped unnoticed into the memory unaffected by the mind and that chance associations called these bits of the past from out of the depths of the consciousness. As these bits of

experience surfaced, they came forth "in their pristine form" and were thus free from time.[14] Thus, for Proust, the taste of the madeleine and the sight of a book from which his mother had read to him as a child were sufficient to call up single, unique events from the past which served "as a key to the disclosure of some sense of functional unity within the self."[15] Bergson would differ from Proust in the idea of associations. Proust's associations resulted from a sensation derived from external stimuli which brought back the memory of some related incident from the past. For Bergson things were associated in duration by a process of interpenetration and were called up as a part of one another not necessarily because they were similar or related, but because they had melted together in the flow of duree.

The idea of time as a continuous flow has been a theme frequently recurring in literature throughout the ages. Reference are found as early as Heraclitus and Ecclesiastes to time as a "river," a "stream," or as the "sea."[16] And modern literature, especially the works of Joyce and Thomas Wolfe, contains many of these references to the similarity between the passage of time and the quality of unceasing movement or constant flow. This quality of movement is evident in the literary technique of "stream of consciousness," which expresses the symbolism conveyed by both "time" and the "river," that there is something real which endures within the ever-changing moments of physical time. This technique is intended to furnish an image of a continuing self in the face of the chaotic impressions of immediate experience. In this way, "the continuity of the 'river' of time thus corresponds to the continuity of the 'stream' of consciousness within the self."[17] And to something that endures is real time or duree, which

is superimposed upon the constant change of physical time.

Physical time or clock-time is quite different from inner time or durée. This amounts to "a fundamental distinction . . . between the primary experience of duration ascribed to a 'time sense,' and our rational idea of time. This distinction was reconsidered 'time lived' and 'time thought'."[18] Clock-time is made up of a series of discrete points arranged in a medium which is equivalent to space, while durée or duration consists of the heterogeneous instants of experience fused into an indivisible flow. Durée cannot be measured by the intellect because the intellect "dislikes what is fluid and solidifies everything it touches. We do not think real time. But we live it because life transcends intellect."[19] Clock-time is the product of intelligence which, for the better handling of reality, analyzes, disjoins, spatializes; its instrument is analysis, its mode of progress is discourse, and its materials are concepts."[20] Duration, on the other hand, is the essence of immediate experience which is grasped in an intuition when the mind captures its own activity in the process of becoming. For the fundamental reality, in Bergson's terms, is not the static, changeless condition of being, but a dynamic and changing condition of becoming.

> Hence there are finally two different selves, one of which is, as it were, the external projection of the other, its spatial and . . . social representation. We reach the former by deep introspection, which leads us to grasp our inner states as living things, constantly becoming, as states not amenable to measure, which permeate one another and of which the succession in duration has nothing in common with juxtaposition

> in homogeneous space. But the moments at which we thus grasp ourselves are rare, and that is just why we are rarely free. The greater part of the time we live outside ourselves, hardly perceiving anything of ourselves but our own ghost, a colorless shadow which pure duration projects into homogeneous space.[21]

It was upon this process of becoming that much of Bergson's emphasis was placed, as his real position seemed to lay stress on the importance of process, for "He who installs himself in becoming sees in duration the very life of things, the fundamental reality."[22]

This reality, being the very substance of mind and consciousness, can be made known to the mind only by intuition.

> There is one reality . . . which we all seize from within, by intuition and not by simple analysis. It is our own personality in its flowing through time -- our self which endures.[23]

It is characterized by the complete interpenetration of all its parts. It is structured by the fusion of heterogeneous parts so that each moment absorbs each succeeding moment, changes it and is changed by it so that the whole is transformed. Each moment, at each stage of the process, constitutes a new event that cannot be repeated and each event brings with it its past and projects itself toward its future.

> When I listen to the sounds of a bell, I do not count the sounds, I grasp the qualitative impression produced by the whole series . . . a confused multiplicity of sensations and feelings which analysis alone can distinguish.[24]

This continuation of the past into the present is the basis for the

Bergsonian idea of the moment as the microcosm of life.[25]

Another major point of Bergson's theory is his equation of durée with the human personality. Bergson saw the personality as a succession of everchanging psychic states, and duration as the experience of these states before they are gathered into the temporal synthesis.[26] It is the function of duration to gather these states of consciousness into a pattern which characterizes the individual. Because duration mirrors these successive states and brings them to bear on the moving stream of time, Bergson further defines it as the essence of life.[27] As perceived by the consciousness, duration is nothing more than the melting of these states one into the other. When duration is thus looked upon, it may be termed "pure duration," which is the "form which the succession of our conscious states assumes when our ego lets itself live, when it refrains from separating its present state from its former states."[28] Duration, then, is that gathering of all these successive states of an individual into a personality and the concentration of this gathering on the point of the present.

In proclaiming duration as real time, Bergson rejected physical time just as he rejected any intellectualized concept of time, because he believed that any attempt to express time as chronology tended to spatialize it. And spatialized time was to Bergson not time at all.

> When we make a homogeneous medium in which conscious states unfold themselves, we take it to be given all at once, which amounts to saying that we abstract it from duration. This simple consideration ought to warn us that we are thus unwittingly falling back upon space and really giving up time.[29]

In speaking of time, one generally thinks in terms of this "homogeneous medium" with points arranged side by side as in space, so as to form a discrete multiplicity. But this is not real time, because in Bergson's terms real time cannot be thought. The intellect turns away from a concept of duration because the intellect would seek to congeal the flow of reality and shape it into forms and concepts. Bergson would grant that "time flown is homogeneous with space, but not time flowing."[30] So the only real time is durée, the subjective, personal, psychological time perceived as indivisible and knowable only through intuition below the level of the rational mind, where the only contact of the self with the self is possible.

The theory of durée is of particular importance as it concerns the relationship between time and the self. The outer self lives in objective time, which is made up of quantitative, measurable units, arranged in a linear order, and governed by the principle of causality. In contrast to this external order, inner time or duration, of which memory is a part, is not governed by the same causal principles. There is no order imposed upon the memory. Facts and ideas stored in memory are subject to what Bergson calls dynamic interpenetration by means of which the lines between past, present, and future are erased, and the contents of the memory become subject to the principle of association. This principle of association does not preclude that of causality, for there is causality in the inner world of the memory as well as in the outer world of objective time. But the causal principle in inner time cannot order events into a linear pattern of "earlier" and "later" because of the absence of chronology. Event A may follow event B, not because of objective sequence or causal connection, but because of

association and because of the fusion between events which results from erasing the objective time lines separating them. It is this quality of interpenetration which is of greatest significance in the relationship of time and the self.[31]

Because events are thus associated in memory, they are recalled in sequences which have order with regard to inner duration but which seem disordered and distorted when considered from an objective, chronological frame of reference. There is sequential order in duration, but it appears to be disorder when judged by external temporal standards. Because of this, Molly Bloom's interior monologue at the end of Ulysses appears at first glance to be a study in disorder. This monologue contains all of Molly's impressions of the day in a stream of associations and occurs as Molly lies in bed just prior to falling asleep. Joyce chooses to capture the inner thoughts of his character at this time because the qualities of flow, duration, and dynamic association are most easily illustrated in sleep, dreams, and fantasies -- the most subjective experiences possible.[32] Molly's mind was totally free of an awareness of external time and could drift freely from one wave of impression to another. Everything rushed to her mind in a pell-mell fashion, exhibiting no order to the intellect but subject to an order of her inner, subjective life. External principles of organization are temporarily suspended as Joyce strives to capture the rush of events which shower Molly's mind and to convey the simultaneity of these impressions, which to the reader seem but a mass of disorder. It is this "disorder" which characterizes internal time that has served as the basis for experiments with time in literature for writers like Joyce, Proust, Mann, Woolf, among others, and for philosophers like Bergson,

who have used this "disorder" as a point of departure in their attempts to conceptualize psychological time. Literary studies of time label this the "logic of images,"[33] in the sense that it represents the method behind the literary techniques of "free association" and the "interior monologue." Perhaps the term "logic" is misleading because of the difference in the causal links in internal time. "Illogical" would be a better word to describe the causal connections in Molly's dream when they are compared with causal connections between events in the external, everyday world.[34] This is so because the inner world of duration and memory features a structure not determined by an objective time sequence, but rather by a pattern of significant associations.

> Significance . . . is a function of the quality of the dynamic association of events in experience. Or, it is by association that the sequences of events in human experience are charged with value and disvalue. Significance, then, refers to a value-charged aspect of experience. . . . This sense of significance is to be distinguished from 'meaning' in the objective, logical sense. It is a value-charged sense of 'meaning'; and literature has always dealt with 'meaning'; in the sense of significance. . . .[35]

Causal order, then, is determined in duration by the value or "significance" which is attached to events or ideas by the consciousness of which they are a part.

The impact of the theory of <u>duree</u> forced the abdication of many of the old standards of style, structure and theme in the face of this new, subjective attitude toward reality. Novelists finding that life as a

series of fixed, chronological time units no longer had meaning began to abandon the old approaches to reality. Gertrude Stein tells us in one of her lectures that

> we cannot read the great novels of the twentieth century . . . for what happens next. And in fact, Ulysses, Remembrance of Things Past, and The Magic Mountain . . . do not absorb us in what happens next. They interest us in a dialogue, a mood, an insight, in language, in the revelation of a design, but they are not narrative.[36]

The ineffectiveness of the old approaches to fictional reality is reflected in the treatment of character as well

> The person, the character as we knew him in the plays of Sophocles or Shakespeare, in Cervantes, Fielding or Balzac, has gone from us. Instead of a unitary character with his unitary personality . . . we find in modern literature an oddly dispersed, ragged, mingled, broken, amorphous creature whose outlines are everywhere . . . who is impossible to circumscribe in any scheme of time. A cubistic, Bergsonian, uncertain, eternal mortal someone who shuts and opens like a concertina and makes strange music.[37]

Seeking new ways to capture the dynamic, organic quality of reality as experienced in life, writers found that all the major aspects of fiction had been put in doubt, and "Elements once bound together to make a world now present themselves . . . in monstrous separateness. . . . Everything falls to pieces . . . and nothing can be comprehended any

more with the customary notions."[38] Tradition no longer serves to establish the pattern of fiction because "All the modern novelists worth mentioning aim at a point beyond customary notions, customary dramas and customary conceptions of character,"[39] and critics see Joyce's Ulysses as a complete break with the tradition of the novel.[40] It would seem that many modern writers are no longer satisfied with reaching after mere fact and reason, for now they have discovered that life is not conceptual and static but perceptual, dynamic, and ever re-creating itself in the endless flow of duree.

A concern for point of view in Henry James, for the stream of consciousness in Virginia Woolf, for the analysis of the conscious and unconscious mind in Proust reflects further changes in attitude toward the nature of reality that has affected modern fiction. A sense of duree led these novelists to write in terms of inner consciousness of being.

> We may say that Ulysses is the novel to end all novels, this is not because of its extravagance in technique, but because it was the first novel in which the consciousness of the new temporal perspective appeared. The technical experiments were the result of the new conception of time, and that they posed the still open problem of the treatment of this new element in fiction.[41]

The idea of duree also led to new conceptions of plot and structure. It was responsible for a gradual narrowing of the novel's fictional duration, as the psychological duration of the characters expands. These two aspects of time are represented in the novel either as narrator and protagonist, or as narrator as protagonist, and the movement

is toward a decreasing emphasis on fictional time as the character develops a sense of duree or psychological time. The difference between the two aspects can be determined by contrasting a traditional novel of adventure like David Copperfield, based on clock or calendar time and concerned with external events, and a modern novel of the mind, like Salinger's The Catcher in the Rye, based on non-linear time and concerned with the human consciousness as it reacts to outside stimuli. As Dickens moves his character through a series of adventures he seems to assume that the significance of David's life is to be found in the succession of moments in chronological time. Salinger permits the reader to move inside his protagonist, Holden Caulfield, to determine how his present is influenced by his past and how external events affect his inner being.

> Goldberg calls Dickens' novel a book of deeds, of externalized adventures. Salinger's is a novel of the inner consciousness, a mind at work. The first concentrates upon outer events and acts taking place in a phenomenological universe . . . it assumes the existence of pattern or purpose. Events are so arranged that significance can be readily deduced from their structure. The second, concentrating on the internal, recognizes the phenomenological or external as being important only insofar as it lends significance or is lent significance by the internal.[42]

Salinger's concern with inner reaction rather than with external event caused him to move inside his character, into Holden's duree, to record the impact of the event upon Holden's consciousness, for it is only

within duration that the significance of all that Holden experiences can be grasped. It is true that many of the incidents he narrates occurred long before the Christmas weekend mentioned in the novel's beginning. Many took place at some indefinite time in Holden's past. This is possible because the narrator causes Holden to discount external time as an organizing factor, and in the continuous flow of his inner time or duree, clock-time or calendar time is meaningless. As a result, the only principle governing the selection of events to be narrated is that they have psychological significance for the narrator. As he submerges himself in his own flow of inner time, those things which have significance for him will float to the surface, will be remembered. In Holden's outer world, things precede and follow one another and this will happen after that, but in his internal world, there is only the present and the author unlike older novelists, allows each event to color his total inner consciousness so that its effect is never lost, and yesterday, today and tomorrow flow into one another, and at any point in his story, he is the sum total of all his experiences to that point.

In his concern with the novel of the inner self, Salinger resembles Woolf, Joyce, and Proust in their approach to reality. Each of these writers narrates events that take place in chronological time. But each writer also submerges his central character in his own duree in order that the meaning of these events be made clear to the reader

> With Holden Caulfield . . . the younger Stephen Dedalus or the narrator in Proust's novels -- the act or deed in chronological time means nothing. . . . Only within the flow of his internal time does the particular adventure, which takes place in outer time, assume significance.[43]

Laurence Sterne seems to anticipate The Catcher in the Rye in his novel The Life and Opinion of Tristam Shandy, Gentleman. Here he creates his own method as he plays psychological time against chronological time and lets the reader see the difference between them. His novel has no chronological beginning, middle or end, and he moves from outer time to inner time with no regard for sequential order. The novel begins in the year 1718, goes forward to 1766, backward to the reign of Henry VIII, and finally ends in 1713. The novel's structure consists of a number of episodes which are interwoven with what some critics call "digressions," but which are not so because there is no forward moving line of narration from which to digress. Sterne's "digressions" move forward because the author is reporting the psychological life of his hero as well as his physical life. And what is digression in clock-time is progression in subjective time.

Sterne turned away from a temporal plot which made the segments of life too neat and too intelligible to be true to reality, and so did James Joyce in the writing of Ulysses. Joyce was preoccupied with the idea of time as a continuous flow, and this led him to adopt a new and different structure to capture the essence of this movement. He aimed to reflect the passing of time without any breaks or pauses between the moments. In order to do this, he tells his story mainly from the point of view of Stephen Dedalus, using his consciousness and his associative memory. To prevent any breaks in time, he records every incident and its associated impressions in the lives of Dedalus and Bloom for the entire day of June 16, 1904, as the two men move through life in Dublin on that day. Stephen is almost constantly in inner time or duration as he "gets up, is paid, walks along the beach, discusses Hamlet, and

appears in the night scene."[44] From Stephen's rising to Molly Bloom's protracted interior monologue, the book is filled with incidents and impressions presented in a non-traditional structure in Joyce's attempt to suggest the continuous flow of the mind through time.

Up to the time of Bergson, novelists in the manner of Defoe, Fielding, Richardson, and Dickens, produced works in which the adventures were arranged in a series of progressive time units, and they generally followed the conventions of rigid plotting and unified design in the novel. Of course, there were exceptions to the rules as with Sterne's Tristram Shandy in which the writer experiments with temporality; but for the most part, novelists were content to follow tradition. Plot had been defined by Aristotle as based on action and having a definite beginning, middle, and end; and adherence to a proper plot determined the structure of the novel. However, after Bergson, there was a movement away from the tradition as writers like Joyce and Proust began to move inside the minds of their central characters in their search for reality. This meant a departure from convention, for there can be no predetermined beginning, middle, or end or any unity of action in mind time. When an action takes place in external time, it is complete, finished and separated from any other action by a before and an after. But when such an action arouses feelings and associations in an individual's inner reality, it does not come to this precise end; having been aroused, these feelings and associations do not vanish but reverberate endlessly as they penetrate in the inner consciousness of the character, and because of this quality of continuation, these reverberations do not lend themselves to conventional shapes and arrangements. Therefore, a novel of the mind cannot have the same structure as

a novel about actions.[45] The novelist in his effort to convey the quality of life that he intuits in duration must discard the conceptual abstractions of form and traditions and must seek after new perceptual forms which grow naturally out of his materials since

> The form is mechanic when on any given material we impress a predetermined form, not necessarily arising out of the properties of the material. . . . The organic form . . . is innate; it shapes as it develops itself from within.[46]

The quality of life that is grasped in duration does not lend itself to communication in the customary structures nor can it be expressed in ordinary chronological sequence. This quality of life seen at the very time it is being experienced cannot be forced into the established conventions of plot, structure, and causality.

Modern writers like Terence Brautigan, Ralph Ellison, and Thomas Mann have concerned themselves with the problem of time in fiction. They have challenged the principle of sequential narration and have abandoned the rigid plot pattern based on limited selection, for limited selection is derived from tradition rather than from the desire of the novelist to get closer to the truth of life. More specifically, "they are concerned with psychological time and duration rather than with chronological time and separated moments."[47] These authors seek ways to examine the reality contained in the flow of internal time. They search for ways to overcome the effect made by words which separate the indivisible flow of this inner time into distinct units. And they also seek a substitute for the closed plot which attempts "to force into a pattern that which is not amenable to conventions of structure and time."[48]

Such attempts of novelists to address themselves to these problems of time have affected their fictional techniques, which in turn have changed the structure of the novel. The modern novelist is free to construct his work without regard for a chronological beginning, middle, and end. He can develop his narrative without the restraint of a carefully worked out plot which would establish causal relations prior to the beginning of the story, and which would allow for the development of these relations in objective time. Instead he can move inside the consciousness of his central character and let his story develop from the associations which that consciousness draws to the surface as meaningful. Though these associations are narrated as events in chronological time, their sequence is governed by their significance in the mind of the narrator. These patterns of association may be narrated as episodes as in Ellison's Invisible Man where each adventure of the protagonist is followed by a withdrawal from the social role into subjective time. When the Invisible Man leaves the college, when he leaves the hospital after the explosion in the paint factory, and when he leaves his lodgings at Mary Rambo's house to take an apartment in a better neighborhood, each of these events constitutes an episode and is marked by a break in the narrative, and the movement from subjective to objective time. Similarly, Holden Caulfield leaves Pencey school, goes to New York for the weekend, spends time alone in his hotel room, has a date with Sally Hayes, has an encounter with three girls in a bar, all the while moving between subjective and objective time. The episodes represent the acting out of the significant events in external time while the significance of these events is being registered in the internal being of the character in process. These adventures may be episodic, permitting the

main character to move from external time where the event is narrated to internal time for its effect, as in Invisible Man. Or the episodes may be narrated from the mind of the character who is continually in duration where the effect of the action is simultaneously recorded as in The Catcher in the Rye. Episodes may be expanded or telescoped by the author since they are conceived in duration where a moment may seem an eternity or a week may pass by in minutes. These episodes are not only made up of the significant associations in the mind of the quasi-biographer but are also linked by the continuous presence of the quasi-autobiographer or narrator whose consciousness serves as the background of the narrative. In the absence of a predetermined plot, his presence in every episode gives the narrative whatever shape or structure it possesses. This narrator is a necessary part of the structure, for he not only furnishes the point of view from which the story is told but he also provides the divided self needed for the author's search for reality. One part of the narrator's self encounters the outer world in its adventures, and the other part, the inner self, interprets these encounters. The pattern established by the narrator is that of selecting an incident from the associations which spring to mind in duration, of narrating this incident in objective time, and of commenting on its significance in internal time. The story begins at the point at which the narrator becomes aware of his psychological self, moves back and forth between fictional and real time, and ends at the point at which the narrator assumes the social role, alienating himself permanently from his inner self.

These episodes are also linked by this movement in time, for the alternation establishes a pattern between the episodes or building

blocks of the narrative. This pattern, a structural rhythm, always comes from within the episode, for the author does not acquaint the reader with the events that take place in the time intervals between the episodes. There are no digressions, explanation, or exposition because "When every episode is presented as in a dramatic present, there can . . . be no anticipatory passages or passages of exposition for there is no line from which to divagate. . . . Future and past are not future and past in time but before and after in order of narration which is a different matter."[49] Each part of the action is reported as happening; there is nothing reported as <u>having happened</u>. The effect of direct action in contrast to reported action contributes to the impact of the dramatic present. As a result, there is no fixed point in time to which events refer, and there is no beginning nor end to which events are causally or sequentially related. This is in contrast to the causal plot-novel in which the action begins at a specified point in time and moves forward by causal connections encompassing clearly related events, toward a temporally specified end.

Fiction has come to depend on fewer and fewer external points, and has begun to lose much of its symmetry and shape as plot declines in importance. This decline in the importance of plot stems inevitably from the de-emphasizing of action. This is the direction in which many modern novelists have moved in their efforts to "create a shape out of the amorphousness of living, or finding a purpose that gives it coherence and significance."[50] The alternative that these writers face in revolt against the constraint of the closed plot is to present as true a picture of life as verbal expression will allow

> Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness.[51]

But, since the ultimate difference between life and art is one of form, there must be some kind of pattern which evolves from the chaos of these experiences. This pattern need not be that of the preconceived plot or the traditional form, but there must be significance or the work will accomplish no aesthetic purpose and will have no artistic value. Mendilow says

> Unless there evolves a world that holds a meaning, fiction has betrayed its function. . . . Otherwise, fiction is no longer an art but only a scientific recording instrument. . . . The new idiom may be justified where it is used to express a wider point of view, or employs symbols charged with universal significance, or enables experience to be organized into an aesthetically pleasing arrangement.[52]

And finally, Bergson's <u>duree</u>́ makes possible the literary reconstruction of the self. The literary portrait of an individual is made up of an objective framework of biographical and historical data recounted in chronological time together with a pattern of associations drawn from the subjective or psychological time of the character or individual as he submerges himself in his own duration. Any literary portrait contains these two dimensions, for the only way to reconstruct the life of a being whether real or fictional is to build a structure of

his past in terms of significant associations and to superimpose the objective data upon this structure so as to show the inevitable interdependence of these two dimensions.[53] The picaresque novel, especially Lazarillo de Tormes, offers a literary portrait of the pícaro's self, if it is analyzed for these two dimensions.

The temporal disposition of Lazarillo de Tormes as analyzed by Claudio Guillén will furnish the model for studying the treatment of time by an author in a major literary work. Guillén has noted the effect of time on the development of the narrative and upon the structure of the work. He discovers, by his analysis, that the temporal aspect is a major consideration in the author's treatment of his subject matter. From Lazarillo it will be but a step to Don Juan, where a study of time as its organizing principle will hopefully reveal the work to be a unified literary effort.

Lazarillo de Tormes opens with a brief prologue in which the plan of the novel is given. Lazaro has been requested by his patron to "dar cuents," that is, to give account of his life from its beginning to the present time, stressing his "fortunes, peligros and adversidades." So the writing of the work is, first of all, an act of obedience, obedience to a person of higher authority who has requested that Lazaro "give account" of his life. This is not an unusual request for a work composed in an age in which the introspective confession was a common literary practice. Such confessions were composed more by necessity of obedience than from a love of writing.[54] It was necessary for the person of lower rank to respond to the request of his superior with a report or explanation of his life. Through this report the author explained himself, reconstructed himself, and thus affirmed his being.[55] Throughout the

novel Lazaro strives to satisfy "Vuestra Merced" of his person, and the main purpose of the author is not simply to narrate events, but to incorporate these events to his own person. That which he narrates constitutes a "relación" or a report made by a man about himself.

In order to comply with the wishes of his patron, Lazaro relates the important facts of his existence. To gather these facts he must "se sumerge en la duracion de su vida," or submerge himself in the duration of his life.[56] This movement into psychological time is of primary importance to the author's "relación" because it is there that Lazaro will find those things that are the foundation of his person. Though he is not interested in the past as such, it is not possible for him to ignore it in the reconstruction of his own idea of reality. The mature Lazaro must assimilate the conclusions that the boy, Lazarillo, drew out of his experiences. The affirmation of being carries with it the knowledge of a prolonged battle waged against the world, of having reached a consciousness or an awareness of time. The narrator is a man, made, formed, matured, and schooled by experience. For this reason, "Lazaro, more than Lazarillo, is the center of gravity of the work."[57] And, because the author is submerged in the duration of his life, there are two time levels: objective, calendar time, with a day, a month, or a week here or there; and experienced time or psychological time which results from the introspective view gained from submerging himself in the flow of inner time. Here, also, are the prerequisites for the reconstruction of Lazaro's life: the objective, biographical data and the subjective pattern of significant associations. Since the narrator will move back and forth from objective to subjective time, the narrative must vary its structure to accommodate this movement. The

continuous pattern will be broken into episodes, and there will be frequent interruptions of the relación, since memory, not the calendar, is the controlling factor. In addition, because the hero is in duration, experiences recalled from his past will not present a causal arrangement, but will arrange themselves in a pattern of significant association, as the memory dwells on those experiences that are important to the narrator and skims or skips over those that have little retrospective, psychological significance. This will account not only for accelerations and decelerations in the narrative but also for gaps of time.

The relación, then, consists of the pattern of significant associations which Lazaro recalls from his past and which form the basis of his real being. He gives form to the narrative by projecting himself in time, and, as both hero and narrator, the manner in which he orders the events of his past, reveals how he interprets the time. As the relación unfolds, the past gradually moves to the present, and Lazarillo becomes Lazaro as the two times finally join. This is accomplished by an acceleration in the narrative as the hero develops an increasing awareness of temporality.

This awareness of temporality begins early in the narrative. In the beginning of the first tractado there is a simple thread of chronological time and references to chronology are vague. The first specific chronological detail coincides with the moment in which his head was smashed against the stone bull and "I awoke out of the simplicity in which I had remained like a sleeping child."[58] He is aware that the pain lasted three days. But this awareness of objective time is accompanied by the beginning of an awareness of psychological time as Lazarillo shows signs of interior maturation in awakening from the

innocence of childhood. His first consciousness of temporality is joined with an instance of suffering, for the objective time is remembered because of the psychological experience. Three other incidents are recalled by Lazaro in this episode: the jar, the grapes, and the sausage, and each is a milestone in Lazaro's learning experience. He selects from his subjective time those moments of interior insight with which he still identifies, being careful to explain to his patron the reason for each choice, "But with all his experience and shrewdness I found ways to get around him, so that . . . I collared the lion's share. I played fiendish tricks on him in order to do it -- I'll tell you a few of them."[59] Lazaro's method is that of selecting an incident that is particularly illuminating, relating the incident in detail and finally, commenting by way of explaining the significance he drew from it. The vengeance he derives from sending the blind man crashing into the stone pillar indicates the lesson he deduced from the incidents of the first episode.

The development of Lazaro's sense of personal time continues throughout his apprenticeship with the blind man. However, after the incident of the sausage, he finds that he can endure no more, "What with one thing and another, and the nasty tricks which the blind man had played on me, I had made up my mind to leave him once and for all."[60] And leaving the blind man to "smell the post," he hurries out of the city gates and finds himself alone in a strange world. This segment of Lazaro's experience ends with a sudden breaking off of relations with his master, and this is a pattern which other segments always follow. Each episode ends with this breaking off of relations, and each illustrates a stage in the process by which Lazarillo becomes Lazaro.

Between episodes there are brief periods in which there is not accounting for the passage of time. Since entering in the service of a master brings Lazaro into clock time, it would follow that in the intervals he is in personal or subjective time. Chronological time would have no relevance for him if there were no master, for his movements and his activities would be regulated by his own personal sense of time. In these periods he is not bound to the striking of a clock, and he can spend as much time or as little as he chooses in any way that he wishes. However, he is subject to the demands of his own body, and he cannot remain long in this state of freedom because of his own discomfort, "I nearly fell down in a faint, and it wasn't just from hunger, it was the certain knowledge that fortune was dead set against me. Everything that I had endured came back to me, and at the thought of my hardships of my past life. . . ."[61] And to reenter society is to move back into external time. His picaresque optimism does not allow him to become disillusioned with society, so that each time he enters, he withdraws in anguish, "After three days I regained consciousness and . . . the day after I got up my lord and master took me by the hand and led me out the door and into the street. . . . And making the sign of the cross against me . . . he went back into the house and shut the door,"[62] but he continues to reenter the mainstream of life, "I had to look for a fourth master."[63] And the episodes are structural markers of this repeated entry-withdrawal.

The accelerated movement does not begin until midway the novel. The first three tractados take up forty-nine pages, with only eleven pages remaining for the last four. The fourth and sixth tractados are covered in a matter of a few lines; the fifth is given seven pages and

the seventh and last only three. The first three tractados are narrated in "slow time" to emphasize the intensity of Lazarillo's physical and mental suffering,[64] both from constant hunger and from the skull-shattering blow dealt him by the priest when he discovered the key to his chest in Lazarillo's possession. The tempo accelerates in the fourth tractado in which a week's experiences are related in fewer than a hundred words. By this time, however, the reader empathizes with Lazaro sufficiently to follow his memory along the path of time established while he is in duration. Now the reader must be disengaged from Lazaro as he moves out of duration, and this is accomplished by decreasing the references to the first person singular and by mingling him in with the crowd of bystanders through the use of the first person plural.[65] The tempo continues to accelerate as he moves through four months with the Chaplain in the twenty lines of Chapter VI. "In the sixth tractado the tense shifts to the preterit, the tense for summing up a situation as a whole without dwelling on its component parts. If the author intended to develop further he would have used the analytic imperfect instead of the synthetic preterit."[66] By this time, the reader is ready to accept Lazaro as the mature man he has so quickly become, by the telescoping to time in the last four tractados. With his movement into the social role in tractado seven when the narrator and the hero become one as Lazarillo becomes Lazaro. He has shaped his will and remained true to his determination, so that when the moment arrives he takes the road to "the good life." Lazaro "survives because he frees himself . . . from anguish and from time,"[67] and thus comes to grips with reality.

In keeping with the description of novels built on a framework of time, this novel has no definitive plot, only a pattern of significant associations recalled by the hero while he is submerged in his own personal time. There is no point which can be specified with certainty as a beginning, but, because of its temporal framework, the beginning can be called that point at which the hero moves out of internal time and decides to live permanently in objective time. The middle can be any point between these two extremes. And everything prior to and after these two points contributes nothing to the hero's process of <u>becoming</u>.

The method is fundamentally the same throughout the novel. First, Lazaro selects an incident from among those that surface in inner time. Incidents which surface and are most vivid to the narrator are those which have the most meaning or significance for him. Next, Lazaro recites the incident in all its detail, stressing that which makes it meaningful to the narrator's person or that which offers evidence of his personality. And finally, he comments upon the psychological importance that the incident had for him. This pattern continues in every episode for the narrator is always in duration, having moved into inner time to gather the details of his story. The protagonist is in clock time, except for those times when he loses consciousness or when he is between masters. The movement is always toward that point at which the past moves into the present, the hero and the narrator become one, and the growing importance of outer time finally forces the alienation of the hero from his inner self.

This means that every incident which Lazaro narrates has surfaced in his duration because it is significant to his development as a person. The episodes mark the stages through which he passed in the

process of becoming. And nothing in the narrative is superfluous since it has significance for the narrator and is a part of his interior maturation. Thus, the temporal analysis reveals Lazarillo de Tormes to be a unity, and a successful effort on the part of its anonymous author to deal with reality. The narrative method becomes experimental because in dealing with inner time, it must accommodate a breakdown in chronological sequence. In its adaptation to this breakdown, the picaresque novel takes the first step toward establishing a disjunction between external events. By moving away from time experienced as a series of fixed, mathematical units, it points the way for greater inwardness and for the experience of time as a continuous flow.

FOOTNOTES

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[3]Wallace Fowlie, A Reading of Proust (New York: Doubleday and Company, 1964), p. 56.

[4]Fowlie, p. 58.

[5]Ralph Barton Perry, The Thought and Character of William James (Boston: Little, Brown and Co., 1935), Vol. II, p. 623.

[6]Larrabee, Selections from Bergson (New York: Appleton-Century-Crofts, Inc., 1949), p. xiv.

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[8]Henri Bergson, "Introduction to Metaphysics," Selections from Bergson, ed. Harold Larrabee (New York: Appleton-Century-Crofts, Inc., 1949), p. 56.

[9]Bergson, p. 23

[10]Bergson, Creative Evolution, p. 61.

[11]Ibid., p. 41.

[12]Ibid., p. 111.

[13]Mendilow, p. 135.

[14]Ibid., p. 135.

[15]Ibid., p. 49.

[16]Hans Meyerhoff, Time and the Novel (Berkeley: University of California Press, 1955), p. 16.

[17]Ibid., p. 37.

[18]Paul Fraise, The Psychology of Time (New York: Harper and Row, 1963), p. 13.

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[20]Ian W. Alexander, Bergson: Philosopher of Reflection (New York: Hillary House, Inc., 1957), p. 9.

[21]Bergson, Time and Free Will, p. 41.

[22]Ibid., Creative Evolution, p. 334.

[23]Ibid., p. 5.

[24]Ibid., Time and Free Will, pp. 86-87.

[25]Mendilow, p. 230.

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[27]Ibid., p. 72.

[28]Bergson, Creative Evolution, pp. 22-23.

[29]Bergson, Time and Free Will, p. 98.

[30]Ibid., p. 221.

[31]Meyerhoff, p. 22.

[32]Ibid., p. 25.

[33]Ibid., p. 23.

[34]Ibid.

[35]Ibid., p. 25.

[36]Saul Bellow, "Where Do We Go From Here?", Critical Approaches to Fiction, ed. Shiv K. Kumar and Keith McKeon (New York: McGraw-Hill Book Company, 1968), p. 5.

[37]Ibid., p. 3.

[38]Ibid., p. 5.

[39]Ibid., p. 6.

[40]J. W. Beach, The Twentieth Century Novel (New York: Appleton-Century-Crofts, Inc., 1932), p. 403.

[41]Giorgio Melchiori, "The Moment in Fiction," Critical Approaches to Fiction, p. 225.

[42]M. A. Goldberg, "Chronology, Character and the Human Condition," Critical Approaches to Fiction, p. 15.

[43]Goldberg, p. 20.

[44]Madeleine Stern, "Counterclockwise," Sewanee Review, xliv (1936), pp. 338-365.

[45]Mendilow, p. 209.

[46]Coleridge, p. 67.

[47]Mendilow, p. 169.

[48]Ibid., p. 168.

[49]Ibid., p. 183.

[50]Ibid., p. 83.

[51]Virginia Woolf, The Common Reader, p. 213.

[52]Mendilow, pp. 212-213.

[53]Meyerhoff, p. 37.

[54]Guillén, p. 268.

[55]Ibid., p. 270.

[56]Ibid., p. 271.

[57]Guillén, Literature as System, p. 271.

[58]Guillén, "Temporal Disposition," p. 46.

[59]Ibid., p. 49.

[60]Ibid., p. 63.

[61]Guillén, Literature as System, p. 274.

[62]Raymond Willis, "Lazarillo and the Pardoner," Hispanic Review, 27 (1959).

[63]F. Courtney Tarr, "Literary and Artistic Unity in the Lazarillo de Tormes," PMLA, xlii (1927), pp. 404-421.

[64]Guillén, p. 279.

## CHAPTER V

## TIME AND THE STRUCTURE OF *DON JUAN*

*Don Juan* climaxed Byron's search for reality by forcing him to come to grips with time. The poem is a manifestation of Byron's romantic ego and the efforts of that ego to achieve organic growth in a world controlled by mechanical laws and fixed, restrictive formula. Byron's romanticism was essentially a revolt of his inner self against the outer world -- the world of mechanism and physical systems subject to mathematical reasoning. Descartes had divided the world of experience into *res extensa*, the realm of matter operating by universal mathematical laws, and *res cogitans*, the world inside.[1] Truth was to be found only in the outer world of verifiable fact, while the "inward world of feeling, impressions, sensibilities seemed unreal or only an imperfect reflection of the world outside."[2] The romantic rebelled against the impersonal *res cogitans* by creating his own world according to his own idea, a world governed by freedom and movement rather than stasis, and by organic growth rather than fixed, restrictive formulas. *Don Juan* is Byron's assertion of his own romantic ego, and in it he found an outlet for the expression of every aspect of his romantic self. In reflecting his "mobilito," it adheres to no pattern but possesses something of the nature of improvisation in creating its own rules and its own artistic values. Bostetter says:

> One might say Byron was creating and shaping the genre of his poem as he wrote, presenting the world 'exactly as it goes,' mirrored in the stream of his own consciousness. . . . The poem becomes an encyclopedic form absorbing into itself characteristics of all genres and by turns showing affinities with epic, satire, romance, burlesque, novel. . . .[3]

Byron's belief in organic growth is evident in his attacks on forms and systems which tradition imposed on life to give it shape and order. Byron saw life as a surging flow of dynamic forces akin to the flow of Bergson's duree and believed that "to dam them up and deny them altogether is to intensity their explosive power when they inevitably detonate."[4] Viewing life as onward movement, Byron would oppose any belief or theory which would try to stop the flow, and throughout Don Juan he attacks all such systems "by showing their inability to take the measure of man and his world."[5] And for this reason he attacks the Lake Poets in the Dedication of his poem.

> You -- Gentleman! by dint of long seclusion
> From better company, have kept your own
> At Keswick, and, through still continued fusion
> Of one another's minds, at last have grown
> To deem as a most logical conclusion,
> That Poesy has wreaths for you alone:
> There is a narrowness in such a notion,
> Which makes me wish you'd change your lakes for ocean.

Thus, he ridicules their efforts to bind life or to force it into narrow channels of restriction. And his alternative is the uninhibited flow of

his own personal duration.

Byron's attempt to discover the reality that lay within him in the flow of subjective time, led him also to seek his own identity. This identity can be sought in the chaotic pieces of memory, experience, and impressions which float through an individual's consciousness. According to Meyerhoff, these pieces of experience are related by association to an individual character or self and make sense because of this association. This self is further described as a substance to which unity, identity, continuity and individuality may be ascribed.[6] These qualities of selfhood, especially that of continuity, are exhibited in the fact that different segments of the memory at different times belong together, and because they belong, the reconstruction of a single unique event makes possible the reconstruction of one's entire life. This was true for Proust, whose recollection of the madeleine "is a clue to the reconstruction" of his life "which means that the sum total of his life is co-present or simultaneous with this single event."[7] This leads to the description of the "true self" which is that self "which actively and creatively organizes the multiplicity into some kind of unity and structure. Through this act of creative imagination the identify of the self is exhibited and demonstrated within the work. . . . Events serve as a key to the disclosure of some sense of functional unity within the self."[8] From this evidence it may be deduced that the self is revealed in and through the structure it imposes on the chaos of experience.

Literature has not failed to recognize these aspects of the human personality, and has depicted man as possessing dynamic forces which are "capable or incapable of controlling, synthesizing, and organizing the heterogeneous elements of experience into a functional unity."[9] Two

aspects of the self are especially relevant to any literary treatment. The first of these is that the self is not a passive recipient of outside stimuli, but instead, participates by organizing, interpreting, and synthesizing all that it receives. Next, the self exhibits qualities of unity and continuity which make it possible for an individual to call himself the same person throughout his lifetime. Literary portraits usually treat continuity as an essential part of selfhood because to be aware of continuity within the self is to be aware of continuity or duration in time. In other words, the self endures through time and can be known only through the medium of temporal duration. For a writer like Byron, this meant that the work of art revealed the interdependence of time and the self and that the structure of his own life was exhibited through the continuity and unity of the work itself.

Byron's effort to establish his own identity cannot be called truly successful, partly because of the poet's habit of assuming a mask and withdrawing behind it whenever his life became too painful for him. The mask was but a pose deliberately and intentionally assumed for the purpose of shielding the poet from the outside world. It was the face by which Byron wanted the world to know him, for it allowed him to hide his real personality with all its doubts and contradictions. Byron approached poetry through self-consciousness,

> That is to say, he projected an image of himself and let the image do the writing. Composition, to him, was a dramatic performance: the poet, having called an audience together, walked onto the stage, and delivered an oration. Its real purpose, from first to last, was to present the character of the poet. Naturally this

character was to some extent a false one. It was assumed, edited, deliberately posed.[10]

Byron adopted this pose early in the Dedication of Don Juan as he speaks to the reader from behind the mask of the satiric observer of manners and men. And this is the mask that Byron wears through most of the poem except on those occasions when he lets it slip and seems to reveal his true feelings as in the following

My days of love are over; me no more
The charms of maid, wife, and still less of widow,
Can make the fool of which they made before -- (I, ccxvi)

The poetic mask was Byron's means of escape when the challenge of reality pressed in too hard upon him.

The making of Don Juan climaxed Byron's search for the reality which challenged him. At the time of its composition, Byron was in a state of isolation resulting from his exile. The poem is his declaration of independence from his own isolation and "marks his gradual emergence into freedom from the trammels of his own former self."[11] His search for reality led him to the realization that reality lay within his own creative mind, and that the way to achieve this reality was through art. So when he came to the creating of Don Juan, he sought a form which would raise life to the level of art without betraying his basic conviction that life was constant flow and constant change in which all things, man, society, even civilization are forever in a state of flux. For Byron, Juan is the "instinctive and uncodified life, spontaneous and free, a life in which mind does not intervene between his perception of the world and his understanding of it."[12]

To achieve this freedom Byron uses time as an organizing principle in the poem. As the poem was composed, Byron was aware of events in chronological time which marked the passing of his years and which affected him deeply. He noted the revolutions in Italy and England, the deaths of Keats and Shelley, and that of his own daughter. He lamented the passing of his own youth and the marks left by time on his physical appearance. All of this he includes in his poem. There is a second clock by which Juan grows up in Seville, falls in love with Julia, is sent abroad, and embarks on a series of adventures. This narrative time runs parallel to the subjective or psychological time, so that the time of fiction grows out of the time of fact as in the following account of the murdered commandant at Ravenna which was a specific and datable event in the narrator's life.

> The other evening ('twas on Friday last) --
>
> This is a fact, and no poetic fable --
>
> Just as my great coat was about me cast,
>
> My hat and gloves still lying on the table,
>
> I heard a shot -- 'twas eight o'clock scarce past --
>
> And, running out as fast as I was able,
>
> I found the military commandant
>
> Stretch'd in the street. . . . (V, xxxiii)

The effect in context is to combine psychological time with fictional time in the narrative by superimposing one upon the other. This interplay between real and fictional provides a view of human experience that is richer and more varied than is possible in simple narration. And this use of time will be the main clue in discovering whether or not the poem is a unity.

The effect of time on the structure of Don Juan is the key to the understanding of the poem. Every aspect of the poem's structure is conditioned by the narrator's treatment of psychological and fictional time. This treatment accounts for the relationship between Juan and the narrator, which is evident throughout the poem. As the uncommitted and passive hero, "the exile and the wanderer never haunted by a sense of quest,"[13] whose wanderings provide only physical action, whose responses to experience are causally unintegrated, and whose alienation leads to detachment from a world in which he finds no meaning, Juan has much in common with Byron as the poem reveals him to be.

> He is not so much a character as an embodiment of sheer vitality. In this sense, he is the physical manifestation of the narrator's intellectual energy; Don Juan and the speaker seem to compose a whole.[14]

Perhaps this identification of Byron with his hero was responsible for his rejection of other possibilities of heroes for his poem and for his choice of "our ancient friend, Don Juan" (I, 1). Nevertheless, his treatment of his major character in the poem leads to the belief that

> Underneath Juan was himself, his rational and ideal self which in the exigencies and pressures of real life he could not always be. It is a self-portrait of the personality he believed himself . . . to be.[15]

In the temporal analysis of the poem, Juan as protagonist represents fictional or objective time, the narrator real or psychological time, and both taken together form the unifying device of the poem.[16]

Another aspect of the structure of Don Juan which is conditioned by time is the device of the narrator. The narrator is a necessary part of

the structure because like the picaresque tale the poem constitutes a personal revelation, a development of a state of mind, an account of a being in process. Such a work needs the framework of the experiencing personality who controls the incidents and impressions which become a part of the poem as the being in process moves toward a sense of self-awareness. And like Lazarillo the author selects, presents, and comments upon the events and incidents selected. When Byron faced the problem of working the commentary into his poem, he seemed to realize that a first person narrator provided this necessary element by being both involved and detached, and that the continuous presence of such a narrator was essential to his purpose.

To solve this problem, Byron had evidently decided to use a fictitious person as the narrator for his poem, for in an unpublished preface to Don Juan he had sketched in the personality of the person from whose point of view the story was to be told.

> The Reader . . . is requested to suppose . . . that the following epic Narrative is told by a Spanish Gentleman in a village in the Sierra Morena on the road between Monasterio & Seville -- sitting at the door of a Posada with the Curate of the hamlet on his right hand, a Segar in his mouth -- a Jug of Malaga or perhaps, 'right Sherris' before him on a small table containing the relics of an Olla Podrida -- the time sunset;[17]

Much of the first Canto is the work of this fictitious narrator, according to the personal references made here and there. As a personal friend of Don Jose, Juan's father, he lamented his death and showed concern about the care and training of Don Jose's only son.

For my part I say nothing -- nothing -- but

This I will say -- my reasons are my own --

That if I had an only son to put

To school. . . .

'Tis not with Donna Inez I would shut

Him up to learn his catechism alone,

. . . . . .

I never married -- but, I think, I know

That sons should not be educated so. (I, li-liii)

So Byron's fictitious narrator was a family friend, a bachelor, a Spaniard, and a resident of Seville. He was sufficiently knowledgeable in the ways of the world to have interceded in the quarrels between Don Jose and Donna Inez -- as seems to have been his custom in the affairs of his friends -- with confidence in his own ability to settle it. Though not as much of a friend to Donna Inez, he did maintain contact with the family and watched Juan develop under his mother's tutelage, of which he strongly disapproved.

However, before the end of the Canto, Byron begins to let this imaginary figure fade gradually away, and the speaker in stanza ccxiii is very clearly Byron himself.

But now at thirty years my hair is gray --

(I wonder what it will be like at forty?

I thought of a peruke the other day --)

My heart is not much greener; and, in short, I

Have squander'd my whole summer while 'twas May,

And feel no more the spirit to retort; I

Have spent my life, both interest and principal,

And deem not, what I deem'd my soul invincible.

It appears that Byron quickly recognized that in order to control both narrative and narrator, fiction and reality, and the objective-subjective time schemes, he had to inject himself into the poem as its narrator, and the story had to be told from the narrator's point of view. From this point in Canto I to the end of the poem, it is Byron's voice that is heard throughout, a voice that "is surely the voice of Byron himself as we know it in his letters and journals and copious records of his conversations."[18] The voice is that of a man whose youth is long past, who has lived life to the full, and who has garnered from that life knowledge of folly, hypocrisy, and pretense. There is no doubt that it is Byron's own voice.

> It is a mistake to seek a . . . persona separate from the author himself. . . . In Don Juan the narrator rapidly loses his separate identity and becomes a fictional version of Byron. . . .[19]

Having established himself as the narrating voice, Byron replaces the personality of the fictitious narrator with his own which he delineates by personal reference like his fondness for sleeping late, his early fame as a lover, his few loyal female friends, and particularly his proud ambition which reached beyond the common goals.

In the wind's eye I have sail'd and sail; but for
The stars, I own my telescope is dim;
But at the least I have shunn'd the common shore,
And leaving land far out of sight, would skim
The ocean of eternity: (X, iv)

Though these personal references abound in the early Cantos, there is a noticeable change in the pattern after Canto VI. Autobiographical references are less frequent and often entirely lacking in Cantos VI-IX. They return in large clusters in Cantos X-XI and disappear again from Canto XII to the end of the poem. Cantos X-XI are perhaps the most personal in the poem as Byron brings Juan back to England in what seems a vicarious return for the poet himself. And as Juan catches his first glimpse of the cliffs of England, Byron is reminded of his own seven-year exile.

> I've no great cause to love that spot of earth
>
> Which holds what might have been the noblest nation;
>
> But though I owe it little but my birth,
>
> I feel a mix'd regret and veneration
>
> For its decaying fame and former worth.
>
> Seven years (the usual term of transportation)
>
> Of absence lay one's old resentments level (X, lxvi)

Finally, in Canto XI the poet describes the English scene, building upon events and particulars of the recent past which serve to establish the time of the narrator as very clearly in the present. His time is a very real time with its own past as he looks at all that has happened to the world of his native England during the years of his exile. Dead are George III, Queen Caroline, Castlereagh, Sheridan and many others that he knew.

> Where is the world of eight years past? 'Twas there --
>
> I look for it -- 'tis gone, a globe of glass!
>
> Crack'd, shiver'd, vanish'd, scarcely gazed on, ere
>
> A silent change dissolves the glittering mass,

Statesmen, chiefs, orators, queens, patroits, kings,

And dandies, all are gone on the wind's wings. (XI, lxxvi)

In this manner Byron establishes and asserts himself as the poem's narrator and this influences all parts of the poem, especially the structure of each episode, the movements of his hero, and the movement of the narrative within the time frame. This choice of a narrator, with attitudes, ideas, and feelings which are transferred to the poem, "is of major importance to the temporal framework of Don Juan, as it serves to emphasize that the narrator is here, a real person living quite apart from the poem, while all the time, on the other level, Juan is there, on the way toward romantic adventures in the seraglio."[20]

The fact that the narrator is here and Juan is there grows out of the two time schemes which together make up the poem's temporal framework. On the one hand, there is the fictional time of the narrative, Juan's present, which controls the episodes into which the narrator divides Juan's story; and on the other, there is the subjective time of the narrator, the narrator's present, from which he draws freely upon current ideas and impressions as well as various references to his early life which he borrows from his memory. Thus, he can muse over the approach of his own middle age (I, ccxiii), in the present, or turn to the past and remember his early travels (IV, ci), while he is at the same time recounting Juan's experiences. Juan's departure from Spain reminds him of his own final departure from England.

And there he stood to take, and take again
His first -- perhaps his last -- farewell of Spain
. . . . . .
I can't but say it is an awkward sight

To see one's native land receding through

The growing waters; it unmans one quite, (II, xi-xii)

Here the movement is clearly from the narrative or fictional time of the world that Juan inhabits to the subjective, psychological time of the narrator's present world. Instances such as this are numerous throughout the poem, instances in which some element of the narrative calls forth a subjective comment.

no dirge, except the hollow sea's

Mourns o'er the beauty of the Cyclades.

. . . . . .

But let me change this theme, which grows too sad,

And lay this sheet of sorrows on the shelf; (IV, lxxii-lxxiv)

This passage clearly demonstrates the author's use of both fictional and real time. The first two lines belong to the narrative of Juan and close the episode in which the tragic love story of Juan and Haidee ends with Haidee's death. These episodes are narrated in fictional time and reflect the time that is measured by the clock. The last two lines reflect the poet's psychological reaction to the sadness of the narrative relation, and come from deep within the poet, from his personal duration. And because the poet is in duration, he is not bound by clock time and may extend or shorten his comments and observations as he wishes. He moves into duration with his initial personal comment, and he continues to narrate, moving his protagonist by the clock and his narrator into personal, subjective <u>duree</u>.

At the beginning of the narrative, the time levels of narrator and protagonist are quite far apart. Ridenour points to Canto I, lxxxvii as an example of this distance.

> Silent and pensive, idle, restless, slow,
> His home deserted for the lonely wood,
> Tormented with a wound he could not know,
> His, like all deep grief, plunged in solitude:
> I'm fond myself of solitude or so,
> But then, I beg it may be understood,
> By solitude I mean a Sultan's (not
> A Hermit's), with a haram for a grot.

Here, on the one hand is the young, inexperienced Juan suffering the pangs of first love; and on the other the speaker, a man of sophistication, looking down upon Juan from his height of worldly wisdom. And all the while, the poet is careful to preserve the delicate balance between the inner time of his own duree and the fictional time of his her.

> One way of defining the action of Don Juan would be to say that it consists of a process of gradually narrowing the gap between speaker and protagonist. For if Juan falls from innocence, in the course of the poem he rises to the level of the speaker. . . . It is impossible not to feel that the English Cantos mark a clear turning point in the development of the poem.[21]

Byron's method of narrowing the gap consists mainly of juxtaposing events in the narrator's present and Juan's present; for example bringing together Ismail and Waterloo, the age of Catherine of Russia and that of the Holy Alliance, and in this way, he lets the present comment upon the past. Finally, in the English Cantos, the Juan he describes is no longer the naive youth suffering the throes of first love, on whom the narrator looked down from Olympian heights, but a

young man of reputation who seems very much like Byron as he describes himself in the poem.

> Less than ever in them /the English Cantos/ do we lose our consciousness of Byron himself as narrator and commentator. This follows naturally from the fact that Juan's experiences are closer than at any other state to Byron's own.[22]

In London Juan's experiences consist of mornings spent in business, afternoons in visits and luncheons, twilight hour in riding, and evenings in dinners, receptions and balls.

> Then dress, then dinner, then awakes the world!
> Then glare the lamps, then whirl the wheels, then roar
> Through street and square fast flashing chariots hurl'd
> Like harness'd meteors; then along the floor
> Chalk mimics painting; then festoons are twirl'd;
> Then roll the brazen thunder of the door,
> Which opens to the thousand happy few
> An earthly Paradise. . . . (XI, lxvii)

The main reason for citing this passage is that Byron seems to be caught up in his description of Juan's day in London, and seems to have moved away from Juan's experiences to his own memories of London's social whirl. This is equally true when Juan goes with a large party of friends to the country home of Lord and Lady Amundeville. Their ancestral home, Norman Abbey, according to Byron's description, closely resembles Byron's own Newstead Abbey, even to the "Druid oak," the "lucid lake," and the ruins of the old church with its virgin and child in a niche of one wall.

Juan's arrival at Norman Abbey with the Amundeville party indicates his full acceptance into London's fashionable society, the "twice two thousand." And this Juan moves confidently in the best of circles because he seems to have assumed the social mask exactly as Lazaro did before him.

> But Juan had a sort of winning way,
>
> A proud humility, if such there be,
>
> Which show'd such deference to what females say,
>
> As if each charming word were a decree.
>
> His tact, too, temper'd him from grave to gay,
>
> And taught him when to be reserved or free:
>
> He had the art of drawing people out,
>
> Without their seeing what he was about.

The lack of personal reference and comment in Cantos XV and XVI would seem to indicate the complete closing of the gap between narrator and protagonist and the disappearance of the narrator behind the social mask which now contains the self of Juan. Clancy notes that "the narrator is strangely silent once Juan is accepted into the beau monde,"[23] and the reason seems to be that the narrator and the protagonist have finally merged. Just as Lazarillo was absorbed into Lazaro when the narrator's objective and subjective selves were united in a social role, so Juan and the narrator are united when Juan adopts the manner of the English society.

Juan's disappearance behind the social mask makes any further movement from chronological to psychological time unnecessary. But other aspects of the poem's structure remain affected by this movement. The poem is made up of Juan's movement through the various worlds of

experience, in addition to another dimension of importance -- that of the author's comments, interpretations, and interpolations. This authorial comment is referred to by all the major Byron critics as "digression," and is considered to be the reason that the poem lacks unity. Joseph points out that the device of comic digression was a convention of the comic epic in which category he places Don Juan, and that Byron had already practiced its use in Beppo and had observed its use in Fielding and Sterne, adding that Don Juan has been described by some as a "Tristram Shandy in rhyme."[24] Byron himself referred to these passages as "my addresses from the throne,/ Which put off business to the ensuing session" (III, xcvi).

These "digressions" result from Byron's claim to the right to interrupt his story whenever he felt it necessary and to comment as freely as he wished on any subject the poem brought to mind. These comments cover a wide range of subjects, as Byron used them to recall the literary fame that he once enjoyed, to praise political liberty, to denounce unjust wars, and to satirize hypocrisy which he saw in the fabric of English social life. Hardly any area of British political and social endeavor escaped his attention in these "addresses form the throne." The pattern is always the same: some mention on the narrative level serves to trigger authorial comment in which is contained a fuller explanation or a clear interpretation of the narrative aspect.

This authorial comment is apparent throughout the poem. The amount of "digressive" material in the Cantos ranges from below twenty per cent in some Cantos to sixty per cent in the Petersburg Canto and seventy per cent in Canto XII where it weighs more heavily than the story itself. Much of this material found its way into the poem by the process of

accretion by means of which Byron complicated the structure of the poem and added new dimensions of flexibility and variety to it. For example, Canto I has a total of sixty added stanzas, more than any other in the entire poem; Cantos II and III have fourteen each, Canto IV, nineteen, and Canto V, twenty.[25] In the later cantos there is a sharp decrease in the accretive stanzas which reflects the rapid pace Byron maintained in the composition of these cantos.

> Byron seems to be discovering in the early cantos . . . the almost unlimited possibilities of adding extra dimension to the poem through digression and commentary; almost anything in the poem could be used as a point of departure. In the earlier cantos, there is a conscious exploitation of this through the 'accretive' additions; in the later cantos, it has become second nature to him.[26]

In the instances of Cantos IX and XII the narrative seems to be outweighed by the comment which indicates its importance to the development of the poem as a whole.

What needs to be examined here is the author's essential method of composition in this poem. This method consists mainly of presenting the panorama of human experience, "in a technique of simultaneously presenting and commenting on this experience."[27] This is precisely the method seen in Lazarillo de Tormes in which incidents were selected, related, and then commented upon by the narrator. In Don Juan, the narrator looks back over the past from his position in middle life and continually reminds the reader of his presence by interrupting the narrative at intervals with comments on the meaning and interpretation of the events and experiences being recounted. These interruptions are

the "digressions" of which the critics speak. A sampling of these "digressive" passages will reveal that they are all in some degree personal, as when he reflects on love, on the vanity of ambition (I, ccxvi), on the inevitability of death (I, ccxx), or on the sadness of life.

> Now my sere fancy 'falls into the yellow
> Leaf,' and Imagination droops her pinion,
> And the sad truth which hovers o'er my desk
> Turns what was once romantic to burlesque.
> And if I laugh at any mortal thing,
> 'Tis that I may not weep; (IV, iii-iv)

Not only did sadness find its way into Don Juan, but also his observations of life around him, and especially the society of which he was a part found their way into Byron's stanzas.

> "Life's a poor player,"--then "play out the play,
> Ye villains!" and above all keep a sharp eye
> Much less on what you do than what you say:
> Be hypocritical, be cautious, be
> Not what you seem, but always what you see.

Not only are these comments personal, but they are also related very clearly to the story. Another example of a personal comment which is closely connected to the Don Juan narrative is in Canto II as Byron reminds the reader that Juan has been sent to Cadiz. The mention of Cadiz prompts Byron to interrupt his narrative to discourse at length on the beauty and grace of Peruvian women.

> I said, that Juan had been sent to Cadiz --
> A pretty town, I recollect it well --

'Tis there the mart of the colonial trade is,
(Or was, before Peru learn'd to revel),
And such sweet girls -- I mean, such graceful ladies,
Their very walk would make your bosom swell;
I can't describe it, though so much it strike,
Nor liken it -- I never saw the like:
An Arab horse, a stately stag, a barb
New broke, a cameleopard, a gazelle,
No, none of these will do; -- and then their garb!
Their veil and petticoat -- Alas! to dwell
Upon such things would very near absorb
A canto -- (II, v-vi)

In another typical passage Byron is engaged in describing the weather-beaten, wild coast of Haidee's Greek island when the image of a small ripple which spills upon the beach reminds him of the sparkle of champagne. Turning aside from the story again, he describes the pleasure of wine and suggests as a cure for a hangover some hock and soda-water. Then he picks up the thread of his story

The coast -- I think it was the coast that I
Was just describing -- Yes, it <u>was</u> the coast -- (II, clxxxi)

It seems incorrect to speak of these passages as "digressions" since the word implies a departure from the main theme or subject, and since what seem to be "digression" are in reality a following of the poet's central theme. His technique of commenting upon his own narrative in such detail has a tendency to make it seem formless and, for the most part, shapeless. But this is not the case in <u>Don Juan</u>. What is really the structural basis of the poem is the Bergsonian concept of

duree, or the idea of time as a fluid, subjective reality which contains all aspects of personal experience. The poet's effort to re-create his individual experience leads him to go beyond traditional narrative and fictional techniques, and immerse himself in the continuous flow of his own subjective reality, where he selects those incidents which have value for the idea of reality that he is projecting. As he narrates these incidents in detail, he supports them with comments which explain their subjective significance. So the "digressions" represent the superimposition of psychological time on fictional time in a method which is not traditional but which achieves a highly individual order of narrative presentation. This individual order is made up of a layer of fictional narrative plus a layer of the narrator's objective commentary describing states and emotion, and providing analysis and observations of the situations being narrated. Byron, as artist, performs his basic function, that of recreating experience, by gathering from his inner flow of time comments and impressions which he orders into a pattern by the laws of significant association. This order is then superimposed upon the narrative which advances according to an objective time frame. In this way, both static and dynamic elements combine to make up the totality of the work. Not only are there the narrative-comment structural influences present in Don Juan, but there are also the episodes which mark the movement of the protagonist from one milieu to another as he moves from one experience much in the manner of the picaro.

The passages of commentary with their personal nature, result from the author's point of view of psychological or inner time, and as was the case in Lazarillo de Tormes, grow out of the poet's duree, which accounts for the selection of the incidents to be narrated. As in

Lazarillo, events and impressions are not causally integrated in duree, but are related by a pattern of significant associations. This would mean that the ordering of materials would be controlled by the "value" which the author attaches to each episode which forms a part of the narrative. This would account for the fullness of his treatment of an episode and for the amount of comment inspired by the incidents or events of that episode. This is best illustrated by the fact that Byron used nearly one-half of Canto X and all of Cantos XI-XVI for the English episode, and that the personal comment rises to approximately seventy per cent in Canto XII. In the author's flow of inner reality, England called forth the greatest amount of value charged associations. And at the height of the episode the poem suddenly breaks off, as if the author felt that having spoken of England so fully, nothing remained to be said.

As mentioned earlier in this treatment, in Bergson's duree past and present merge, that is, they interpenetrate so that one contains the other. Therefore in setting down thoughts as they pass through his mind, the poet is capturing and recording the present moment and no other. The passages which were formerly treated as digressions, focus the attention of the reader "on time as a dramatic now; the only tense is the fictional present as given by the process of consciousness. . . ." Where every episode is presented as a dramatic present, the law of significant association, which controls the ordering of ideas in duration, is the only logical principle of organization. Events and ideas which have greatest value to the narrator will surface in inner time and will receive the fullest treatment in the narrative. The passages in which Byron comments upon the narrative are not digressive because he is

reporting his psychological life as well as his fictional life, and what appears as digression in clock time (fictional life) is progression in being time (psychological life) because the controlling principle is not causal relations but significant associations. Byron moves freely between the narrative and his personal evocations, but all the while

> l'equilibre est toujours preserve entre la conversation (temps psychologique) et la realisme romance (temps 'fictionnel') (Escarpit, II, p. 98)[28]

Considered in this manner, these passages are necessary to the poem's full and complex development, and they supplement the poem's narrative to complete its unity. Joseph says:

> If we take, for example, Canto IX as one of the most 'digressive' cantos . . . we find that its only real incident is Juan's arrival at court and his meeting with the impressionable Empress. Yet around this Byron weaves a full commentary on wars just and unjust, and on tyranny; he states his political credo; he links together his two main epic themes, of love and war; he describes the varied and paradoxical nature of love, and women's ambiguous role as destroyer and replenisher; and he sets the whole thing in a . . . framework of worlds destroyed and reborn. . . .[29]

So nothing is irrelevant. The narrative is the static element in the poem, the commentary the dynamic element, and the poem owes much of its interest and variety to the interplay between the two. The effect is to make the reader aware of the writer's conception of experience, and to give the truest account possible of that experience. This can be done only by entering the writer's subjective world in order to be present at

the formation of that conception of reality which takes place only in _durée_.

The structure which results from this approach and the freedom it gives to this new conception of experience and the way it should be presented, together create a different kind of work. It is a work which creates its own rules and which encompasses elements normally excluded from the traditional narrating of events in chronological order. As Bostetter observed earlier, Byron seemed to be creating and shaping the genre as he wrote, and there developed a pattern of independent, organic observations that run counter to the narrative framework. This pattern developed as Byron kept having ideas for new episodes, and the work expanded in scope so that no plan could contain it in its entirety. As Byron proceeded, any idea of plan he might have had earlier began to matter less and less, and he was content to let the work develop organically, in other words by the dynamic generation of its own parts. Thompson has observed that "the structure of _Don Juan_ is Byron's manifestation of Romantic organicism."[30] The poet aimed to capture the sense of life as a process of organic growth and to reflect this in his poem, as he inquires of his poem, "Is it not _life_, is it not the thing?"[31] What he meant by life

> is the motion of life, the passage of events and thoughts. His usual descriptions of scenery or architecture are not particularly vivid, nor are his portrayals of states of mind particularly profound, but at the description of things in motion and the way in which the mind wanders from one thought to another he is quite a master.[32]

Byron's sense of motion, his mobilite required the use of a form in which he could express his grasp of the fluid nature of reality. He found his form by superimposing psychological time on a structure of chronological time and incorporating his view of life within this new flexibility.

Through the medium of psychological time, Byron relates the parts of Don Juan by a pattern of significant associations by means of which he gives value to incidents and ideas as they have significance, "meaning" or value for him. His subjective reactions to the details of the narrative, which form a network of associations, reinforce the narrative and add depth and complexity. Because the psychological associations are necessary to the complete effect of the narrative framework, nothing is irrelevant, and the work is unified by the total force of Byron's personality. Boyd adds:

> Don Juan is a literary cosmos, not a chaos, for the modulation of subjective matter and style are so contrived that the whole is as solid and brilliant as a faceted diamond. The unifying force of Byron's consciousness is the fire at the center of it.[33]

Byron sought to give as true a picture of life as possible. This meant the shifting of emphasis from

> the external to the internal event, from patterned plot artificially conceived and imposed on the characters, to the free evocation of the fluid, ever-changing process of being. It also brought him face to face with the problem of the limitations of language to convey all this; he had to investigate

> the ways by which a sequential medium could be manipulated to express simultaneity and the flow of human consciousness.[34]

Bergson had pointed the way toward a rejection of the sense of calendar time in fiction with this theory of the fluid nature of reality, and of the movement of the mind in time in its effort to reflect this reality. Byron's reflection becomes more and more a contemplation of his inner self, and as the poem progresses "the distance between the 'fictionnel' time of the poem and the 'reel' or psychological time of the poet becomes less and less for the poem becomes increasingly an account of an interior voyage."[35] The poem then becomes a symbolic journey into the consciousness of the poet in search of the ultimate reality. Its shaping force embodies what one critic calls one of the two most important structural images that of life as a journey in time.[36]

Thus, in turn, Byron points the way for modern writers who rebel against the tyranny of time and its arbitrary sequence of before and after, day and night, birth and death. Present-day writers cannot escape the sense of the past which they find embodied in the present. They see in Don Juan the dynamic quality of reality, the whole of the past contained in every present moment, and significant associations charting the "course of personality in the continuous stream of time."[37] Don Juan gives the modern writer a view of man in the flux of time, and creates within him a need to find some pattern in a world of flux, some order in a world that is constantly in the process of becoming, and some permanence in a world of change.

FOOTNOTES

[1]Wylie Sypher, Loss of Self in Modern Literature and Art (New York: Vintage Books, 1962), p. 20.

[2]Ibid.

[3]Bostetter, p. 12.

[4]Kernan, p. 181.

[5]Ibid., p. 174.

[6]Meyerhoff, p. 30.

[7]Ibid., p. 43.

[8]Ibid.

[9]Meyerhoff, p. 34.

[10]John Wain, "The Search for Identity," Byron: A Collection of Critical Essays, Twentieth Century Views, ed. Paul West (Englewood Cliffs, New Jersey: Prentice-Hall, 1965), pp. 157-170.

[11]Boyd, p. 30.

[12]Gleckner, p. 336.

[13]Ridenour, p. 139.

[14]Thompson, p. 33.

[15]Marchand, p. 165.

[16]Ridenour, p. 121.

[17]Steffan, II, pp. 4-5.

[18]Jump, p. 111.

[19]Thompson, p. 30.

[20]Joseph, p. 206.

[21]Ridenour, p. 122.

[22]Jump, p. 136.

[23]Clancy, p. 195.

[24]Joseph, pp. 194-195.

[25]Steffan, I, p. 63.

[26]Joseph, p. 154.

[27]Ibid., p. 197.

[28]Mendilow, p. 229.

[29]Robert Escarpit, Lord Byron, Un Temperament Litteraire (Paris: Presses Universitaires de France, 1967), II, p. 98.

[30]Joseph, p. 201.

[31]Thompson, p. 28.

[32]Peter Quenell, Byron: A Self-Portrait (London: Collins, 1950), p. 491.

[33]W. H. Auden, "Byron: The Making of a Comic Part," New York Review of Books (August 18, 1966), p. 14.

[34]Boyd, p. 57.

[35]Mendilow, p. 166.

[36]Jordan, p. 303.

[37]R. A. Foakes, The Romantic Assertion (New Haven: Yale University Press, 1958), p. 50.

[38]Dayton Kohler, "Time and the Modern Novel," College English, 10 (Oct., 1948), pp. 15-24.

# CHAPTER VI

## CONCLUSION

A study of Don Juan after the manner of the picaresque novel reveals important and distinctive features of the work not hitherto treated by critics. The first of these is the admission of time as an important literary consideration. Critics are becoming aware of the influence of time on the structure and meaning of a work, but few temporal treatments have been attempted on a major literary work. To analyze a work and discover that the author treats time as a continuous, internal flow gives fresh insights into the characters and the literary work. More and more modern writers are becoming dissatisfied with reporting actions and personalities from the surface only, and seek ways to delve under the surface to gather the impressions and reactions that take place in the consciousness of the characters. Next of importance is the form or structure of the work no longer is predetermined but arises naturally and spontaneously as the author shapes the raw material of experience into his vision of reality. And, finally, of greatest importance, is the discovery that reality resides inwardly in the flow of time. Earlier literary theory had pointed to an exterior reality located outside the mind in forms and precepts which could be applied to the literary effort in order to reflect this external reality. This reality, being external, was controlled by clock time. But Bergson theorized for the modern writer "a sense of time which was humanly

meaningful in terms of man's inmost existence, to free him from the artificial distinctions of clock time."[1] Locating reality within the character or the author rather than in an external criterion, leads to the understanding that reality is subjective, not objective, and has meaning for the character only as he experiences it.

Two problems that have arisen out of this study are, first, a need for a valid means of arriving at the notion of selfhood which is evident in the writer's work or in his characters. Too few studies into the nature of psychological time and its influence on the works of modern writers exist to furnish a clear pattern of analysis which can be used as models for the literary analysts. A second major problem involves the inconsistency that exists between followers of Bergson and other writers with regard to the ideas of Space and Time. Bergsonites strive to avoid confusion between the two terms, holding that time expressed is time spatialized and has no resemblance to <u>durée</u> or internal time. Confusion results when modern writers attempt to impose a chronological time frame on a work in which the writer or the protagonist is very clearly in duration. This often accounts for the widely divergent critical analyses of many of the better known modern works.

This study also reveals new directions that may furnish rewarding further study. First of all, a notion that must be pursued for more practical ends is the shift of emphasis from an ideal truth or moral judgment which stood outside the work and represented the author's vision of life, to that which represents truth either to writer or reader in accordance with their experiences. Thus, the angle of vision would determine the nature of that vision, and the reality behind the work becomes a relative concern. This relativity stems from Bergson's

*durée* in which the flow of time gathers for each individual his own sensations and impressions so that time or reality represents each individual's experience of it and no other.

Another direction which might be profitably pursued concerns authors who turn away from temporal plots. Many authors, in their revolt against the tradition of the tightly-structured plot, have turned to the opposite extreme and have produced works which are for the most part plotless, shapeless and sometimes meaningless. Sterne pioneered in rejecting the temporal plot, and, in turning away, produced a work practically devoid of pattern and logical sequence. Over a century and a half later, writers are still seeking forms to meet the demands of life which, after Bergson, is viewed as too dynamic to be enclosed in a rigid plot pattern. Writers of the future will be ever seeking new ways to communicate their vision of this fluid reality, and many will be the fictional patterns which result from their efforts to find an ultimate form.

As a final observation, this study reveals that new directions might be profitably explored in the area of space and time. If the mind can increase and diminish time-length, if memory can draw the past up into the present, then time cannot be adequately measured, and old ideas of spatialized time are no longer viable standards for much of modern literature. Bergson is responsible for making the literary world aware that human experience no longer can be arranged in sequences unfolding in calendar time, but flow together in a mixture of past and present inside the human consciousness. The failure of chronological measures of time to contain this flow means that new criteria must be developed for analyzing and evaluating this phenomenon.

## FOOTNOTES

[1]Margaret Church, Time and Reality (New York: Knopf, 1957), p. 9.

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