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**THE TWO VOICES: THE QUESTION OF
CONFLICT IN BYRON'S
*DON JUAN***

B7691

A THESIS SUBMITTED TO
THE DEPARTMENT OF ENGLISH LANGUAGE
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BY
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الاجازة

أجازت لجنة المناقشة هذه الرسالة للحصول على درجة الدكتوراه في اللغة العربية وآدابها

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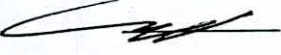

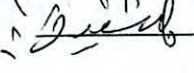
الاسم	الدرجة العلمية	التوقيع
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PREFACE

Any discussion of the voices in Byron's *Don Juan* must take into account the richness and complexity of the poem as a dramatic work of art. Here, if ever, the academic insistence on focus acquires a special significance. The poem is full of ramifications on love, on politics, on the cultural climate of Byron's age, and on the poet's personal but contradictory thoughts and feelings as he attempts to fathom the meaning of existence. Boiled down to its essentials, *Don Juan* conveys two messages which Byron knew only too well from his experiences in life. "All is rotten in the state of Denmark" aptly sums up the first. The second is that the world should become – must become – a better place to live in. But between these two extremities lies a yawning gap through which run the swirling eddies of hope and despair, of moral preaching and licentiousness, of certainty in the powers of Goodness and doubt in that they can ever be effective, of orthodoxy and hatred of the Establishment on which orthodoxy rests. In short, between one message and the other is the

bewildering clash of opposites in a mind tormented by the pluralities of existence.

To attempt to take in one's stride the poem's message in all its aspects would be an arduous task that would involve an intricate study of structure requiring several volumes. The thesis is therefore narrowed down to the two voices that relate to the subject of love and women in the poem. This focus is justified, firstly by the fact that the poem takes its name from the legend that deals with a rake; and secondly, because women figured largely in Byron's life and, as I have attempted to show in Chapter II, were the main cause of his conflicting beliefs in existence.

This narrowing down of scope has been aided by the fact that Byron viewed women from the only two main perspectives that one can view them dramatically. They are, in a very general sense, appealing or repulsive. The results that flow from these two traits are also contained within limits: they are to be pitied or loved or respected or ridiculed or sharply condemned or objects to be enjoyed, as the case may be. Their effect on the Speaker is