

Kevin Saunders  
English 10, 3  
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### THE WOODWORK WITCHES

Billy was scared. And he could tell you why.

It was the witches.

The ones in the walls.

Every night they would come, torment him. He would huddle beneath the bedclothes and shiver uncontrollably. "We're going to get you!" they would leer satanically at Billy, quaking under the sheets.

Yessiree, Billy did indeed have a problem.

So he told his parents.

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Billy's parents were extremely unhappy and dissatisfied with Billy.

"You would think our child could at least be normal," Billy's Father said, shaking his head from side to side in resignation over the remnants of his breakfast.

"Oh, I'm not sure. Perhaps he can be helped," replied Billy's Mother in defense, washing her dishes.

"No, I don't think so," Billy's Father jabbed imposingly, "it sounds like a hopeless case of compulsive Double Reverse Aspiration." (His own compulsion consisted of an irresistible impulse to read psychiatric magazines for laymen.)

So they took Billy to a Child Psychiatrist.

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"Hello, Billy," the Child Psychiatrist said. "How are you feeling today?"

"Uh, all right," answered Billy hesitantly.

"Sit down," said The Psychiatrist gently.

Billy sat.

"Your parents tell me you have trouble sleeping," he probed.

Billy sat, silent.

The Psychiatrist popped the question. "Why?"

"Th-th-the witches," Billy managed to stutter out.

"Ah, the witches." Here was some progress, he thought.

"Now, tell me, Billy, why  do the witches scare you?"

Billy started bawling.

"Typical incorrigible juvenile delinquent," The Psychiatrist muttered, where his beard would have been had he had one.

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In the Year of Our Lord Nineteen Seventy-Two, on the afternoon of October the Eighteenth, the following promise was extracted from Billy...

"Alright, now, Billy, you promise that you won't see any more of those imaginary witches of yours. Right?"

"Ye-yes sir," stammered Billy in reply.

\* \* \*

And then; In the Year of Our Lord Nineteen Seventy-Two,  
in the night of October Eighteenth...

They got him.

MORAL: IF YOU HAVE NO DESIRE TO END UP AS  
BILLY, BECOME A PROPER PARANOID.  
WE WILL WELCOME YOU.

## GEORGE IN SCHRATZBERG

When George Rabinowitz drove into Schratzberg, he didn't realize what he was putting himself in for. Of course, hardly anybody does these days, but George had never heard of Schratzberg anyway.

The sign at the edge of town boldly proclaimed "Schratzberg-- Pop. 173." George did not notice it, however. He drove blithely up to the service station, and when the boy approached, cried, "Fill 'er up!" This service discharged, he paid for the gas and candidly stated "I'm George Rabinowitz. Do you know of a place where I could stay tonight around here?"

At hearing his name the boy's features took on a stony cast. "Well, sir," he replied, "There's a roadhouse about a mile up the road." "Thank you," smiled George, and gunned on up the road. The boy watched the road for some time, and then turned grimly to the telephone.

After a time given to allow George to settle comfortably, a knock came on the door. "Come in!" George cried- shouted over the noise of his bath. "Who is it?" George again, of course. "We've come for ya, ya dirty bastard!" bellowed one of the three burly men now occupying George's room, while smashing through the bathroom door and bodily heaving George into the other room. "We're going to teach you dirty bastards something!" screeched a small man who miraculously appeared in the doorway, and just as miraculously disappeared. The men hauled him, over his tortured protestations of innocence, to a pickup truck, in which

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they drove to a certain tree in that town. It was known locally as "Hangin' Tree," ~~due to~~ <sup>FOR</sup> its conveniently low branches. There, to the applause of the populace, he was strung up with all due ~~to~~ pomp and ceremony.

Before the last man departed, he turned and spat, saying "That'll teach them dirty fuckin' Georges!" His name was Tony.

FIN

MORAL: Some people can hate you for anything.

**TRANSPORTATION: OR, HOW THE COOKIES CRUMBLE WITH GOVERNMENT INTERVENTION**  
Kevin Saunders, 1973 (Telluride Association Summer Program Application essay)

The quality of American transportation has recently been subjected to a great deal of criticism, and this criticism is expected to become even more popular in the passage of time. It is our opinion that the root of these transportation problems has been ignored, and that continued ignorance will result in even greater problems.

First one must remember that transit by means of roads has traditionally been a concern of the federal government. Our present federally-funded state highway system was conceived in 1916, and has been federally co-ordinated since 1921. The Interstate Highway System was created in 1956 with the passage of the Interstate Highway Act, in order to "further the national defense" and to "encourage interstate commerce." Since then American transportation has been dominated by the highway and freeway systems which span the continent and girdle the cities.

Another federal concern has been the regulation of commercial transportation, to prevent the "gouging" of the customers of transport concerns. Since the passage of the Interstate Commerce Act government regulation of the industry has been constantly expanded in size and scope and now covers its every aspect.

The last major government activity affecting transportation is the levying of property taxes. This is significant (although local) because railroads are the only segment of the industry which must pay property taxes on their right-of-way, due to the fact that only the railroads own their own right-of-way. All other transport facilities are under government ownership (thus tax-exempt), resulting in a considerable inequity of competition.

The establishment of the Interstate Highway System was largely responsible for the creation of urban freeway systems, by allowing the cities to pass on 90% of the construction bill to the federal government. This relieved the cities, to a large extent, of the burdens of raising tax monies and/or floating bond issues, and the concomitant difficulty of both—taxpayer approval. (Besides—it's free! All free!) As a result of this, most of the Interstate Highway traffic has been local in nature, and more efficient mass transit systems have been abandoned.

This is the aspect of the highway system which has eluded many observers: the hidden costs of this system. When the federal government began funding highway systems, motoring was used largely for short-haul runs with a low passenger or freight density along the route traveled. In this type of situation, automobile travel is fairly efficient. With the federal funds, however, road systems expanded and improved in quality, and therefore attracted more traffic. As road construction and maintenance are funded by user's taxes, more money was available for road building. Traffic increased. Funds again increased. Soon congestion became a problem, so more funds were expended, to enlarge urban road systems, which expansion again encouraged more usage of these systems. Those employing the systems figured that they were economizing by making more use of their car, and that at any rate, automobile travel was more convenient. When automobile travel become inconvenient, the obvious solution was to build more roads and parking lots to accommodate the ever-burgeoning automobile growth. Which attracted traffic, which increased funds, which... soon everybody would be driving, and that wonderful convenience would be compensated for by the traffic jams. And where was that economy? An illusion at 12 cents a mile, with rail travel at 4 cents. Remember that road right-of-ways are tax-exempt, so that the 12 cents per mile figure would be ludicrously low in a competitive situation. With cities dying for lack of revenue, up to half of any given urban area is tax-exempt pavement. With a cumulative toll of 1,600,000 lives since 1900, and inestimable financial, social, and environmental costs (60% of all air pollution is caused by automobiles; no-one has bothered to compile statistics for related activities), the highway system seems to be a pretty dismal failure.

In the field of government regulation, it is estimated that uncalled-for regulation causes a loss of approximately \$10 billion a year in the transportation industry. There should be no need to elaborate upon the causes of wasteful regulation, as it is rather well known that the tendency of any entrenched bureaucracy is to expand its domain. This has happened, and at the expense of economy.

Property taxation has probably been one of the largest problems in transportation. The only transportation concerns subjected to property taxes on rights-of-way are the railroads. In addition only the railroads are expected to construct and maintain their own rights-of-way: highways and air terminals are provided gratis to the truck, bus, and airline businesses. Railroads pay some \$300 million in property taxes each year, and face subsidized competition. It appears that federal ownership of rail rights-of-way (once proposed by William F. Buckley Jr.) is to be the solution, and is being considered as a cure for the Penn Central's woes. This eliminates the tax problem, but leaves the way open for government mismanagement, and would seem to stifle expansion of the rail system.

It should be fairly apparent that at the root of our transportation problems lies government intervention in commerce. This intervention has been responsible for the adoption of an inefficient mode of mass transit nationwide, and has stifled competition which would benefit the consumer, besides abetting further government intervention in other areas. We contend that a re-examination of the government's role in transportation is called for.

As for what policies should be adhered to in the light of the difficulty of achieving government disengagement without considerable economic dislocation, we regard a policy of gradualism as being the most palatable. All funding for local highways not actually under construction should be terminated. Several urban expressway projects near completion have already been abandoned due to a reconsideration of transportation policy by city governments. Efforts should be made to convince governments of the disutility of expressways, when funds are committed to such projects not yet being built. To complete the remaining third of the Interstate System in the knowledge that the system is practically useless would be foolish, despite the considerable investment already made. The eventual goal of the government should be the sale of all major roads into private hands during the next quarter century, with a gradual letup of maintenance on all unsalable roads to discourage their use. Airports should be sold also, as soon as possible. There should be a concurrent decontrolling of the industry, taking effect over about five to ten years. These measures would help bring the modes of transportation back into their proper equilibrium, with the ultimate say belonging to the consumer. Nothing could restore satisfaction with American transit systems more quickly or satisfactorily.

## WITNESS

### Whittaker Chambers

I choose to review this book because I believe that it conveys the sense of an important element in modern conservatism, the recognition of the need for transcendency, which has been totally ignored in other political movements. The Right has been the only segment of the political spectrum to ignore the clamor for Utopia, and recognize the obduracy of the human individual and the self-defeating nature of needless coercion. Recognition is also given the fact that the cultural inheritance is the most important of all and that cultural achievement dies with tyranny. Chambers' book is the story of the disintegration of a culture, due to complacency and loss of vision, and the attempts of a legatee to find an outlet for his own vision of mankind's destiny within the Communist Party. It is the story of a people who are profoundly ashamed of their culture, and who go to all ends to ~~destroy~~ it.

Chambers relates his life's story, and in doing so, strips bare the facade of our culture, revealing the lack of a philosophical and metaphysical framework. He penetrates to the core of our cultural crisis, the lack of a sense of community, which stems from the lack of a common cultural goal,

however foolish or unreasonable. This lack had led to the fragmentation of the cultural mainstream into clannish segments, unviable over the long run. This has proceeded through the instrumentality of the State's assumption of ever-greater powers over the individual, and its inculcation of a sense of powerlessness and cultural malaise within the individual, leading to his withdrawal from the culture at large. A continuation of this trend will inevitably lead to the death of Western civilization as we know it.

Chambers begins the book with the tale of his desertion from the Soviet intelligence apparatus, and the causes of his desertion from the cause he had earlier turned to for the salvation of mankind. He later relates the circumstances of his early life, and his early disillusionment with the state of the world, which led him to the adoption of the faith of revolutionary communism. About a third of the book is devoted to his activities in the communist underground, and another third to the Hiss Case. In the former third, he describes his relationship with the American Communist Party, his induction into the Soviet underground, the work he did in the underground, and the people with whom he worked. He gives an account in detail of his friendship with Alger Hiss, the basis for his later testimony against Hiss. The latter third deals with the Hiss Case itself, Chambers' testimony, and the events surrounding the case.



Chambers' writing is polished and extremely effective throughout the book. He communicates the sense of tragedy he himself felt at the failures of mankind to achieve knowledge of causes and ultimate ends, and to achieve peace with himself and others. His writing evokes a stillness from within, and summons forth common memories. Chambers maintains no emotional pretenses, nor does he spare himself the fullest extent of self-revelation. The emotional intensity of the writing at its heights is best described as simply incredible. I find it difficult to do it justice, and finding myself doubting my capability to do so, pass on.

What Chambers has attempted to make apparent to those who have failed to understand the deeper import of the Case, is that this Case is representational of a larger conflict, a conflict between two opposing philosophies of life, a conflict to the death. Opposed to the traditional Western attitude towards life as sacred, there is the attitude that life is good only as it is a tool for the interests of some or all, and that the emotional and spiritual needs of the human being are insignificant. We must realize that there is a conflict, and that we have left ourselves vulnerable through forgetfulness of purpose to the ravages of an alien philosophy. As a firm believer in the vision of mankind raised by centuries of Western culture, Chambers firmly repudiated through both his thoughts and deeds the notion that men should be regarded as sacrificial animals to be used as fodder for the dreams of peace and broth-

erhood," to be achieved through coercion unending and the inevitable mutual distrust coercion engenders. Against this wider panorama, Chambers stands out as a man who sacrificed his hopes for happiness, that the culture he believed in might thereby have a chance at survival. Thus presented, Chambers is indeed an awesome witness.

**ANDRE MALRAUX AND THE DEMON OF DESTINY**

**Kevin Saunders  
English 404**

**May 7, 1974**

## **ANDRE MALRAUX AND THE DEMON OF DESTINY**

**Thesis Sentence: Andre Malraux's life and philosophic ideas, themselves congruent and necessarily interrelated, have influenced the content of both his fictional and nonfictional works.**

### **I. Malraux's Life**

- A. The Legend and the Facts of His Life**
- B. The General Significance of the Facts of Malraux's Life**

### **II.**

#### **II. Malraux's Philosophic Ideas**

- A. Their Origin**
- B. The Ideas**
- C. Their Relation to His Development**

### **III. The Influence of Malraux's Life and Ideas on His Works**

- A. Influence of His Philosophic Ideas**
- B. Influence of His Life**

## ANDRE MALRAUX AND THE DEMON OF DESTINY

The content of the French writer Andre Malraux's works, both his novels and his books on art, has been strongly influenced by the course of his early life and his philosophic ideas, which were themselves nurtured by each other. The continuing value and influence of Malraux's books make it worthwhile to understand their roots in the experience and development of this extremely complex and gifted man.

There has grown up around Malraux's life a considerable body of legend which has obscured the facts of his early years and has been responsible for some misunderstandings of Malraux both as a novelist and as a public figure; which must first be disposed of in order to comprehend the influence of Malraux's early experiences.

Andre Malraux was born on November 3, 1901 (some versions of the legend have said 1905). Contrary to legend, he did not acquire a baccalaureat from the Lycee Concordet, nor did he study at the Ecole des Langues Orientales; he preferred instead to learn on his own, earning a living by picking up rare books from secondhand dealers and reselling them to rare-bookstores.<sup>1</sup> He did, in 1923, undertake an archaeological expedition to Cambodia with his wife Clara, and was sentenced to prison for what the French Indochinese Government construed as the theft of statues from publicly protected ruins (which were, as Malraux contended, being strangled by jungle growth), but it

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<sup>1</sup>Robert Payne, A Portrait of Andre Malraux (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1970), p. 15.

is unlikely that Malraux was imprisoned for covert political activities as has been suggested, since prior to his "imprisonment" he was largely apolitical.<sup>2</sup> Nor is it likely that Malraux's Indochinese adventure was quite as glamorously hazardous as some have made out; in fact, the area in which he sought sculpture was not particularly dangerous, and the tropic fever he admittedly contracted there might just as well have been picked up in any South Asian capital city.<sup>3</sup>

Soon after Malraux was released on a technicality he did return to co-found an anti-Government paper, L'Indochine, but he did not very likely work as a propagandist and conspirator in Canton during the Chinese Revolution (ca. 1925), and Malraux himself has denied any role as a member of the Kuomintang Committee of Twelve and other reported upper-echelon involvement.<sup>4</sup> As a matter of fact, there is no evidence whatsoever to the effect that Malraux even touched foot on Chinese soil until several years after the events he has used as settings in two books (demolishing the notion that his early novels are just "solid reportorial work"), and then only on a short visit.<sup>5</sup>

After the publication of his most widely acclaimed book, Man's Fate, in 1933, he did become an increasingly important spokesman for the Left, but the Communist Party was suspicious of him on the whole, and regarded him as doctrinally unreliable. He never lent his artistic abilities out for purposes of propaganda, although many have regarded a few of his works as "mere propaganda;" Leon Trotsky, doctrinally "impure" himself, suggested in a book

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<sup>2</sup>Denis Boak, Andre Malraux (Oxford: Oxford University Press, 1968), p. 10.

<sup>3</sup>W. M. Frohock, Andre Malraux and the Tragic Imagination (Stanford, Ca.: Stanford University Press, 1952), p. 12.

<sup>4</sup>Edmund Wilson, "Andre Malraux," in Malraux: A Collection of Critical Essays, ed. by R. W. B. Lewis (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), p. 30.

Cecil Jenkins, Andre Malraux (New York: Twayne Publishers, Inc., 1972), p. 37.

review of The Conquerors (published in 1928) that the author needed "a solid inoculation of Marxism,"<sup>6</sup> and Pearl Buck, in another review of the same book, almost accused him of bourgeois individualism.<sup>7</sup>

After 1935, Malraux's activities can be fairly well accounted for; there is a gap between 1928 and 1932, during which time he may have undertaken an archaeological expedition to Afghanistan,<sup>8</sup> concerning which there is no reliable information. For the sake of biography, the remainder of his life ran thus: in 1937, he organized the Spanish (Republican) Air Force, and later solicited funds in America for the Loyalists; he fought in WW II as an enlisted man in the tanks, and served in the Resistance after escaping a German POW camp; he became propaganda chief for de Gaulle's 1948 government, wrote several art books after the government collapsed, and then returned to politics in 1958 as the Minister of Culture in de Gaulle's Fifth Republic, later retiring with de Gaulle.

Several of these facts are of importance in Malraux's life. His 1901 birthdate is significant primarily because he thus escaped service in the First World War, and that humiliation did not for him become synonymous with service as a ranker in the modern army, as it did for many other writers;<sup>9</sup> Also, his lack of formal higher education will harm him in that he did not develop the capacity for meticulous thought that training might have nourished, although it has been argued that Malraux could not have acquired the knowledge he desired and needed in any formal school.<sup>10</sup> (It has also been

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<sup>6</sup>Leon Trotsky, "The Strangled Revolution," in Malraux: A Collection of Critical Essays, ed. by R. W. B. Lewis (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), p. 15.

<sup>7</sup>Pearl Buck, "Revolutionists in a Novel of China," The Saturday Review of Literature, June 30, 1934, p. 777.

<sup>8</sup>Boak, p. 12.

<sup>9</sup>Frohock, pp. 10-11.

<sup>10</sup>Payne, p. 15.

quite convincingly argued that Malraux's temperament is too anti-systematic to develop a capability for systematic thought.<sup>11)</sup>

Most important are Malraux's general intellectual background and environment and his Indochinese experience. His interests centered from the start upon art and literature, and he was especially engrossed with Nietzsche; which interests (or obsessions, if you wish) he has maintained to this day, and have provided him with much of his literary subject-matter. His Indochinese "imprisonment" was probably the cause of his radicalization: by turning him against the French Indochinese Government, it brought him into alignment, and contact, with Annamese nationalists, many of whom were Marxist sympathizers;<sup>12</sup> and it provided an experience of humiliation which left a great mark on Malraux (although he never actually went to prison, the entire affair was rather sordid, and caused a small scandal in Paris).

Malraux's basic philosophic ideas are generally derived from Nietzsche, with whose works, as has been stated, he became acquainted as a young man. Although he is not a particularly rigorous thinker--Denis Boak expressed Malraux's greatest philosophical talent perfectly when he said, "Malraux's gift is for seizing on individual ideas and expressing them in dazzling formulae, rather than for systematic thought"<sup>13</sup> he has had a great effect on the development of Existentialism through the formulation of several crucial concepts, for instance the idea of "the Absurd."

Malraux's philosophy begins with the Nietzschean notion that God is Dead, and that due to the death of the absolute, individual men must turn to

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<sup>11</sup>Jenkins, p. 25.

<sup>12</sup>Boak, p. 10.

<sup>13</sup>Boak, p. 211.



their will (rather than their faith) and hammer out their own set of values.<sup>14</sup> However, Malraux goes one step further, and declares that as a result of the Death of God, the Christian idea of Man is no longer tenable, and that since Western culture has no other concept of Man to take its place, Man is Dead. Malraux argues that without a conception of "fundamental man," we have no means to define ourselves personally, and that we not only lose communication with others, but with ourselves.<sup>15</sup>

Malraux sees men as beings cornered by an outrageous destiny, who must, in order to maintain their dignity, violently rebel against this "destiny." (Malraux does not employ the term "destiny" with any particular rigor in his works, but does use it as a key term to denote the conditions of life which seem to confute human meaning and render life "absurd."<sup>16</sup>) They must seek a means to effectively assert their dignity against the indifference of the universe; in Malraux's terms: an "antidestiny."

This position has been categorized as typically Romanticist; and, indeed, the rejection of individual limitations, the demand for a free life (both of these are only implicit in the above outline, but are made more obvious in Malraux's works), and the struggle against destiny, all mark it as a full-blooded constituent of that group. It rejects the conventional reaction to metaphysical malaise, the acceptance of an ethic of work (best portrayed in Candide), and instead seeks to rebel against the universe in some grandiose manner.<sup>17</sup>

Here it is illuminating to turn to Cecil Jenkins' criticism of Malraux's philosophical position. He argues that Malraux's positions do not properly

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<sup>15</sup>Jenkins, p. 104.

<sup>16</sup>Jenkins, p. 17.

<sup>17</sup>Boak, pp. 240-242.

comprise a philosophy but rather a Weltanschauung, formulated in response to what Malraux sees as "the decay of Western culture,"<sup>18</sup> and he also argues that his violent Romantic stance is simply the logical result of Malraux's refusal to accept reality, which can be seen in his preference for myth over reality in his books, in his rejection of immediate reality in favor of des "destiny," and in his general anti-rationalistic bias.<sup>19</sup>

It is important to recognize that Malraux does seek to affirm the "sublime," as defined by Kant as man's consciousness of his inalienable humanity,<sup>20</sup> and that his aim throughout his works has been to discover an "antidestiny," in the "virile fraternity" which he proclaimed (best formulated by Kyo Gásora in Man's Fate: "Men are not my brothers: they are those who look at me, and judge me. My brothers are those who look at me, and love me."), in politics, and finally in art, which would serve to reduce the solitude of the individual, and unite men in a shared culture.

These ideas of Malraux's influenced his development in several areas. His concept of "virile fraternity" helped prompt his turn to revolutionary Communism, as a cause in which men would be united;<sup>21</sup> and his allegiance to both Communism and Gaullism can also be explained by Malraux's belief that there was at that time no other force which could work as an "antidestiny."

They also help to explain the growth of the legend. Denis Boak compares Malraux with T. E. Lawrence, whom Malraux much admired and whose compulsion to embroider on the facts seems fairly well established, and main-

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<sup>18</sup>Jenkins, p. 152.

<sup>19</sup>Jenkins, pp. 24-25.

<sup>20</sup>Joseph Frank, "Andre Malraux: The Image of Man," in Malraux: A Collection of Critical Essays, ed. by R. G. B. Lewis (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), p. 85.

<sup>21</sup>Nicola Chiaromonte, "Malraux and the Demons of Action," ibid., p. 107.

tains that Malraux deliberately played roles and mystified his activities.<sup>22</sup> Malraux's refusal to clarify the facts of his life can also be seen to stem from his anti-rationalism, manifesting itself as a distrust of biographies as tools of understanding; he probably feels, as does Kyo Gisors in Man's Fate, that knowledge of a man's actions does not bring appreciation of "the incomparable monster, dear above all things, that every being is to himself and that he cherishes in his heart."

Malraux's experiences have influenced his works in multifarious ways; for instance practically all his settings are derived from his experience.<sup>23</sup> However, one experience in particular has had a disproportionate influence; his Indochinese adventure. As several have argued, this was a particularly traumatic experience for him, and led him to place great emphasis upon the indignities of humiliation.

This experience apparently has set a pattern for most of his novels. W. M. Frohock has maintained that there is a consistent pattern in the experiences of Malraux's characters: they follow the pattern of experience of the Shaman, a figure in mythology.

The Shaman is an individual who has withdrawn from the objective world, undergoing a profound transformation of his person as a result, and returns to the real world with greatly increased powers and knowledge. Frohock points out the fact that in Malraux's novels several of his characters experience this pattern of withdrawal, enlightenment, and return, and that many others experience the first two steps of the pattern.

He further points out that all three characters privileged with return resemble Malraux in their biographical details. There is the unidentified

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<sup>22</sup>Boak, pp. 2-7.

<sup>23</sup>Boak, p. 19.

narrator of The Conquerors, an archaeologist-revolutionary in the East, Claude Vannec in La Voie Royale, an archaeologist who travels to Indochina to recover valuable statues from ruined temples in the Cambodian jungle and gets in trouble with the authorities, and the Younger Berger in Les Noyers de l'Altenburg is a well-informed amateur archaeologist who fights in WW II in the tank corps and is captured early in the war.

Frohock concludes from this that Malraux sees himself in this same manner. There are definite parallels between Malraux and the archetypal Shaman: his brilliance, his inner tension, his function as a "Witness" for many people. Malraux has the background to know and understand the myth; his novels reflect his preoccupation with the myth, and his identification with "Shamanistic" characters.<sup>24</sup>

Geoffrey H. Hartmann recognizes a somewhat similar pattern in the idea of "the Descent and Return from Hell," although he does not go on to conclude that Malraux fits the pattern.<sup>25</sup>

Frohock's interpretation of the Shaman-myth in Malraux's novels supports the contention that Malraux is basically engaged in a rebellion against reality. Frobenius, an author with whom Malraux was definitely well-acquainted, once stated that Shamanism was the disposition of the individual temperamentally incapable of accepting the natural order of reality; and it does seem plausible that in identifying himself with Shamanistic characters, he has intentionally identified himself with the Shamanistic disposition of mind.<sup>26</sup>

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<sup>24</sup>Frohock, pp. 137-149.

<sup>25</sup>Geoffrey H. Hartmann, "The Return from Hell," in Malraux: A Collection of Critical Essays, (ed. by R. W. B. Lewis (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), pp. 61-70.

<sup>26</sup>Frohock, p. 149.

Malraux's ideas affected the structure and form of his novels quite strongly. In order to make his metaphysical point, the conflict between his characters and their life, between their will to meaning and the absurdity of existence, he neglects plot and external conflict. In making his idea of "destiny" clear, he is forced to place his characters in extreme situations in order both to make their acts of metaphysical self-assertions possible, and to clarify the metaphysical significance of these acts. He also tends to present strongly subjective, cinematographically styled scenes of great imagerial impact, temporally compartmentalized, in order to emphasize individual perception.<sup>27</sup>

Malraux's preoccupation with the Death of Man is evident throughout his work; he is constantly concerned with the unity of man. Some, who have failed to apprehend Malraux's will towards transcendence of "narrow" individuality, have criticized Malraux for his inability (or unwillingness) to portray corruption in men,<sup>28</sup> which can be seen as a unifying attempt; it has been suggested that Malraux's apparent obsession with erotic sadism and torture is another unifying attempt, part of an effort to leave nothing outside the human.<sup>29</sup>

Malraux's attempts through the years to "find the reality of man, independently of cultural forms,"<sup>30</sup> to discover (or rather create) a concept of

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<sup>27</sup>Jenkins, p. 19.

<sup>28</sup>Claude-Edmonde Magny, "Malraux the Fascinator," in Malraux: A Collection of Critical Essays, ed. by R. W. B. Lewis (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1964), p. 123.

<sup>29</sup>Victor Brombert, "Malraux: Passion and Intellect," ibid., p. 145.

<sup>30</sup>Jenkins, p. 105.

"fundamental man" which can be used to create a new awareness of self, and his attempt to set art as an "antidestiny" through his art books, reveal his basic concern with the salvation of Western man.

Western man <sup>MAN NOT</sup> ~~man~~, as Cecil Jenkins suggests, really be in need of saving;<sup>31</sup> but Andre Malraux still serves as an inspiring example, as a man who, confronted with a désagreeable reality, seeks to right it through both art and action.

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<sup>31</sup>Jenkins, pp. 107-109.

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