

M.A.

THESIS

MOLIÈRE'S DOM JUAN AND BYRON'S DON JUAN :

- two different approaches to the same theme.

Universidade Federal de Santa Catarina

Departamento de Língua e Literatura Estrangeiras

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Tese submetida à Universidade Federal de Santa Catarina para a obtenção
do grau de Mestre em Artes .

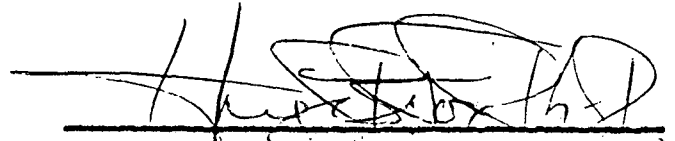
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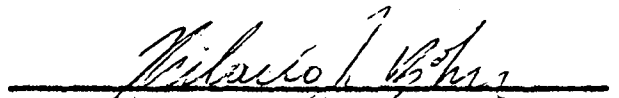
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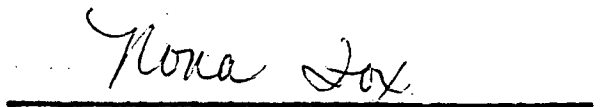
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A meu marido,
minha filha,
e minha mãe.

Em memória de
Rosato Evangelista, e de
Luiz Gonzaga Philippi.

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ABSTRACT

The present dissertation draws the comparison, based upon literary structuralism, between Molière's play, Dom Juan ou le Festin de Pierre, and Byron's poem, Don Juan, in an attempt to detect similarities which would justify the identity of the titles, and possible differences.

The dissertation begins with a theoretical chapter, emphasizing the variety of judgements on the legendary character, due both to the great number of versions of the subject and to the fact that critics, in general, do not refer to a specific Don Juan. Then the two works are analyzed and contrasted in regard to theme, plot, characters, and the literary genres used.

In the conclusion, the similarities detected are synthetically presented, as well as the numerous differences, making it evident that Molière and Byron used two different approaches to the same theme.

RESUMO

A presente dissertação efetua a comparação, com base no estruturalismo literário, entre a peça de Molière, Dom Juan ou le Festin de Pierre, e o poema Don Juan, de Byron, procurando detectar as similaridades que justifiquem a identidade dos títulos, assim como as possíveis diferenças.

O trabalho principia com um capítulo teórico, ressaltando que existe uma diversificação de julgamentos quanto ao lendário personagem, devida quer ao grande número de versões sobre o assunto, quanto ao fato de os críticos, em geral, não se referirem a um Dom Juan específico.

Em seguida as duas obras são analisadas e contrastadas do ponto de vista do tema, do enredo, das personagens, e dos gêneros literários utilizados.

Na conclusão, são apresentadas, sinteticamente, as similaridades encontradas e as inúmeras diferenças, evidenciando que Molière e Byron realizam duas abordagens distintas sobre o mesmo tema.

INTRODUCTORY

1. Statement of Purpose

Since our first reading of Byron's Don Juan we were struck by the satirical tone of the poem which differed completely, at least apparently, from Molière's Don Juan ou le Festin de Pierre, a play we had previously read. Thus, the purpose of this dissertation is to establish a parallel between Molière's play and Byron's poem, in an attempt to depict the two authors' approach to the theme of donjuanism. Starting with the analysis of the theme provided by some theorists, we will compare Molière's play to Byron's poem in regard to the plot, the literary genres, the main characters, the treatment of the female characters and donjuanism. A study of the two authors' style is not intended since their use of two different narrative structures—poetry and drama—makes it impossible any parallelism in this field.

It is necessary to state that it is not our aim to compare either Molière's Don Juan to his other plays, or Byron's poem to his other poems, but to compare one Don Juan to the other, trying to depict similarities and differences between the two.

In an attempt to draw the evolution of the theme we will occasionally refer to Tirso de Molina's El Burlador de Sevilla y Convidado de Piedra, as the first literary version of the subject.

2. Methodological Aspects

Adopting Benedetto Croce's viewpoint that "the advantages brought

to poetry by the knowledge of the authors' practical lives are neither many, nor irreplaceable, nor irrecoverable"(1), in this paper we will follow neither the biographical approach nor the psychological one, restricting ourselves to the texts themselves.

The critical review is intended as an illustration of the diversity of approaches and viewpoints in what concerns Molière's play and Byron's poem and it was not taken into account by the author in the process of writing her thesis. Since the critical review was done after the completion of the chapters and the conclusion any resemblance of opinion will be a true coincidence.

As far as possible we will use original texts for bibliographical references and will only translate into English the quotations in Portuguese.

References to Lord Byron's Don Juan will give canto and stanza numbers; the text used is that edited by T. G. Steffan, E. Steffan and W.W. Pratt, Penguin Books (London, 1977). References to Tirso de Molina's play will give act and scene numbers; the text used is that edited by Editorial Sopena Argentina S.R.L. (Buenos Aires, 1943). References to Molière's Dom Juan will give act and scene numbers; the text used is that edited by Librairie Larousse- Nouveaux Classiques Larousse (Paris, 1965).

3. Review of Criticism

So much has been written on the theme of donjuanism, and specifically on Molière's Dom Juan ou le Festin de Pierre and Byron's Don Juan that we had to limit our review to those critics of the last twenty years who have dealt with the same topics of the two works we did. Many more essayists and critics have

written about those topics but we had to restrict ourselves to those works which we found both interesting and accessible. Nevertheless we didn't find any references to essays or books which compared Molière's play to Byron's poem. We did find some parallelism between the first one and Tirso de Molina's El Burlador de Sevilla y Convidado de Piedra which we shall also comment upon.

In fact, the Don Juan character seems "inépuisable" and, as Weinstein says,

" he can't be completely defined. He defies any attempt to put him into a brief classification and even logic has to yield when two diametrically opposed views of him are presented, both of which seem to be at least partially right."(2)

3.1. Molière's Dom Juan

Since it was first performed, in 1665, Dom Juan has provoked a lot of controversy. Considered by few a moralistic play and by many an eulogy on vice, the play has, however, kept its fascination. Critics have shown different and opposed views of the main character, Dom Juan:

Guicharnaud (3) considers him a happy but a monomaniacal man, confined to his own person, a prisoner of his own being, who exists through his conquests. According to him, Dom Juan is beyond morality, neither a devil nor a free-thinker.

Roger Laufer (4) also sees in him a slave, a slave of his own desires. Despite being wicked, hypocritical and witty Dom Juan would be a com

mon seducer, divided between reasoning and passion.

Francis L. Lawrence (5), on the other hand, visualizes Molière's hero as a farce villain, a devil, whose worst vice is calculated cruelty. According to him, Dom Juan's wickedness contrasts with Sganarelle's morality.

Robert Nelson endows Dom Juan with idealism. According to this critic, Dom Juan is a kind of humanist, who seeks self-definition in action. He refuses to deceive himself and seduction is only a game for him. He also presents a unity of character since he doesn't repent and his honesty contrasts with the other characters' apparent adaptation to social conventions. His hypocrisy would be a temporary self-denial due to social restraints to his freedom and his death would be just an instrument of self-assertion. By resisting God Dom Juan achieves "his fullest dignity as a man"(6), Nelson concludes.

James Doolittle also sees through Dom Juan's seduction a philosophy: a free-thinker and a libertine Dom Juan fights

" the subjugation of the individual to the general, of the essential to the superficial, and the restriction of human aspirations to fit conventions which are artificial, abstract, and therefore inhuman."(7)

According to the same author Dom Juan seduces in order to dominate and master beauty since his "criterion of beauty is the functional excellence of the beautiful object."(8). He goes from one adventure to another because, as a human being, his nature always demands more than the event can provide. But Doolittle finds another side of his seducing activity: by seducing

women and overcoming difficulties Dom Juan proves his superiority over the rest of nature, and his deeds are those of a conqueror's.

In "Molière's Festin de Pierre" the author presents Dom Juan as

" an over-refined sensualist who tries to prolong the preliminaries as much as possible and for whom fulfillment and satiety have become synonymous"(9).

According to this author, Dom Juan uses hypocrisy as a means, and discards God, marriage, parental authority and conventions in order to attain his main goal- pleasure.

Will G. Moore (10) endows Dom Juan with intellectual daring: he refuses to be dominated by what he doesn't understand and sets himself apart and above the rest of humanity, as if he were a god. Thus he is punished because of his capital sin - pride.

Alvin Eustis (11) and Francis Lawrence, however, don't consider Dom Juan so self-sufficient. Eustis says that he is extremely sensitive to his public image and afraid of appearing ridiculous. His methods of seduction reveal a bourgeois, he says, and his love of liberty and his fleeing of entanglements make him depend upon his valet. Francis Lawrence sees in Dom Juan a man more seduced than a seducer, since he surrenders to attractions that render him powerless. He is, Lawrence adds, a libertine of flesh and mind, who rejects illumination and doesn't repent. (a Faust?) His aim is to abolish time and live in the present, and such an ambition reduces him to a human parody of the demonic. His acceptance of death is not considered stoic by Lawrence, but only

" his customary acceptance of the chal-
lenge offered in the instant."(12)

Jules Brody emphasizes Dom Juan's mastery of language. He is a "creator of illusions" (13), he says, and because of this gift he manipulates people, words, circumstances. Conscious of the chaos of the world Dom Juan is its amused spectator, and his "being is in perfect harmony both with his aims in life (complete freedom) and with the chaotic dispensation of the world"(14). His sensuality would be only a symptom of his aspiration to total freedom, and his death, a punishment for his rejection of the principle of constraint itself, he concludes.

In his exotic article about Dom Juan Lionel Gossman (15) emphasizes the hero's passivity. According to him Dom Juan has no aim in life except to achieve absolute superiority over others. He tries to prove his superiority by humiliating others (Sganarelle, Pierrot, the beggar), and is guided by his impulses and desires. Not a real sensualist, any woman appeals to him once she loves or is loved by somebody else. The object of his seduction is not only woman but also man, he says, and God will be his last rival. Gossman explains Dom Juan's inconstancy as a frustration: he wants to be the master of a free slave and never attains his end because the woman, when seduced, becomes an object in his hands. Gossman sees in Dom Juan's mean activities and in his martial language a caricature of the heroic Baroque personality.

Christine Garay (16) sees in Dom Juan's conception of love his "art de vivre". He is incapable of idealism, she says, and he accepts death because it is the only way for him to find a proof of God's existence.

For Alfred Simon (17) Dom Juan's seduction is a way of grasping the universal; to the ignorance and fear disguised in faith Dom Juan opposes the rigour of scientific proof, but the price of his consciousness is solitude, he says.

Critics do not diverge only about the character of Dom Juan, but also about events and other characters of the play. Thus, whereas Gossman interpretes Dom Juan's revival of interest for Elvire as a wish to reduce her because she was able to tear herself away from him, James Doolittle interpretes the fact as Dom Juan's sadistic wish of witnessing her surrender to him again.

The fact that Dom Juan does not perform any seduction within the play has also provoked several interpretations. Gossman says that it reveals his lack of sensualism and his desire to dominate people. In Molière's Festin de Pierre (an essay with no indication of author, publisher or date) the author attributes the fact to drama restrictions;

"...the day-by-day attack which Dom Juan employs cannot be conveniently demonstrated in the confines of a play. The only possible way of showing Dom Juan's strategy in action would have been to limit the portrayal of his character to a relationship with one woman, but in that case Molière could not have used Dom Juan to depict a social type - the libertine." (18)

In fact, the last argument seems to be irrefutable.

The ending of the play has also been the object of much discussion and many interpretations. Lionel Gossman gives two possible interpretations: since Dom Juan is only another actor in the comedy, he says, he could only be condemned from beyond his own society; for Molière's audience, on the other hand, it must have been a satire on the feudal Christian and chivalric ideologies.

James Doolittle sees in the stone-statue a supreme mockery of man, whereas in "Molière's Festin de Pierre" the author sees it as

" a convenient and effect-producing
deus ex machina"(19).

Francis Lawrence considers Dom Juan's death his own responsibility for having refused to experience anagnorisis. His damnation would be, therefore, grotesque.

Will G. Moore thinks that Dom Juan's death shows the limits of humanity, and Alvin Eustis considers it a punishment for his pride and vanity.

Jules Brody visualizes Dom Juan's death as an evidence of his superiority:

"God proves to be the only adversary
worthy of Dom Juan"(20),

he says, since the human institutions failed.

Robert Nelson seems to agree with Brody in what concerns Dom Juan's superiority. According to him Dom Juan's refusal of God is a way of self-assertion for him, and it also shows that he reassumed his ideals of

freedom and humanism after a period of hypocrisy. The statue-ghost would symbolize a reproach directed at the supernatural for using brute force to overwhelm an equal adversary.

Roger Laufer seems to be more objective, in asserting that Dom Juan's death proves that he lost the game and that Sganarelle's common sense proved to be right.

Even Sganarelle, Dom Juan's valet, has received several interpretations. Some, like Guicharnaud and Christine Geray share the opinion that Sganarelle feels inexplicably attracted to his master and thus exists through him. F.L. Lawrence thinks that he is the ironist, not the master.

Jules Brody says that despite the fact that Sganarelle has no illusion about Dom Juan he respects him and even imitates him occasionally.

Mollie Gerard Davis (21) recognizes in Sganarelle an agent of comic effect and a transmitter of tradition. Will Moore adds that he expresses the moral sense of the audience. Though kind and human, his utmost values are his personal safety and money, Mollie Davis remarks.

Whereas Alvin Eustis considers Sganarelle opportunistic, Lionel Gossman thinks that, despite his fascination for his master, he succeeds in preserving his own independence.

Lawrence makes an interesting remark about Sganarelle's enslavement to physical urges: he finds it an echo of his master's bondage to passion.

Alfred Simon considers Sganarelle Dom Juan's sole chance for dialogue.

As we have tried to show, the opinions about Molière's Dom Juan

are so varied and contradictory that we will not take them into account in our analyses.

3.2. Molina versus Molière

In his essay Jules Brody refers to Molina and Molière depicting a difference between the two. In Molina's play, he says, at the end the order is reestablished through the king's interference and three marriages occur. Therefore the damage caused by Don Juan is repaired. On the other hand, in Molière's play none of Don Juan's victims benefit from his death: Elvire stays in the convent, her brothers don't redeem their honour and Sganarelle doesn't get his wages. Therefore, Don Juan's wrongs have not been righted. Certainly, Molina's aims were more moralistic than Molière's.

In "Molière's Festin de Pierre" other differences between the two plays are pointed out: Molina's hero is less intellectual but he has more passion than Molière's hero; El Burlador also measures swords, but with a God in whom he believes and who is constantly made present, whereas Molière has his hero fight an idea he doesn't believe and face only the disapproval of his society, which is not little. Whereas there is a lack of self-explanation in Molina's hero, Molière's conveys his religious skepticism and cool reasoning through words; the second one also shows a philosophy, whereas the first one doesn't present any explanation for his seductions. The author of this article also notices a difference between the female characters in Molina's and in Molière's:

"...they are either coarsely deceived or have selfish motives for giving in to the Burlador"(22),

he says, whereas Elvire is "a woman of real worth" (23). These are two radical judgements that would demand some discussion if our basic aim were to compare Molina's El Burlador to Molière's Don Juan.

3.3. Byron's Don Juan

In this review we will show some critics' and essayists' opinions on what concerns Don Juan, with regard to its main character, romantic characteristics, genre, the role and the importance of the narrator, the female characters and plot.

Though most of the critics emphasize the ideas conveyed through the digressions of the narrator we will focus upon what they say about his role and his importance in the structure and tone of the poem, since it is not our aim to discuss Byron's ideas on life and man, but to compare his poem to Molière's play.

First of all we realize that most critics rely on Byron's letters and comments, an approach we have avoided in our dissertation. Nevertheless, through different ways some of our conclusions seem to match theirs.

Conceived as an epic and given shape from 1818 to 1823 and left unfinished, Byron's poem aroused much discussion since the publication of its first Canto.

In his article "Byron and the Epic of Negation", Brian Wilkie (24) states Byron's debt to the epic tradition, and the unheroic quality of the poem. Nevertheless, he says, the poem is not simply mock-epic. And he goes on furnishing examples of Byron's intentional negation of the epic qualities: a deliberate absence of pattern, the use of comic mock-epic in the mocking of the epic as a literary mode, the mocking of heroic performance and her-

eism; ironic adaptations of more specific traditional epic devices; the nothingness of heroic deeds; the endorsement of love as the alternative to war

"thus reversing the antifeminism which is implied in one form or another by almost every traditional epic"(25),

he says. Mr. Wilkie doesn't seem to realize that the qualities he pointed out are the characteristics of the mock-epic, as we will see in the course of this dissertation, and that the negation of the epicis, in a way, the mock-epic.

Francis Doherty, in his book Byron, refers to Don Juan as a comic poem but seems to give its essential mock-epic qualities:

"...the grandiloquent language and theatrical gesturing are tempered by burlesque and mockery"(26),

he says, and that

"Byron wants us to recognize it as an epic poem, a poem of the highest seriousness, according to the canons of literature inherited by the Western World from its classical progenitors. And yet this recognition is an ironic recognition that this poem is not an epic..."(27)

A. B. Kernan, in "Don Juan", recognizes some remnants of true epic in the poem, but, on the whole, he says,

"the epic is invoked only for purposes of mockery"(28)

In his essay Kernan analyses the satiric, comic and tragic qualities of the poem whose true subject, he says,

"is freedom and the onward flow of
all life"(29),

a too optimistic view of it, it seems to us, for he seems to forget the over-
all presence of the narrator.

W. H. Auden, in The Dyer's Hand & Other Essays, in a quite super-
ficial analysis of Don Juan, declares that the poem is a comedy and not a
satire. According to him,

"satire would arouse in readers the
desire to act so that the contra -
dictions disappear; comedy would
persuade them to accept the contra
dictions with good humor as facts
of life against which it is useless
to rebel". (30)

In our chapter on genre we will discuss the satirist's aim which doesn't
seem to be what Auden states.

Wilkie, though apparently unconsciously, seems to perceive Byron's
poem as a satire. He points out its satirical devices without naming them
as such:

"Byron repeatedly throws the reader off balance by
his notorious habits of digression and of incon -
gruous tone-shifting"(31),

he says. He recognizes that Byron seems to expect nothing of

"so frail a being as man" (32),

without realizing that man is Byron's ultimate target of criticism.

John Jump seems to believe in Byron's proclaimed spontaneity

and improvisation:

"So far does he seem to be from having rehearsed or even planned his narrative that before long he has to recall himself from a wrong track "(33),

and

"His manner of expression appears to be equally unpremeditated"(34).

George Ridenour (35), in a more accurate analysis, sees Byron's spontaneity as the consequence of pains. Wilkie also sees the poem as

"calculatedly formless, aesthetically and in its ideas"(36)

However, neither Jump nor Ridenour view Byron's "spontaneity" as a satirical device.

Kernan also points out the satirical elements of the poem: its presentation of a world with a vast number of persons, objects and actions, a hypocritical and confused world

"where men seem determined to destroy themselves"(37);

the revelation of the sham of civilized life; the truth about individual man and human institutions; the attack on hypocrisy, etc.

In what concerns Byron's romanticism Maurice Bowra emphasizes its absence from Byron's Don Juan. According to him

"Byron differs from the authentic Roman-

tics not merely in his low estimate of the imagination but in the peculiar quality and power of his wit."

(38)

He adds that Byron criticizes the romantic outlook because he sees that

"human beings may have beautiful dreams but fail to live up to them".(39)

He also sees another antiromantic characteristic in the poem: Byron saw and spoke about the helplessness of man before nature, instead of seeing it only in its gentler moods. Nevertheless, Bowra sees Byron as true to the Romantic outlook

"in his devotion to an ideal of man which may have been no more than a dream, but none the less kept his devotion despite the ordeal of facts and his own corroding skepticism"(40)

Francis Doherty, Kernan and Leslie A. Marchand detect a vestige of romanticism in Haidee's episode. According to Marchand

"Byron allowed himself, in telling their story, to quiet his cynical concept of love and depict almost without interruption an idealized portrait of young love, all innocent and free from the corrupting influence of conventional and sophisticated hypocrisies."(41)

Frederick L. Beaty, in his essay "Byron's Concept of Ideal Love",

detects other romantic characteristics in the poem. The first one would be the importance of nature as man's salvation and natural habitat versus economic and political contemporary society. This is evident, according to him, in the figure of Haidée, who has remained completely uncorrupted, and indirectly in the figure of Lambro, who

"symbolizes the tyranny of a predatory materialistic society"(42).

The other characteristic of romanticism he recognizes in the poem is the idealized love between Haidée and Juan which is put as the union of souls, senses and hearts, besides its pantheistic traits.

Kernan visualizes Haidée as a tragic heroine left with the tragic choice. She would be one of the tragic elements of the poem, the other being the narrator whose situation

"is more desperate than that of older tragic figures"(43),

since he is the major character of the poem but disembodied.

The importance of the narrator is emphasized by all the critics who deal with the subject. Kernan contrasts his disillusioned view of life to Juan's lack of consciousness. According to him

"the narrator has no hope of meaningful action because he finds the universe itself ultimately meaningless".
(44)

Whereas Kernan points out the narrator's "startling contradictory statements about life and people"(45), Marchand says that he was

"sincere and fairly constant in his fundamental points of view and attitudes toward the world and life and experience as he had known it" (46)

Auden says that

"Juan is only a convenience: the real hero of the poem is Byron himself". (47)

Most of the critics agree that the narrator's voice is Byron's and Jump says that

"critical theorists rightly discourage us from simply assuming the identity of poet with imagined narrator, but in this particular instance the scrupulous dissociation of the two brings great inconveniences and no advantages. As a matter of biographical fact, Byron evidently thought of himself as speaking with his own voice in Don Juan"

(48)

Whereas Marchand sees the poet-narrator and Juan as two separate entities, George Ridenour notices a narrowing of the gap between the two as Juan evolves from innocence to experience. According to this author, in the English Cantos Juan rises to the level of the persona (the narrator), which produces a

"tightening of the action thereby achieving a coherence and unity at

once psychologically and artistic-
ally effective." (49)

Ridenour also sees in the figure of the narrator an organizing
agent of the poem, and Jump adds that he is

"the sole effective unifying factor
in Don Juan" (50)

In the analysis of the central character of the poem, Don Juan,
the authors emphasize unanimously one quality: his passivity. Auden says that

"far from being a defiant rebel against
the laws of God and Man, his most cons-
picuous trait is his gift for social
conformity" (51),

and Wilkie emphasizes his "failure to have a mission". (52)

Kernan says that

"he feels passionately, acts directly,
moves with grace and ease through the
flux of existence, but he does not
know what he is or does", (53)

for he is thoughtless and lacks memory. Since he is lucky, for his troubles
are only temporary and turn out to be good luck in disguise, Kernan consi-
ders him a comic character.

Francis Doherty sees Don Juan as

"an object of sexual desire on all sides,
from the harem to the siege of Ismail on
the Danube, fighting for the Russians a-
gainst the Turks, from the Danube to the

imperial court of Catherine the Great,
and from thence to England (...)and
he remains the passive tool in the hands
of fate and his creator"(54).

Whereas Marchand and Jump detect no evolution in the character who,
according to Marchand, remains

"an almost static fictional character,
not developing like the hero of a Bil
dungsroman, not molded by the environ
ment or chameleon-like taking on
its color" (55),

Ridenour notices a certain evolution, from innocence to experience, in the
English Cantos.

Marchand sees in the figure of Don Juan

"essentially a norm against which to
view the absurdities and unreason of
the world" (56),

and Francis Doherty considers him

"a peg on whom Byron can hang reflec-
tions and moral pronouncements, a way
of tapping off some of his own moods
and responses" (57).

Wilkie remarks that "Byron's aim was aimlessness and his message
relativistic skepticism"(58), and that

"Byron wanted to create a poem that was
deliberately and in every sense incon-
clusive, since he wanted to show life

itself as ultimately without meaning, despite its enthralling variety and the high flavour its particular episodes could have (59).

Kernan also doubts that the poem could ever have been finished.

In what concerns plot Francis Doherty defines the poem as a picaresque tale in verse. Kernan, however, says that it provides a comic view of experience due to its

"particular rhythm of existence, eternally in movement like the ceaselessly changing waters of ocean" (60).

He seems to believe that there are real changes in the plot, a point we shall discuss later on. Nevertheless, he emphasizes the plot as an important vehicle which gives

"a loose continuity to the rambling collection of stories and digressions" (61).

With regard to Byron's view of the woman Maurice Bowra thinks that he

"takes a lower view of men than of women, and seems to think that men are incapable of real constancy and devotion" (62)

Frederick Beaty remarks that in the Haidée episode love means more to her than to him and that in time of crisis she seems capable of greater sacrifice than Juan.

We shall deal with these topics in the following chapters.

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1. DONJUANISM

In this chapter we shall see what is generally conceived as don-juanism. First of all we realize that Don Juan has transcended literature and become a popular theme. From his first version, written by Tirso de Molina, up to the Romantics and Bernard Shaw, he has lost his heroic qualities in such a way that Otto Rank (1) considers the theme exhausted. According to Weinstein

"the absence of a universally accepted Don Juan version accounts for both the strength and weakness of the legend". (2)

The fact is that Don Juan is "all things to all men" (3): either the ideal-seeker or the calculating seducer; either virile or effeminate, either the devil or the bringer of happiness; either the individualist or the "révolté" against bourgeois society. This variety of judgements is due not only to the several versions of the subject that exist(*) but also to the fact that theorists, in general, do not speak of a specific Don Juan but of a mixture of Don Juans or even of a Don Juan they have created themselves, having indulged in pure fantasy. This is what we are going to try to show by analyzing four authors: Kierkegaard (4), Denis de Rougemont (5), Otto Rank and Albert Camus (6).

1.1. Kierkegaard's Theory

According to Kierkegaard(**), the idea of Don Juan belongs to

(*) See Appendix.

(**) Kierkegaard bases his analysis upon Mozart's opera Don Giovanni

Christianity and through it to the Middle Ages. Christianity brought the separation between flesh and mind and Don Juan would be the spirit of the flesh i. e., sensuality. He represents sensuality, the enemy of the spirit.

In the Middle Ages the spirit abandoned the earth leaving it open for sensuality and Don Juan would be the elder son of this kingdom of sensuality. This kingdom is not a kingdom of sin because it lacks reasoning. When reasoning arises sensuality gets an aspect of the demonic, as something that must be destroyed, and then Don Juan is killed.

Kierkegaard establishes a parallel between Faust and Don Juan. According to him Don Juan is the expression of the demonic determined as sensuality; Faust is the expression of the demonic determined as that spirituality the Christian spirit excludes from itself. In other words, Don Juan is energy, neither planned nor reflected, whereas Faust is the consequence of reflection and conscious decision. Faust is at the same time an idea and an individual because he has both elements, the spiritual and the demonic, concentrated in him, whereas Don Juan is essentially an idea and so is undefined. He is life and strength, a perpetual becoming.

According to Kierkegaard, Don Juan is amoral. The object of his desire is sensuality, but he is not conscious of his deeds, he doesn't plan his conquests, he doesn't use artifices. Therefore, he is not a real seducer. He desires and his desire has an effect of seduction, he says. Once satisfied he searches another object, i.e., another woman, which shows that he is never really satisfied. He is not witty, he doesn't know how to speak persuasively, whereas Faust uses his spirit and lies. Faust's objective is more than sensuality and the seduction he performs is planned, so that the

pleasure he feels is more of the reasoning type. He seduces one girl and destroys her much more than Don Juan does to the several ones he has conquered.

According to Kierkegaard the idea of Faust had several interpretations but he never found and never will find an interpretation in music, as Don Juan did. And he explains why: Faust is a concrete idea, an individual, whereas Don Juan is a universal, and therefore, abstract idea. He will live forever due to the abstract character of the idea, and only music can express him perfectly. Being a natural, indefatigable and demonic strength, for he is passion, he can only be thought of as music. If he is thought of as an individual he will be considered funny and ridiculous, because of the number of his seductions, but the number of his seductions becomes important if he is conceived as a force. His sensuality is a principle, he lacks spirit and is only flesh. He doesn't love one woman but all the women because his love is sensual and not psychical. His love means repetition, a summing up of moments. He is always triumphant and never doubts his success. The essential for him is femininity in its abstract sense. Therefore he seduces any woman, whereas in the psychic love the individual characteristics are important. That explains why music is his ideal means of expression - is more abstract than language and it expresses the universal, not the individual.

The strength of Don Juan's seduction lies in sensual desire. He desires all the womanliness in every woman and, happy or unhappy, none of them would reject a moment of happiness with him. Only music, Mozart's Don Giovanni, can express Don Juan's seduction, his joy of life.

Language, Kierkegaard says, can express the artifices of a rational seducer, but not the vital strength of Don Juan. Not even dance could express him, for he is an idea, a symbol.

According to Kierkegaard, Byron tried to interpret Don Juan through language and failed. By making him an individual, with family and infancy, he destroyed his ideality. In the opera Don Juan is the infinite of passion, the endless strength which nothing and nobody can resist. Once imagined like an individual Don Juan faces complexities and difficulties which demand the reader's attention and so he becomes interesting, and comic when surmounting all the difficulties.

Kierkegaard establishes an interesting difference between seducers: the musical Don Juan is the extensive seducer, who appreciates the satisfaction of his desire; the verbal Don Juan is the intensive seducer, who reasons and plans his seductions and who appreciates not only the satisfaction of his sensual desires but also treason and intrigue. What the intensive seducer really enjoys is a reflection of pleasure; his seduction is a work of art and one sole conquest is enough for him, since the way he conquers is important. The important thing for the extensive seducer is the seduction itself, not whom or how he seduces.

Kierkegaard attributes to Molière's influence the fact that the majority of the interpretations of Don Juan are comic. If one cannot satisfy one's passion, he says, the result can only be tragic or comic, and if the idea seems unjustified the effect is comic. (*)

(*) In Molière's play Don Juan's love for a woman lasts such a short time that he cannot suffer from a refusal; and since he is not aware of his misdeeds death loses its aspect of punishment.

In order to prove his theory of the superiority of the opera over the literary interpretations of Don Juan the author establishes a parallel between Molière's play and Mozart's opera: the scene, at the beginning of the play, where Sganarelle defines his master corresponds to the "aria of the servant" in the opera. Whereas the first one is comic, he says, the second one reveals the demonic power of seduction of Don Juan. The final scene, with the commander, in Molière's play, is considered a scandal by Kierkegaard: as an individual Don Juan doesn't need an extra power to be destroyed, he should be defeated by a trivial force. In the opera, however, he considers the presence of the statue completely justified: as a force, Don Juan could only be defeated by a more powerful force.

Kierkegaard also compares Leporello, Don Giovanni's valet, to Sganarelle, Don Juan's valet. According to him one can understand why Leporello doesn't abandon his master (Don Giovanni, as a force, attracts him inexorably) but one cannot understand why Sganarelle stays with a master who doesn't even pay him his salary, since the two of them are only individuals.

Kierkegaard points out another aspect, which he considers negative, in Molière's Don Juan: Sganarelle tells us of his conquests but Don Juan is seldom seen seducing a woman, whereas in the opera nothing is told and everything is performed.

We come to the conclusion that for Kierkegaard donjuanism would be sensuality, passion, vital strength, in a word, an abstract idea. Nevertheless, we realize that, although he refers to the tradition of Don Juan in order to compare it to Mozart's opera, he doesn't make a clear reference to it. One wonders which tradition he means.

We also notice a mixture of points of view in his essay: some -

times he refers to the music and sometimes he refers to the libretto of the opera, i. e., to literature. It is clear that the music is all important for him, and he seems to reject the value of literature, at least in what concerns Don Juan. But how could the opera have been composed if Mozart didn't know about the tradition of Don Juan? And if there was a tradition it could only be oral. Kierkegaard doesn't refer to Lorenzo da Ponte, who wrote the libretto for Mozart, although he does make allusions to the libretto.

It seems almost incongruous to us to compare two different types of art. Music and literature have different devices and it doesn't seem fair to compare them in terms of value.

In the parallel Kierkegaard establishes between Molière's play and the opera we notice some interesting points: it is true that Sganarelle reports the majority of the events whereas in the opera they are performed, but the scene with the tailor and the scene with Charlotte and Mathurine, in Molière's, don't seem to us only a common dramatic intrigue: they reveal Don Juan's intelligence and his power of persuasion. On the other hand, in the opera, as in Molina's play, Don Juan uses artifices and disguises, which indicates planning. In Molière's, however, he is always himself, at least in his conquests; he has his own psychology. This seems to reinforce Kierkegaard's remark about the individuality of Don Juan in Molière's play and his universalism in the opera, but it goes against Kierkegaard's assumption that only a deep psychological character in literature could have the same ideality as the Don Juan of the opera. A deep psychological character, it seems to us, would be unique and not universal.

If we compare Da Ponte's libretto with Molina's El Burlador we

notice much similarity between them, in the plot as well as in the central character. Don Juan is, perhaps, a little more malignant in the second one. It seems to us that Kierkegaard's theory about the power of music to express passion is acceptable but the character he views in the opera seems to be a creation of his own imagination since it is not the character we find in the libretto of the opera, in Byron, in Molière or in Molina.

1.2. Otto Rank's Theory

Otto Rank bases all his analysis upon a supposed traditional legend of Don Juan. He doesn't analyse the Don Juan we find in literature, but he applies to the "legendary" character his knowledge of customs and traditions of primitive peoples. In fact, the earliest account of Don Juan goes back to 1630, when Tirso de Molina published his El Burlador de Sevilla y Convidado de Piedra. It is supposed that there existed a popular legend about Don Juan but there are no vestiges of it. What Rank does is to try to trace it, following the traditions of nations and also applying the notion of the double. He says that history registers the existence of a man in Spain, named Don Miguel de Marañón, who led a luxurious life up to the time of his marriage. He was faithful to his wife whom he loved tenderly, and after her death he became a monk. So, Rank says, there are two figures of Don Juan at the beginning of the legend, in Spain, and the two have been mixed. Apparently that would explain the contradictory nature of the character of Don Juan in literature: an unrestrained sensualist and a feeling of guilt together with fear of punishment. This duality, the author remarks, is, indeed, a struggle between the joy of life and the fear of death. And only the music could express these two contradictory feelings, what would explain the grandeur of Mozart's Don Giovanni.

Nevertheless, since Don Miguel de Marañón was born in 1626 and El Burlador de Sevilla y Convidado de Piedra appeared in 1630, when Don Miguel was four years old, one wonders how Tirso de Molina could have mixed the two characters. On the other hand, the duality of Don Juan's character seems dubious too. In Tirso de Molina's play he doesn't show any fear of death or any guilt feeling except at the very end, when death is in front of him personified by the statue-ghost. In Molière, he even refuses to repent, despite the fact that he knows that his refusal implies in death, and in Byron he doesn't commit any crime that would demand repentance.

It seems to us that Otto Rank has a certain Don Juan in mind, regardless of the literature concerning him, a Don Juan who seduces women and is punished not because of his deeds but because he overestimated his powers and didn't believe in spiritual forces.

In the Don Juan Rank has created, Leporello, the valet in the opera, is Don Juan's double. He is Don Juan's conscience, he represents Don Juan's fear and self-criticism. Therefore, Don Juan would be the evil, and Leporello the good. According to Christian patterns, Rank says, Don Juan would be a personification of the devil.

In analysing Don Juan's behaviour Rank doesn't see in it the libertine's behaviour, an image derived from the Middle Ages, he says, but the strong and volunatious man of antiquity in charge of possessing the woman before the husband did so that, by fecundating her, his soul would be perpetuated. Such was the hero's task and the husband accepted it gladly because he recognized the hero's superiority and also because he was afraid of losing his own soul by fecundating his wife.

According to Rank, that would explain why Don Juan doesn't kill his rivals. In fact, he has no rivals in love due to his own character. He requests wives and lovers as a right, and he doesn't intend to conquer them in terms of "duree", but only to make them women, as it was done in ancient times. So, externally Don Juan has all the traits of the ancient demiurge.

Thus, according to Rank, we have two conflicting images of Don Juan - the diabolic and the heroic. The first one is a result of Christianity, Rank says, and the second one must have inspired the legend. Rank remarks that at the beginning there was no connection between the demon and sexuality. It was the Church which, in the Middle Ages, made the devil the personification of the most vile sexuality.

Another important fact about Don Juan, besides seduction, is his punishment and Rank also explains it in two ways. According to him the legend of statues of stone acting as revengers goes back to antiquity. The statue always represents the revenge of the dead. And he remarks that the belief in the dead coming back to take the alive still exists; otherwise how can one explain the hurry of society in burying them?

Thus, according to that old tradition, the stone statue in Don Juan is the demon who eats the corpses and who is, ultimately, the victor over the hero who challenged death by possessing women and giving them his soul. Following the same line of reasoning, Don Juan could also have been punished for having abused his rights: instead of aiming at giving the women his soul he may have searched only his sexual pleasure. By doing so he didn't give them a soul and deserved punishment for his cheating. The women asking for revenge, Don Juan is punished not because of his sexual performance but because he sinned against spiritual values. In Christian patterns,

Rank says, Don Juan is also punished because he underestimated spiritual forces, having broken Christian moral laws. So, depending on one's point of view, Don Juan can be either a hero or a devil, Rank seems to say.

1.3. Denis de Rougemont's Theory

In his book Love Declared Denis de Rougemont begins the essay on Don Juan by rejecting Kierkegaard's assumption that Don Juan is only the natural fire of desire, a

"kind of vehement and somehow innocent animality" (7).

He argues that nature has not produced anything like this and that there is no Don Juan among the noble savages or the primitives. He believes that Don Juan presupposes a society encumbered with exact rules which he infringes. (But why does he suppose that primitive societies didn't have their own rules?) In fact, Rougemont declares that Don Juan needs the existence of such rules because his main pleasure consists in infringing them. His aim is to violate the laws of morality, he says. So, whereas Kierkegaard considers Don Juan an extensive seducer, Rougemont seems to consider him an intensive seducer, some one who plans his conquests and whose pleasure is more of the reasoning type. He tries to reinforce his point of view by saying that

"the true sensualist's joys lie beyond those moments Don Juan flees as soon as they are within his grasp" (8).

Well, for Kierkegaard those joys are the intensive seducer's joys and Don Juan would be the extensive seducer, i.e., not a real seducer. We would ask whether the joys Rougemont refers to are not the joys of the seducer instead of the joys of the sensualist? It seems to us that the important thing for the sensualist is the moment of the conquest, not what comes afterwards. Perhaps a separation of terms would clarify the matter: for Kierkegaard Don Juan is the sensualist, whereas for Denis de Rougemont he is the seducer, so that seducer and sensualist wouldn't be synonymous.

After a glimpse at the "School of Vienna"'s verdict on Don Juan (*) which he considers ineffective to explain Don Juan's insolent fury and his gay and querulous swagger, Rougemont begins to apply what he calls "spiritual criteria": a) Don Juan seeks novelty at any price not only because he has not (a man who seeks is a man who has not) but also because he is not. He doesn't love because in order to love one has to choose and choosing demands being, and Don Juan has no being.

That seems to agree with Kierkegaard's idea of Don Juan as a universal idea, a cosmic strength.

b) On the other hand, Rougemont says, the contrary is also applicable: Don Juan has an ideal type of female beauty (unconscious memory of his mother) that makes him approach every woman with a slight resemblance to that ideal. As soon as he recognizes his mistake he feels disappointed and leaves the woman for another one, ever more agonized and cruel.

(*) According to the School of Vienna Don Juan suffers from a secret anxiety bordering on impotence, Rougemont says.

The author seems to adopt the second possibility by saying that Don Juan is Don Juan because he cannot and will never find his type. He is

"either impotent to attach himself, or impotent to release himself from an obsessive image". (9)

By adopting the second possibility Rougemont seems to go back to his first statement on Don Juan, concluding that he is a passion of the mind and that his passion is not always linked to sex, i.e., he is, in Kierkegaard's terms, an intensive seducer. His performance as a seducer is not very dangerous to society, Rougemont says, because it follows rules, a system, and does not institute a new order in it.

The author establishes a parallel between Don Juan and Nietzsche. According to him, Nietzsche would be a Don Juan of ideas. He wanted to violate the secret of each idea, each belief, each value, not to construct a system but only for the joy of intellectual rape. Like Don Juan, Nietzsche needs the old rules in order to have pleasure in destroying them. He sets up values which destroy the old ones but were they accepted as true they would lose their meaning and nothing would be left for their author.

As Don Juan pursues the image of his mother, Nietzsche pursues the image of a Truth he couldn't destroy, a Truth worthy of his true passion. Finally he finds it - the idea of the Eternal Return, which means that eternity is the return of time and not the victory over time. Nietzsche finds an object of love, and that is the eternal distant.

Don Juan makes love without loving, as Nietzsche sets up values in which he doesn't believe. They both triumph by violating the truth of hu-

man beings, but since they are aware of it they also respect that truth. Once they respect the rules they lose the game. They can either be damned or receive pardon for their cheating, and since they don't believe in pardon

"they are obliged to win during the time-span of their lives - hence the cheating - or else they must deny the end of time, the final reckoning, the last judgement - hence the notion of the Eternal Return" (10).

Like Kierkegaard, Rougemont makes little reference to the literature of Don Juan. He slightly refers to Mozart's opera and his theory seems to be based upon a fixed idea of Don Juan, an idea whose origin he leaves unknown.

1.4. Albert Camus's Interpretation

In his book Le Mythe de Sisyphe Albert Camus has a chapter on donjuanism. For him Don Juan is an existentialist who enjoys life, doesn't ignore the absurdity of life, which he considers a game, and who doesn't expect anything from death. Because he is not ignorant and doesn't expect he is happy. He knows his limits and it is this knowledge that makes him a genius:

"...l'intelligence qui connaît
ses frontières". (11)

Whereas Faust believed in God to such an extent that he sold his soul to the devil Don Juan, aware of the absurdity of life, death and man, commands life's satiation, Camus says.

Don Juan is viewed by Camus as the true lover. According to him, the more one loves the more love's absurdity is consolidated. It is not due to lack of love that Don Juan goes from woman to woman. He does so because he loves them with the same strength and every time with all his self, in such a way that he needs to have the phenomenon repeated for that is his way of knowing, of touching life. If he leaves a woman it is not because he does not desire her any longer but because he desires another. Why, asks the author, should we love rarely in order to love intensely? It is just the opposite that is true, he says: the more one loves the more intense love is.

According to Camus, Don Juan is not immoral for he has the morality of his affection or his dislike. He searches quantity and not quality. Whereas the saint has the ethics of quality because he believes in a deep meaning of the things Don Juan has the ethics of quantity because he lacks that belief. He does not care for the past or the future. He only cares for the present, and time flees with him. That's why, the author says, he doesn't want a collection of women, because to collect is to live in the past, and living in the past involves regretting it. (*)

Nevertheless, Don Juan is not a common seducer for Camus. Being conscious that seduction is his being, it is what makes him feel alive, he is even more absurd, but such a knowledge doesn't make him change.

Quite surprisingly Camus qualifies Don Juan's love as liberating. Love, as it is generally conceived, he says, has the quality of eternity. The person who experiences this kind of love is a Werther, a potential suicide, for to forget one's self completely is a form of suicide. But there is some-

(*) In this statement he doesn't take Mozart's opera into account, since Don Giovanni kept a register of his conquests.

thing else about such a lover: he also kills the beloved:

"Un seul sentiment, un seul être, un
seul visage, mais tout est dévoré" (12)

So, this kind of love is not generous; it is selfish because it demands eternal possession. Don Juan's love, on the contrary, is liberating because perishable. He has chosen to be nothing and to take nothing. His love is singular, despite being temporary, and it is its repetition that constitutes for him the germ of life, his way of giving and making someone live.

Like the prior critics Camus does not refer to a specific literary text on Don Juan but to an undefined legend. Everything he has said up to this point would well apply to Molière's hero, but not to Molina's hero, nor to Byron's.

Camus even seems to believe in a real Don Juan and refuses to believe the legend concerning his death. According to him, people felt insulted by Don Juan's grandeur and so have imagined his punishment by the statue-ghost which would symbolize the values he has negated—order, eternal Reason, universal morality. According to him, they have felt the need of colouring his death with tints of punishment.

In constructing his theory Camus goes back to the historical Don Juan, Don Miguel de Marañón, who finished his days in a monastery. But in Camus's view Don Juan does not go to that place because he has repented but because, getting old, he, as an absurd man, goes there to wait for his death, facing a God he does not adore and a heaven he knows empty. Camus views him looking at the magnificent land of Spain with which he identifies himself because that land, just like him, doesn't have a soul, and waiting for the des

pised end - death. Death, for Don Juan, cannot be a punishment, Camus says; it is only one of the rules of the game, his fate as everybody else's.

1.5. Other current interpretations of Don Juan

Besides the interpretations analysed above we would like to mention some opinions on Don Juan which are quite current:

1.5.1. Dr. Gregorio Marañón (13) defends the thesis of Don Juan's lack of virility based upon a scientific study of the legend and of living Don Juan types.

1.5.2. José Ortega y Gasset (14) sees in Don Juan

"the personification of virility, the
man who makes a woman truly a woman".
(15)

1.5.3. Ramiro de Maeztu (16) considers Don Juan a myth, created by popular imagination as a solution for people's problems.

1.5.4. Georges Gendarme de Bévoite (17) sees in Don Juan the defender of natural laws and individual rights against human and religious laws.

1. 6. Personal Reflexions

From the analyses of the critics we have read we arrive at the conclusion that the conception of donjuanismo depends on the critic's perspective. It has been an ill-defined term because the majority of the critics tend to look at Don Juan as if he had one sole version and as if there were a known legend about him. In fact, the existence of a legend is only a supposition since the theme first appeared in 1630, with Tirso de Molina. Scholars seem to consider Molina's originality unacceptable, and insist upon a legend which, if existed, didn't leave any traces. They all show a lot of imagina-

tion but lack accuracy, since their interpretations cannot be applied to all the Don Juan characters.

An interesting fact about Kierkegaard and Camus is that donjuanism seems to be integrated in their philosophy, whereas Rougemont and Otto Rank seem to be scholars who only study donjuanism as a phenomenon.

Thus we come to the conclusion that, as Leo Weinstein says, we need a specific Don Juan as a firm basis for discussion since just the name Don Juan, and consequently donjuanism, escapes a complete and exact definition.

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2. THE PLOT AND ITS RELATIONSHIP WITH THEME

In this chapter we intend to analyse the plot of Molière's Don Juan and Byron's Don Juan, emphasizing the similarities between the two as well as the differences and their implications.

We also intend to draw the evolution of the Don Juan theme, from Molina to Molière, and from Molière to Byron, through a parallel between the first and the second, and between the second and the third one.

Since there is no historical evidence as to whether Byron and Molière knew Don Juan's first version and whether Byron was acquainted with Molière's Don Juan we won't deal with these matters in detail but will only make allusions to them when the opportunity appears.

In the study of the comicity, shared by Molière and Byron, we shall apply Bergson's essay Le Rire - Essai sur la Signification du Comique, (1), on what the two authors have in common.

2.1. El Burlador de Sevilla y Convidado de Piedra

The story begins in Naples where Don Juan Tenorio seduces Isabela, his friend Octavio's fiancée. Taking advantage of the dark night Don Juan pretends to be Isabela's lover and so is successful. But Isabela realizes her mistake and screams for help. In the confusion that arises Don Juan escapes to Spain. Near Tarragona, accompanied by his valet Catalinon, he almost drowns and is rescued by a fisher woman, Tisbea, who takes him to her house. By promising to marry Tisbea he seduces her and leaves her alone and dishonoured, escaping at night.

Arriving in Sevilla Don Juan meets his friend the Marquis de la Mo-

ta, who tells him his misfortune: he is in love with his cousin, Ana de Ulloa, but her father wants her to marry another man. At night, pretending to be the marquis Don Juan enters into Ana's house intending to seduce her but she realizes he is not her lover and screams. Her father, Don Gonzalo de Ulloa, appears with sword in hand and is killed by Don Juan, who escapes unrecognized.

One day, riding through the country Don Juan and Catalinon hear about a wedding and Don Juan decides to attend it. He immediately decides to conquer the bride, a humble country girl. First of all he tells Batricio, the future husband, that his fiancée, Aminta, is in love with him and has already been possessed by him. On hearing that Batricio goes away, and Don Juan then tells Aminta that Batricio doesn't love her any more and has gone away. He swears to love her and to marry her, and she yields to him.

In Sevilla, Octavio and La Mota become aware of Don Juan's treasons and wish to revenge. According to the king's wish Isabela has come back from Naples in order to marry her seducer. On her way to Spain she meets Tisbea who tells her all her misfortune and Isabela brings her to Sevilla too. There is also Aminta who has come to find Don Juan and make him marry her. Don Juan has the king's protection because of his father, Don Diego, an honoured nobleman who, like Catalinon, keeps warning him not to forget God and His justice.

One day Don Juan finds himself in the chapel where Don Gonzalo de Ulloa had been buried. He sees his statue with the inscription:

"Aquí aguarda del Señor
El más leal caballero,

La venganza de un Traidor"

(III,3)

Don Juan laughs at the inscription and invites the statue to have supper with him, after having taken its beard. At night, the statue goes to his house, sits down at his table and has supper. It invites Don Juan for supper in the chapel the next day and Don Juan accepts the invitation. He notices that the statue transmits an unusual heat, and after saying good-bye it disappears in the air.

The next day Don Juan goes to the chapel where the statue offers him supper. The menu is very strange: nails, snake, vinegar instead of wine- and the music is also dreadful. The waiters are dead people dressed in black, and the table is the lid of the coffin since the tomb is open.

After dinner the statue asks Don Juan to give it his hand and so he does. But he cannot stand the heat transmitted by the statue. He understands that the statue is God's agent and asks for a priest in order to confess his sins and be absolved but the statue answers it is too late for repentance. Don Juan uses his sword, trying to kill the statue but is unsuccessful. He explains he has not seduced Ana because she realized the fraud in time and the statue replies that it didn't matter since he had had the intention. And Don Juan dies saying:

"Que me quemó! Que me abrasó!

Muerto soy! "

(III,7)

The statue resumes its role:

"Esta es justicia de Dios:

Quien tal hace, que tal pague".

(III,7)

Catalinon runs to the king's palace to tell him what has happened. There he meets the Marquis, Batricio, Aminta and Tisbea who had come to complain to the king about Don Juan's behaviour. After listening to Catalinon the king decides to have the weddings that same night: la Mota will marry Ana, Octavio, Isabela, and Aminta, Batricio. The king orders the transportation of Don Juan's corpse to Madrid so that more people could know about the incident.

2.2. Molière's Don Juan

The story begins in a palace where Sganaralle, Don Juan's valet, and Gusman, Elvire's servant, are talking about Don Juan's sudden departure and its implications. Sganarelle makes a very real description of his master who has abandoned his wife Elvire. Although being a nun she had left her convent in order to marry Don Juan and soon saw herself abandoned.

Sganarelle tells Gusman that Don Juan gets married very easily, generally once a month, and that Elvire shouldn't have run after him because she will only find disappointment and suffering. His words will prove true because when Elvire demands an explanation for his behaviour he says he feels guilty for having offended God when abducting her from a convent, and so has decided not to live with her any more. She replies that God shall punish him for his treason.

Don Juan tries to conquer a young fiancée just because he can't stand her happiness with another man. Since he fails in his purpose he decides to capture her during a boat trip but almost drowns. He is rescued by a young fisherman, Pierrot, whose fiancée, Charlotte, he decides to seduce.

Some difficulty arises because a friend of Charlotte's, Mathurine, has also fallen in love with him and they both dispute his love. Nevertheless he leaves the scene successfully and the two girls remain with the conviction that one and not the other was the object of Dom Juan's love and that he would come back to marry her.

Being aware of the fact that Elvire's brothers are in search of him in order to kill him Dom Juan and Sganarelle disguise themselves as countryman and doctor, respectively. Riding in a forest they meet a beggar who tells them the information about the road they needed. The beggar explains that he is a hermit whose sole occupation in life is to pray for those who help him, and then he asks Dom Juan for an alm. Dom Juan mocks his faith which does not make him survive and says that he will give him an alm only if he blasphemes. The man refuses to do it, despite Sganarelle's insistence, and Dom Juan finally throws him a coin.

On their way they meet a young man who is being attacked by some burglars. Dom Juan helps him and the burglars run away. The young man happens to be Dom Carlos, a brother of Elvire's who didn't know Dom Juan. Dom Carlos tells Dom Juan about his and his brother's intention on what concerns Dom Juan and this one pretends to be a close friend of Dom Juan's and offers himself to set a date for a duel between the two in which he would be his friend's partner. Just as they are talking Elvire's elder brother, Dom Alonso, appears and so Dom Carlos is informed of Dom Juan's real identity. Nevertheless he refuses to let him be killed just after an incident in which, if it weren't for Dom Juan's courage, he would certainly have perished. Dom Carlos gives Dom Juan a day in order to prepare himself for a duel, since the two brothers

need to revenge the family honour.

On his way home Dom Juan finds the mausoleum of a commander he had killed. Besides the tomb there is a statue of the commander in it. Dom Juan greets the statue and invites it for dinner. To his surprise, the statue nods its head.

Arriving at home Dom Juan receives three visitors- his tailor, Mr Dimanche, to whom he owes money but never pays, his father, Dom Louis, who reproaches his behaviour fiercely and Elvire who is going back to her convent and has come just to tell him a dream of hers in which she foresaw his death. She asks him to repent and change his way of life in order not to be punished by God. He does not accept her advice and decides to think about the matter within twenty or thirty years. He feels a certain attraction for her again and urges her to stay in his house that night. But she refuses his invitation and goes away.

That night the statue comes for dinner. It doesn't eat anything and invites Dom Juan for supper the next day, an invitation accepted by him. Sganarelle is scared to death, and gets even more afraid when Dom Juan says that he will also go to the supper in the mausoleum.

Dom Carlos comes to see Dom Juan in a last attempt to avoid the duel. He asks Dom Juan to take Elvire as his wife again but he replies that his conscience doesn't allow him to do it, since Elvire is God's creature. He also tells Dom Carlos that he has decided to have a different and virtuous life but Dom Carlos doesn't accept his excuses and threatens to kill him whenever the opportunity appears.

A specter appears and says that Dom Juan has only one moment to

repent and so deserve God's mercy. It has the figure of a woman and it changes to the figure of time, with a sickle on the hand. Dom Juan tries to reach it with his sword but the specter dissolves in the air. Sganarelle implores his master to repent but he says that, no matter what comes, nobody will ever be able to say that he has repented.

Dom Juan is leaving but the statue-ghost appears and reminds him of the dinner. Dom Juan agrees and at its request gives it his hand. An invisible fire burns him immediately. A strong storm begins, with lightnings and thunders and a big fire comes out of the hole into which Dom Juan has submerged. Only Sganarelle is unhappy with Dom Juan's death and the last words of the play are his:

"Mes gages, mes gages!"

(V,6)

for he hadn't been paid.

2.3. A Parallel between Molina's plot and Molière's plot

We notice that, whereas in Molina's play the actions are performed within the play - Dom Juan seduces three women and tries to seduce a fourth one; he kills the commander whose ghost will kill him at the end - in Molière's version, although Dom Juan has also performed many seductions and committed a murder, his deeds are reported by Sganarelle, by his father, by Elvire and the others, but they are not performed on the stage.

The commander's statue-ghost is suddenly put into Molière's play whereas it is linked to the previous events in Molina's. It seems that Molière took it for granted that the audience knew about the commander and his role in the action of the play. The same thing happens to the dinner scene:

Molière omits it, only alluding to it. (Molina's influence?)

In Molina's play Dom Juan promises marriage but never gets married whereas in Molière's he gets married once a month, according to Sganarelle.

There is another interesting difference between the two plays: Molina's is mainly moralistic and religious, whereas Molière's presents some social criticism:

"...l'hypocrisie est un vice à la mode,
et tous les vices à la mode passent pour
vertus"
(V,2)

"Et qu'avez-vous fait dans le monde pour
être gentilhomme? Croyez-vous qu'il suf-
fise d'en porter le nom et les armes et
que ce nous soit une gloire d'être sor-
tis d'un sang noble lorsque nous vivons
en infâmes? Non, non, la naissance n'est
rien où la vertu n'est pas. Apprenez en-
fin qu'un gentilhomme qui vit mal est un
monstre dans la nature, que la vertu est
le premier titre de noblesse, que je re-
garde bien moins au nom qu'on signe qu'aux
actions qu'on fait, et que je ferais plus
d'état du fils d'un crocheteur qui serait
honnête homme, que du fils d'un monarque
qui vivrait comme vous." (IV, 4) (*)

There is death in both plays, but whereas in Molina's death is
definitely a punishment, in Molière's it can be interpreted as punishment by

(*) In this passage we can see Molière's influence upon Beaumarchais, whose play Le Barbier de Séville presents a monologue very similar to the passage above.

the reader or the audience but it is not viewed this way by the hero.

Both plays present a magic element, the commander's statue-ghost, which is a supernatural interference into human affairs, and also a shipwreck.

Even the seduction, an important fact in both plays, is not focused the same way by the two authors. In Molina's play Dom Juan never falls in love and only feels attraction for women who are in love with somebody else, as if his aim were not to seduce but to dishonour them and destroy their happiness. He even chooses his friends' fiancées (Isabela and Ana), as if such a condition increased his pleasure. Using artifices and disguises he seems to be Kierkegaard's intensive seducer whose pleasure is more rational than sensual. He doesn't seem to fit Otto Rank's hero since his purpose is not altruistic, and the fact that he believes in God and in a life hereafter, for he repents and even asks for a priest, discards Camus's existentialistic approach.

We are left with the psychological interpretations which, as we saw in the previous chapter, are extremely varied. Furthermore, there is no reference whatsoever, in Moline's play, either to Dom Juan's mother or to his childhood. Apparently he hates women but if psychoanalysts and psychologists have not come to an agreement on the explanation of Dom Juan's behaviour we, who are neither one nor the other, will not invade alien fields.

Molière's hero, on the other hand, falls in love constantly. He is constantly inconstant:

"La constance n'est bonne que pour des ridicules"

(I,2)

he says, and

"...tout le plaisir de l'amour est
dans le changement"
(I,2)

He has real love affairs and love means pleasure for him. In fact, what he searches for in life is pleasure and he is a gay character:

"Ah! N'allons point songer au mal qui nous peut arriver et songeons seulement à ce qui nous peut donner du plaisir." (I,2)

All these traits seem to characterize Molière's hero as the extensive seducer Kierkegaard refers to-

"Pour moi, la beauté me ravit partout où je la trouve, et je cède facilement à cette douce violence dont elle nous entraîne (...) Les inclinations naissantes, après tout, ont des charmes inexplicables..." (I,2)

Nevertheless, his following his tendency is a matter of choice for him, which reveals a conscious attitude towards life, and not an irrational force.

He also seems to be the existentialist hero of Camus: he is skeptical about God and a life hereafter-

"Don Juan- De que je crois?

Sganarelle: Oui.

Don Juan: Je crois que deux et deux sont quatre et que quatre et quatre sont huit." (III,I)

He even challenges the divinity by accepting the statue's invitation for dinner and refusing to repent. Once he chooses death, death is not a punishment

for him but a common fact, as Camus views it.

Rank's historical hypothesis about Don Juan apparently could be applied to Molière's hero, except for the fact that his purpose, as Molière's hero's, is selfish.

2.4. Byron's Don Juan

Son of a hidalgo, Don José, Juan was brought up by his mother, a widow named Inez, in great austerity:

"..half his days were passed at church, the other
Between his tutors, confessor and mother." (I,49)

A young friend of his mother's, Julia, married to a man of fifty, Don Alfonso, falls in love with him. He is then sixteen years old and she is twenty-three. One night Don Alfonso catches them in a compromising situation and, as a result, Julia is put into a nunnery whereas Juan is sent to travel through Europe in order to

"... divert the train of one of the most circulating
scandals that had for centuries been known in Spain/
At least since the retirement of the Vandals "
(I,190)

Juan embarked in Cadiz, following his mother's wish, with his tutor, Pedrillo. His ship wrecks and some of the crew and passengers, including Juan, have to survive for some days on a boat. At this point Byron makes a long description of their woes and Juan's courage, not without an ironic tone. Beginning to starve, the survivors decide that someone must be sacrificed and the lot falls to Juan's tutor. They had previously eaten Juan's dog, a gift from his father. Nevertheless, Juan refuses to eat his tutor and his

decision will prove wise, for all the ones who ate him died of indigestion..

The few who survived drowned because they could not swim.

Juan, a good swimmer, reaches shore where he is rescued by a young lady and her maid. He is kept in a cave and Haidée and her maid Zoe bring him clothes and food. They are on a Greek island and Haidée, the only child of a rich pirate and slave-trader keeps Juan in secret lest her father could sell him. The two fall in love and Byron describes their love in a paradisiacal scenery, according to the romantic taste- love and nature.-.

Juan and Haidée are very happy. Haidée's father, Lambro, goes to sea and so they become careless about their love affair. Lambro is described as a stony man whose only good is loving his daughter tenderly. He comes back home without announcing it because he intended to surprise his beloved daughter. But , since a report spread on the island avouched Lambro's death, Haidée, his sole heir, lived in her father's house together with Juan who played the master's role. When Lambro arrives what he sees makes him furious: people eating, dancing and singing in his gardens while Haidée and Juan eat richly in his house. He asks one of the musicians the reason for the festivity and the answer is that the master of the island is dead and his heir and her lover were then ruling all the affairs. Lambro enters the house through a private and secret gate and, getting close to Haidée's room observes the couple without being noticed. After supper Haidée and Juan go to bed and Haidée has strange dreams. She wakes up at the sight of her father. She confesses her guilt and professes Juan's innocence, begging Lambro's pardon, but in vain. Juan is sent to sea, wounded and chained, as a slave. Haidée becomes very sick: she doesn't remember anything about her for

mer life and doesn't recognize her maids and room. When she does remember she gets mad and for twelve days and nights she doesn't sleep and finally dies. Meanwhile Juan finds himself on a boat with Italian slaves. They arrive in the Dardanelles from where they will be sent to the slave market in Constantinople. There they are exhibited in order to be purchased. A black eunuch buys Juan and another fellow, an Englishman, and takes them to the sultan's palace. There the eunuch makes Juan dress like a woman and introduces him to the sultana. She had seen him on the market and, having found him attractive, had told Baba, the eunuch, to buy him. Gulbeyaz, the sultana, wants Juan's love and asks him if he can love. Still remembering Haidée Juan gets very angry and answers:

"... the prisoned eagle will not pair, nor I
serve a Sultana's sensual phantasy." (V,126)

The Sultana felt extremely insulted:

"Her first thought was to cut off Juan's head;
Her second, to cut only his - acquaintance;
Her third, to ask him where he had been bred;
Her fourth, to rally him into repentance;
Her fifth, to call her maids and go to bed;
Her sixth, to stab herself; her seventh, to sentence
The lash to Baba; but her grand resource
Was to sit down again, and cry of course."

(V, 139)

At the sight of her tears Juan began to stammer some excuses but had to stop because the Sultan was coming to see his fourth wife. Juan is then put among the Sultana's maids and his beauty is noticed by the Sultan who says to Gulbeyaz:

" I see you've bought another girl; 'tis pity
 That a mere Christian should be half so pretty"
 (V, 155)

That night the Sultana slept with the Sultan and Juan, now named Juanna, was taken to the seraglio with the other girls. Since he was not expected there was no couch for him and the maids' supervisor placed him with Dudù, a beautiful and silent girl. In the middle of the night the whole seraglio woke up with Dudù's cry. She explained she had had a bad dream and excused herself. Juanna, nevertheless, slept soundly and everybody went to bed again.

The next morning Gulbeyaz knew about Dudù's dream and that Juan had slept on her couch. She got very angry and ordered Baba to bring the two new slaves to her and to have a boat ready on the secret portal's side. Baba tried to dissuade her from her revenging purposes, but in vain. He then helped Juan and his friend to escape from the Sultana's power and palace.

Leaving the palace the two friends find themselves in a battle field. The Russians are besieging Ismail and Juan and Johnson surrender to the Russians and fight together with them. In this part Byron invokes Homer in order to relate the battle that is going to happen between Russians and Turks. In this narration Byron poetically conveys all his horror and aversion for the atrocities of war, especially this kind of war—useless, aimless, not based on principles.

The Russians triumph, the Sultan and his five sons die stoically. Juan saves a ten-year-old girl from some wild Tartars, named Leila, and because of his unintentional bravery is praised and taken to Russia. He

had vowed to take care of Leila for ever and so he takes her to Russia with him. He had been sent there as a herald with the news of the surrender of Is mail.

In Russia, Catherine II, who was forty-eight years old (according to Byron), falls in love with Juan and takes him as her favourite. Juan grows a little dissipated in the Russian court, with too many dances, and money which

"made ice seem paradise, and winter sunny" (X, 21)

Suddenly he gets sick and the doctor recommends a change of climate. Catherine sends him to Britain on a political mission. He and Leila go through Poland, Germany, Holland and finally arrive in England. Juan gets enchanted at the view of London and while he is praising its beauty, freedom and honesty, four burglars attack him. He kills one of them and the others run away.

Soon Juan is accepted in the best London society. His manners, his elegance, his politeness, everything in him indicated a man of high rank. He has a mundane life - visits, lunches, dinners, receptions, etc. Being a bachelor he is the center of attention of all the girls and their mothers. He is convinced by the ladies that Leila should be brought up by a woman. Many of the ladies wish to accomplish such an honourable duty and Juan finally chooses Lady Pinchbeck, an old and virtuous woman who, in her youth, had provoked some gossip.

At first Juan didn't find the English women pretty but later on he changed his mind. He was often

"exposed to temptation, even though himself avoided the occasion" (XII, 85)

Because of some diplomatic affairs Juan becomes an acquaintance of Lord Amundeville. He is invited to spend the month of July in the Amundevilles' country house, an old monastery recovered and rebuilt. There the men hunted, rode and read while the women walked, rode, sang, wrote letters and discussed fashion. There were around thirty guests in the house. All of them played cards, billiards, and ate a lot. After dinner there was some dancing, some "decorous" flirtation and political discussion. All went to bed before midnight.

Juan distinguished himself by his conversation, riding skill and dancing, becoming a favourite of the ladies. One of them, the Duchess of Fitz-Fulke began to treat him with some distinction. Their flirtation caused whispers and sneers and lady Adeline Amundeville thought it was her duty, as a friend, to admonish the Duchess against such a behaviour. Her husband, Lord Henry, didn't agree with her.

Lady Adeline Amundeville grew very fond of Juan. She believed it was a pure feeling and that she considered him like a brother since she was six months older than he. She even advised him to get married but he replied that

"he'd wed with such or such a lady, if that they
were not married all already" (XV, 30)

She suggested several brides to him, omitting one, Aurora Raby, who was rich, noble, beautiful and an orphan. Juan noticed the omission and expressed his surprise but lady Adeline replied she could not guess what he saw in that

"prim, silent, cold Aurora Raby" (XV, 49)

Her remark made him pay more attention to Aurora and he began to admire her.

self-possession and high character. He tried to talk to her at the dinner table and, though reluctant at the beginning, she started to question him too.

One night Juan didn't fall asleep and decided to have a walk in the house. The moon was shining and invited people to dreams and wonders. As he walked he entered a gallery with old pictures of great dames and knights but, at night those pictures had something

"ghastly, desolate, and dread" (XVI, 17)

Suddenly he heard footsteps, and saw a monk

"arrayed in cowl and beads and dusky garb"
(XVI, 21)

The monk moved slowly and passing by Juan glanced on him a bright eye, without pausing. Juan was petrified, he doubted what he had seen. The shadow passed by again and vanished. Juan remembered the tale of the Black Friar, an old monk's ghost who lived in the house and who appeared sometimes. So, that night he slept badly.

The following morning Juan seemed worried and tired but he didn't say to any one what he had seen. Lord Henry began to tell him the legend of the Black Friar whom he and Adeline had seen in their honeymoon. Adeline interfered for noticing that Juan was growing paler. She then sang the song of the Black Friar and played it on her harp.

That was a busy day in the house. The elections were approaching and Lord Henry, a candidate, was receiving without announcement any one who wished to talk to him. A banquet was offered and Lord Henry and his wife were very gentle to the peasants. When the day was over and the house quiet again all the guests began to laugh at the poor people they had seen, mocking their

manners and clothes. Only Aurora and Juan didn't make any comments and Aurora seemed to approve of Juan's silence.

After dinner they all went to their rooms. Juan put on his nightgown but felt uneasy. He heard footsteps and saw his door open. The friar came into his room, all dressed in black and with a hood, so that only his eyes could be seen. Juan got angry and struck the ghost but hit only the wall. He tried again and the ghost's clothes fall apart, as well as the hood, and then the Duchess of Fitz-Fulke appeared.

The next morning the Duchess came down to breakfast the last but one. After her, the latest, came Juan

"with his virgin face"

(XVII, 13)

He looked as if he had combated with more than one ghost and the Duchess seemed pale and shivered

"as if she had kept a vigil or dreamt
rather more than slept"

(XVII, 14)

It is clear they had slept together.

The poem ends up abruptly at this point since Byron died without finishing it. The reader wonders about Juan's future amorous adventures, since there are at least three possibilities: Adeline, Aurora and Fitz-Fulke. We also wonder about Leila's future and Juan's own end. A hypothesis is that Juan's last and ever lasting affair will be with Leila. The fact is that Byron himself hadn't decided about the poem's end, which is clear in his letter of February 16, 1821, to his editor, Murray:

"I meant to take him the tour of France,

with proper mixture of siege, battle and adventure, and to make him finish like Anacharsis Cloots in the French Revolution (i.e., guillotined)... I meant to have made him a Cavalier Servente in Italy, and a cause for divorce in England, and a sentimental "Werther-faced man" in Germany. But I had not quite fixed whether to make him end in Hell, or in an unhappy marriage, not knowing which would be the severest. The Spanish tradition says Hell; but it is probably only an Allegory of the other state." (*)
(2)

2.5. A Parallel between Molière's Dom Juan and Byron's Don Juan

2.5.1. Similarities

We find some interesting similarities between Molière's play and Byron's poem: both heroes seem to enjoy the moment and neither of them think or worry about the future. There is social criticism in both and their criticism has one common target- hypocritical aristocracy. But whereas in Molière's version Dom Juan is the attacker -

"...l'hypocrisie est un vice à la mode, et tous les vices à la mode passent pour vertus." (V,2)-

and by loving women of all social classes he states his dislike for the aristocratic snobbery, in Byron's poem the narrator or the circumstances play the satirical role: all the women who try to seduce Juan belong to a high rank.

(*) Since the other known and popular version of Don Juan, in Spain, is Zorrilla's, in which he finds the ideal type of woman, Byron is possibly referring to El Burlador, who ends in Hell.

Another similarity lies in the way both authors seem to view established religion, symbolized by convents: in Molière's play *Elvire* leaves the convent in order to marry Don Juan and goes back to it after Don Juan's refusal to live with her; in Byron's poem, Julia is sent to a convent as a punishment for her unfaithfulness to her husband. It seems that convents are only a refuge for frustrated or punished women.

Nevertheless, what the two authors really share is the comicity. In order to understand the parallel that will follow about the comicity of the two works it is necessary to give a glimpse at Bergson's essay on comicity- Le Rire:

Bergson defines the source of comicity as automation, revealed through distraction, exaggeration and repetition. Man is laughable, he says, when his attitudes, his gestures and his movements reveal a certain mechanism. Thus, the overlapping of body and soul produces a comic effect, for example, because when man's physical urges prevail over his feelings he shows himself as a machine which obeys its mechanisms.

Bergson distinguishes three types of comicity: 1) Comicity of language- It is either created by language - structure of sentences, choice of words, "jeu de mots", etc (it can hardly be translated from one language into another), or expressed by language (it can be translated from one language into another). The comicity of language can also be created by an inversion of tone (irony). 2) Comicity of character: This kind of comicity is provided by automation, distraction, unsociability and rigidity, all interpenetrated. Thus, the character who is a type, who follows his destiny automatically or who is absent-minded, is a funny character. A character who ig-

nores an aspect of his self is also comic. A character conditioned by necessity and circumstances is comic too. This type character has no individuality and is presented like an object. 3) Comicity of situation or action- It is generally connected with two independent series of events, i.e., an event which may be interpreted in two completely different ways, by different people. The rigid repetition of an action or event is also a source of laughter.

Based upon automation as the main source of comicity Bergson furnishes some clear examples of situations or people that are comic: a good or a bad quality which appears like a pattern for many people; similarity between characters; disguising; a character who unconsciously provokes his own doom; repetition of stereotyped sentences; to say what one hadn't planned to say or to do what one hadn't planned to do; moral organization of immorality (to do evil or to behave badly but to describe such a behaviour in terms of strict respectability); inversion of common sense, i.e., to see what one would like to see instead of thinking about what one sees, etc.

Thus we are going to apply Bergson's theory to our two authors.

2.5.1.1. Comicity of Language

It is the most evident form of comicity in Byron's due to the presence of the narrator and his digressions. Irony is its most striking device.

In Molière the comicity of language is created mainly by Sganarelle - I,2; I,1; II,5; I,1, etc; he gives funny answers and makes funny remarks; the play also has that kind of comicity Bergson calls "created by language: in Acte II, scène I, in which the dialect spoken by Charlotte and

Pierrot is the source of comicity.

2.5.1.2. Comicity of Character

An interesting fact about Molière's Dom Juan is that the hero is never comic. He is sometimes witty. Almost all the comicity of character of the play is centralized upon Sganarelle: he is smart, he pretends innocence and excuses his cowardice; he always finds an excuse for his behaviour and has an answer ready for any circumstance. An example of this is his answer to his master who orders him to have dinner with him and the statue-

"Je vous rends grâce, il est demain jeûne pour moi"
(IV,8)

In Byron's poem we find many comic characters: the hero himself, who follows his destiny automatically; the type characters - Julia, Adeline, Fitz-Fulke, Gulbeyaz and Catherine are all beautiful, proud, coquettish, sensual and stupid, and the male characters - Don Alfonso, Lord Amundeville, the pasha, are all middle-aged (between fifty and sixty), authoritarian, jealous, proud and betrayed by their young wives; Don Juan's mother, Donna Inez, is a typical bluestocking. This similarity between characters, pointed out by Bergson as a source of comicity, is also found in Molière's play: in Act II, scène IV, Charlotte and Mathurine behave alike, like two puppets manipulated by Don Juan.

Byron's poem presents the overlapping of body and soul, in Canto II: while Juan regrets his separation from Julia he gets seasick; people are transformed into objects, when Pedrillo is eaten by his mates because chosen by the lots.

2.5.1.3 Comicity of Situation

In Molière's we find several independent series of happenings: in Acte I, Scène II, Sganarelle pretends to be talking to a different master to whom he says everything he thinks of him and, of course, everything he says applies to Dom Juan, but he says:

"Je parle au maître que j'ai dit" ;
(II,4)

also in Acte II, scène IV, Dom Juan conquers both Charlotte and Mathurine at the same time and both of them yield to him and believe that he loves one and is only sorry for the other; in Acte III, scène III, Dom Juan talks to Dom Carlos and praises his own person pretending to be a close friend of Dom Juan's; he even agrees that Dom Juan ought to be punished and offers himself to be his partner in a duel; in Acte IV, scène III, Dom Juan is so amiable to his taylor that the man leaves the house satisfied, without having obtained the payment of the debt.

We also find two independent series of happenings in Byron's poem: in Canto I Don Alfonso tries to excuse himself for having suspected his wife's unfaithfulness while Juan is hidden in the wardrobe; Donna Julia makes a real speech about her honour while Juan is under her own sheets; in Canto VI Dom Juan, dressed like a woman, is treated by everybody like a young lady, with the exception of Gulbeyaz and Baba; in Canto XVI, lady Adeline sings the song of the Black Friar in order to amuse Juan and he gets even more uneasy since he had seen the ghost the night before.

The "quiproquo" is also found in both works. In Molière's (Acte II, scène III) there is a quarrel between Dom Juan and Pierrot. Sganarelle interferes and receives a slap from his master which was meant for Pierrot. In

Byron's poem, old ladies are deflowered in the dark by some soldiers, by mistake. (VIII,130)

Bathos is another comic device employed by Molière and Byron. In the poem, in Canto XI, Juan is praising London and the English civilization and in the middle of his speech is attacked by four burglars. In Molière's play, we see bathos twice: in Acte III, scène I, Sganarelle talks enthusiastically about man, God and religion and suddenly falls on the ground; in Acte V, scène VI, the solemnity of Dom Juan's death is cut by Sganarelle's reaction to it:

"Mes gages, mes gages!" (V,6)

Disguising, another comic device cited by Bergson, is also found in both works. In the play, in Acte III, Sganarelle, in order not to be taken for his master and so be killed in his place, disguises himself as a doctor and Dom Juan is disguised as a countryman. In Byron's poem, in Canto V, Juan is dressed like a woman in order to become the Sultana's lover. The Duchess of Fitz-Fulke also disguises herself as the Black Friar in order to seduce Juan. The ending of the Black Friar incident is also an example of bathos in the poem.

Thus we realize that the comicity of situation, in its several devices, is the most striking similarity between Byron's Don Juan and Molière's Dom Juan.

2.5.2. Differences

There are some striking differences between the two works in terms of plot. Whereas in Molière's play there is no reference to Dom Juan's childhood, in Byron's poem we see the development of the character, from his birth

and childhood up to his adventures in England; in Byron's poem there is no wedding, whereas in the play Dom Juan gets married several times; the route traveled by Byron's hero is much longer than Molière's hero's. There is an absence of God in the action of the poem, and no idea of punishment, either. The women seduced by Molière's hero are all naive, romantic and a little foolish, whereas the women Byron's hero meets are, with the exception of Haidée, experienced and luxurious. In the poem Don Juan does not perform any betrayal on purpose whereas in the play inconstancy is the hero's philosophy.

2.5.3- Apparent Similarities

There are some events in the two works that at first glance appear to be similar, but a deeper analysis shows the difference. Thus, there is a shipwreck in both but, whereas in Molière's it is caused by Dom Juan's luxury and foolishness, in Byron's it is a general catastrophe in which all perish except the hero. There is a love affair connected with the rescue of the two heroes but, whereas in Molière's Dom Juan seduces Charlotte intentionally, in Byron's poem Juan and Haidée fall in love with each other, without any premeditation. There is murder in both works, but in very different circumstances: in the play Dom Juan kills a commander and Sganarelle reports it as if it had been a real crime, whereas in the poem Don Juan kills a burglar who has attacked him. There is conflict in both works, but in the play Dom Juan fights intentionally, in order to help Dom Carlos, whereas in the poem Don Juan finds himself on a battle field all of a sudden and has to fight in order to preserve his life. Even the supernatural element is found in both works, but in Byron's it is ridiculed since the Black Friar's ghost is a fake.

Nevertheless, the most striking apparent similarity between the two is the seduction we find in both. Whereas Molière's hero seduces women for his own pleasure, Byron's hero is a nice-looking guy who is seduced by women; he is so naturally attractive that all the women fall in love with him and

"...his main concern is not seduction but, on the contrary, protecting himself against being seduced by women he does not love."

(3)

There we see the reverse of Molière's hero as well as Molina's. In fact, as an author points out, (4) Byron opened the way to a real licence in what concerns donjuanism. After him any character who has adventures with women may be called "Don Juan".

How could the notions of donjuanism we saw in the previous chapter be applied to Byron's hero? He doesn't have any of the characteristics of the intensive seducer or of the extensive seducer Kierkegaard refers to. He does not search for the image of his mother, or the ideal woman, as Rougemont believes, simply because he doesn't search for anything. Furthermore, the image he has of his mother mustn't be a good one. He is neither the Christian devil nor the hero of Otto Rank since he lacks an aim in his life; he lacks consciousness. The other psychological interpretations of donjuanism, concerning virility and impotence, can also be discarded since he does not perform any seduction, he is only a man who reacts the way a man is supposed to react in certain circumstances. He seems to be so psychologically normal that he even falls in love but doesn't die of love.

Only a small part of Camus's interpretation of donjuanismo could be applied to Byron's hero: the fact that he does not care for the future and enjoys only the present. But Don Juan lacks all the reasoning and consciousness of Camus's imaginary hero; as a normal person he wants to live, to survive, and all his actions are dictated by external circumstances.

Thus, we realize that Molière's donjuanismo is completely different from Byron's. In a way, Byron's hero seems to be a more successful Don Juan than Molière's or Molina's since he does not need to make any effort and doesn't have any seductive purpose. On the other hand, exactly because he doesn't need to surmount difficulties and doesn't have a purpose in life his conquests seem meaningless; they don't bring him joy and he seems a victim instead of a hero.

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3. THE LITERARY GENRES AND THEIR RELATIONSHIP WITH PLOT

In this chapter we intend to establish a parallel between Molière's play and Byron's poem concerning genre. Since the two seem to have used mixed genres we shall discuss the theoretical aspects of the genres they may have used - comedy, tragedy, epic and satire, in an attempt to classify both of them. It is also our intention to verify to what extent the differences in plot we detected in the previous chapter could be imputed to the literary genres used.

3.1. The Epic

3.1.1. Concept

Hegel, in his Aesthetics (1), defines epopee as a poetic re-constitution of a heroic past which constitutes the foundation of the conscience of a nation. According to him, the epopee is a collective enterprise in which the totality of a nation's spirit is expressed, at the beginning of its heroic stage, in the form of events and historical figures, through the intuition of one poet. Staiger (2) seems to agree with Hegel when he says that the epic poet is in a circle where he tells the group his story (in the wordy way his listeners view it, according to their tradition), so that the poet shows that he has grasped the inherent rhythm and the way of expression of his people and indicates to them, through his poem, their own foundations.

F. Germain says that

"l'épopée traduit soit une société, soit une mentalité primitives (...) L'épopée raconte l'enfance des peuples." (3)

It presents to mankind, according to Germain, a world of "grandeur", of heroism, of abnegation and superhuman struggles, a world of victory. It can appear at any time when man feels in a primitive mood and insecure because then he feels the necessity of an inspiration, of a remembrance that will push and stimulate him.

3.1.2. The Epic Poet

According to Hegel, the epic poet must share the beliefs and way of thinking of the time he sings, but his production is the free production of an individual. Nevertheless, he must disappear before his creation, and his expression of the events must be conveyed by his characters.

Northrop Frye (4) seems to mean exactly the opposite; the poet addresses his audience, he says, not as a character but as the author, where as the characters remain hidden. Could he possibly mean that, since the epic is a narrative and not a drama there are no dialogues but a narrator who is the author?

In order to clarify the matter we shall adopt Aristotle's statement which has possibly inspired Hegel:

"The poet must speak as little as possible by himself, since it is not through speaking that he is an imitator(...) Homer, after a short introduction, immediately introduces a man, a woman or another character, and not only do they have character but also their customs are studied." (5)

Emil Staiger points out the stable attitude of the poet, his absence of emotion, which becomes evident through his innumerable digressions

and interruptions in the narrative. These characteristics reveal, according to Staiger, the poet's preoccupation with the object by itself and not with the ending of the poem so that the ending cannot be emphasized. In fact, he says, there isn't dramatic tension in an epopee.

Staiger also says that the epic poet looks back into the past as a contrast to the present and F. Germain completes his thought:

"L'évocation épique du passé a toujours
été le meilleur moyen de pousser à l'ac-
tion." (6)

3.1.3. Objective of the Epic Poem

According to Hegel, the objective of the epic poem is to paint facts and concrete events. F. Germain sees a social objective in the epic: a stimulus to action, through the reminding of ancient heroes and heroic actions.

3.1.4. The Epic Characters

Hegel points out that the epic characters must be really historical figures, presented in their real activities. They must offer, according to him, a variety of characteristics that make them complete men: they are husbands, lovers, sons, fathers, and appear in various situations. The fact that they are the synthesis of a national character puts them in a superior level. F. Germain completes Hegel by saying that the epic hero must be the model of his society, with all its possible and desirable qualities, one of them being invincibility. Nevertheless, Hegel remarks that the essential qualities of the hero must be the innate ones, the natural side of

his character, and not his moral qualities or those that were the product of his conscious will.

Emil Staiger detects another characteristic of the epic hero: his existence has as its foundation one sense- sight. He loves what is visible, the light. That seems to combine with Hegel's description of the concrete as the objective of the epopee and it seems to explain Staiger's remark that death, love and orgy have a very secondary role in the epic, if any, since they are not concrete (love) and are dark (death and orgy).

To F. Germain, the epic hero is the central figure of the epic.

3.1.5. Characteristics of the Epic

The epic work has many formal or structural characteristics pointed out by several authors.

Hegel seems to emphasize the unity of the epic: unity of character, i.e., one character must be present at all the events and report them from the beginning to the end; unity of the objective events- the starting point of the epic poem is always an individual event to which all the episodes are linked even if only as obstacles to the hero's aim; and finally, the unity of the epic work must be provided by a determined aim so that it forms a whole, finished and complete. That doesn't mean, according to Hegel, that the details and particularities do not share a relative independence, a point stressed by Staiger when he says that there is an autonomy of the parts and an addition of independent parts when the parts of life represented are also independent. Frye says practically the same when he points out the episodic plot of the epic poem.

Both Hegel and Staiger stress the absence of separation between

feeling and action, internal aims and accidents or external events since the states of mind as well as the thoughts are viewed like events, in the epopee.

Hegel points out the variety of themes found in the epic and both Staiger and Frye agree with him. Life is presented in its total diversification because the epopee presents the characteristics of the gods, of men and of everything else, according to Staiger. Frye exemplifies Staiger and Hegel: everything related to human life is a theme of the epic - life, death, old age, youth, nature, freedom, slavery, hypocrisy, justice, war, civilization, the woman, etc.

Hegel says that fate prevails in the epic. According to him the circumstances are superior to the hero whose destiny is created outside him although he continues to be strong and independent because he discredits omens and presages. That's the reason, he says, for the main interest of the epic work to rest upon what happens to the hero accidentally and not upon his wishes and aims.. In a way Hegel seems to have found an ultimate reason for Staiger's remark about the absence of dramatic tension in the epic work and its interest by itself and not by its ending. This would also explain the prolixity of the epic narrative and its numerous digressions, qualities stressed by Hegel, Staiger and Frye.

Both Frye and Staiger point out another formal characteristic of the epic: its symmetry, detected in a rhythmic and metric unity. According to Staiger such a symmetry reveals the emotional distance of the epic poet from his work.

Both Frye and Staiger point out the identity and immutability of facts and people in the epic work. Frye says that the classic epic work is

cyclical: it seems that the ending of the action resembles its beginning, suggesting a coherent stability in the universe. And Staiger points out the absence of evolution in what concerns people: the last years of a man's life do not derive from his first ones but are simply added to them. Aging and maturity seem not to exist for the epic characters, he says.

Staiger emphasizes the rich vocabulary of the epic, what seems to be derived from its variety of themes, and Frye adds that there is always an enormous amount of traditional knowledge, allusions and references to mythological beings, famous poets and leaders, in an epic work. The appeal to the muse is another characteristic of the epic, according to Frye and Staiger.

Hegel thinks that the most convenient situation for the epic poem is the one characterized by the war between two different nations. In such a circumstance the epic adopts a universal and historical claim from one people against another, what unites the people. F. Germain extends this idea by saying that the social group plays an important role in the epic:

"...l'épopée raconte des guerres, des expéditions, de vastes entreprises; l'épopée prêche souvent un effort collectif, un vaste rassemblement d'hommes, au mépris des divergences personnelles. La foule est donc un acteur essentiel dans une véritable épopée. C'est pour elle que le plus souvent lutte le héros(...) Cette foule n'est pas passive. Elle se bat pour aménager un avenir nouveau; et c'est cette entreprise qui donne le sens de chaque épopée." (?)

Frye distinguishes the epic of returning from the other kinds.

of the epic. According to him the "Odyssey" began that type of the epic, in which the hero escapes safe from unbelievable dangers and arrives home in a crucial moment. Besides this characteristic the epic of returning shares with the others the same qualities pointed out above.

3.2. The Tragedy

3.2.1. Explanations of Tragedy

According to Northrop Frye there are two formulae which have often been used to explain tragedy:

"One of these is the theory that all tragedy exhibits the omnipotence of an external fate. (...) The other reductive theory of tragedy is that the act which sets the tragic process going must be primarily a violation of moral law, whether human or divine; in short, that Aristotle's hamartia or "flaw" must have an essential connection with sin or wrong - doing." (8)

According to the first formula the righting of the balance in nature which was disturbed by the hero (a process called nemesis by the Greeks) happens impersonally, unaffected by the moral quality of human motivation involved.

According to the second explanation of tragedy the nemesis is related to a violation of moral law, connected with sin or wrongdoing.

Anyway, according to Frye,

"the response to tragedy is 'this must be', or, perhaps more accurately, 'this does happen'; the event is primary, the explanation of it secondary and variable." (9)

According to the same author,

"In its most elementary form, the vision of law (dike) operates as lex talionis or revenge. The hero provokes enmity, or inherits a situation of enmity, and the return of the avenger constitutes the catastrophe(...). We notice however the frequency of the device of making the revenge come from another world, through gods or ghosts or oracles." (10)

3.2.2. The Tragic Hero

In analysing the tragic hero, Frye, based upon Aristotle, says that he is very great as compared to us and very small as compared to gods, fate, accident, necessity, fortune, circumstances or any combination of these.

Another characteristic of the tragic hero, pointed out by Frye, is his proud, passionate, obsessed mind, which constitutes his fatal flaw or hybris and would explain, to a certain extent, his failure. There is always a crucial moment in tragedy, or Augenblick, he says, in which two opposite ways of behaviour are seen by the audience simultaneously, one conducing to catastrophe and the other conducing to happiness or success, but they are not perceived by the hero because of his hybris or, if they are, there is no more option left for him, for the wheel of fortune will have begun its inevitable cyclical movement downward.

In analysing the tragic hero Henri Bergson emphasizes his individuality:

"Le héros de tragédie est une individualité unique en son genre(...) Personne ne lui ressemble parce qu'il ne ressemble à personne. Au contraire, un

instinct remarquable porte le poète comique, quand il a composé son personnage central, à en faire graviter d'autres tout autour qui présentent les mêmes traits généraux." (11)

3.2.3. Other Characters of Tragedy

Besides the hero Frye mentions another character in tragedy called the "suppliant", who corresponds to the buffoon of comedy. The suppliant, often a female character, presents a pathetic figure of helplessness and destitution.

Analysing the chorus or chorus character of tragedy Frye says that it represents the society from which the hero is gradually isolated or the social norms against which the hero is sinning. Therefore the chorus is not the voice of the hero's conscience although it never induces him into disastrous action.

3.3. The Comedy (*)

Northrop Frye defines the theme of the comic as

"the integration of society, which usually takes the form of incorporating a central character in to it." (12)

This incorporation of the hero into the society and the obstacles he finds in it would then constitute the action of comedy.

The relationship between the audience and what goes on the stage is very important. The logic of the events generally yields to the audience's

(*) According to Encyclopaedia Britannica comedy arose out of the revels connected with a god of vegetation, Dionysus; so the word comedy is, from its beginning, linked with revel.

wish of a happy ending, so that at the end of a comedy there is a kind of communion between the audience and the play since the final society emerged is the one desired by the audience.

Kernan says that

"the deus ex machina may be anathema in tragedy,
but it is a vital part of comedy." (13),

and Frye observes that the happy ending is generally manipulated by the author. He points out two other characteristics of comedy; its tendency to include as many people as possible in its final society and the fact that the blocking characters (*) are more often reconciled or converted than repudiated, which emphasizes their inconsistency.

3.3.1. Titles of Comedy

According to Henri Bergson the object of high comedy is to paint general types. He says that even the titles of the great comedies are meaningful:

"Le Misanthrope, l'Avare, le Joueur, le Distrain, etc, voilà des noms de genres; et là même où la comédie de caractère a pour titre un nom propre, ce nom propre est bien vite entraîné, par le poids de son contenu, dans le courant des noms communs. Nous disons 'un Tartuffe', tandis que nous ne dirions pas 'une Phèdre' ou 'un Polyucte'". (14)

He reinforces his point by saying that many comedies have as their titles nouns in the plural or collective nouns.

(*) The characters who impede or try to impede fortunes of the lovers.

3.3.2. The Comic Hero

In analysing the comic character Bergson establishes a parallel between the comic character and the tragic character. The latter, he says, is an individual observed in depth by the author whereas the comic author chooses characteristics for his hero that may be reproduced and are not definitely linked to him but may be detected in many people. Therefore, the comic author doesn't search the ultimate reasons for his hero's qualities and behaviour because, according to Bergson, that would kill the comic effect:

"Il faut, pour que nous soyons tentés d'en rire, que nous en localisions la cause dans une région moyenne de l'âme." (15)

Frye says that the comic hero is generally mediocre but socially attractive, whereas the emphasis is put upon the defeated characters. One reason for that is the fact that the successful hero's life will begin at the end of the play, when the audience is given to understand that everybody will be happy afterwards, including the hero and his beloved. The action of the play is constituted by the obstacles the hero finds in his integration with society so that those characters that oppose his integration have to be emphasized.

3.3.3. The Other Characters of Comedy

Frye lists three types of comic characters: the alazons or impostors, the eirons or self-deprecators and the buffoons. He adds another one, the churl who, with the buffoon, polarizes the comic mood.

The alazon is generally a blocking character but what characterizes him is more a lack of self-knowledge than simple hypocrisy.

The eiron type is rather neutral and unformed in character. In

this type are included the hero, the heroine, the type

"entrusted with hatching the schemes which
will bring about the hero's victory" (16),

who is either a tricky slave or a valet or a vice (*), and the character, usually an older man, who begins the play by withdrawing from it and ends it by returning.

The buffoon type is the entertainer of the audience. His function is to increase the mood of festivity rather than to contribute to the plot. The buffoon may be a professional fool, a clown, a page, a singer, a cook, a parasite, a jovial host. He centralizes the comic mood.

The churl type generally belongs to the alazon group. His role is that of the refuser of festivity, the one who tries to stop the fun or, if he does not refuse the mood of festivity he marks the extent of its range.

The role of the refuser of festivity may be played by another character whom Frye calls the plain dealer,

"an outspoken advocate of a kind of moral
norm who has the sympathy of the audience."

(17)

In an ironic comedy, Frye says, an absurd society may be condemned by or at least contrasted with the plain dealer, who may become a malcontent or railer and may seem superior to his society. According to Frye

"such a character is appropriate when the tone
is ironic enough to get the audience confused
about its sense of the social norm; he corresponds
roughly to the chorus in a tragedy, which is there
for a similar reason." (18)

(*) The vice acts from pure love of mischief but his activity is benevolent, Frye remarks.

3.3.4. Phases of Comedy

According to Frye comedy blends into irony and satire at one end and into romance at the other. He recognizes six phases of comedy, from infancy to death; a) the first phase of comedy and the most ironic of all is that in which a humorous society triumphs or remains undefeated. In this phase a more intense irony is achieved when the humorous society simply disintegrates without anything taking its place. In this type of comedy there is always a redeeming agent who can be divine (deus ex machina); b) the second phase of comedy is that in which the hero does not transform a humorous society but simply escapes or runs away from it, leaving its structure as it was before. This is the quixotic phase of comedy; c) The third phase of comedy is that in which an old character, a senex iratus or other humor gives way to a young man's desires; d) With the fourth phase we begin to move out of the world of experience, i.e., the ironic world, into the world of romance and ideal. The world visualized in this type of comedy is a world of desire, not as an escape from society but as the genuine form of the world that human life tries to imitate; e) In the fifth phase of comedy we move into a world that is still more romantic, less Utopian and more Arcadian, less festive and more pensive, where the comic ending is less a matter of the way the plot turns out than of the perspective of the audience. In this phase the reader or audience feels raised above the action, and its tragic implication is presented as though it were a play within a play that we can see in all dimensions at once; f) The sixth phase of comedy presents a world of ghost stories, thrillers, and Gothic romances, in a total desintegration and collapse of the comic society.

3.4. Satire

3.4.1. A Definition of Satire

According to Northrop Frye

"the word satire is said to come from satura, or hash, and a kind of parody of form seems to run all through its tradition, from the mixture of prose and verse in early satire to the jerky cinematic changes of scene in Rabelais." (19)

In his course Modern Literary Satire Dr. John Reagan defined satire as "any literary form which has as its main purpose to attack a problem, a situation or people in order to change the reader's perception of the reality that surrounds him". (*)

3.4.2. History of Satire

Aristotle, in the Poetics, says that the earliest division of poetry occurred when the graver spirits reproduced noble actions and the actions of good men composing hymns to the Gods and praises of heroes. In contrast, spirits of a more trivial sort, who reproduced the actions of meaner persons, composed satires in order to criticize them. The first ones, who were Epic poets, became writers of Tragedy and the other ones, the lampooners, became writers of comedy. So, according to Aristotle old comedy derived from the satiric improvisations uttered by the leaders of the phallic songs which were

"ritual performances devoted to increasing the fertility of the land, the herds, and the people." (20)

(*) Notes from the course Modern Literary Satire, which we attended at Georgetown University, in May-June, 1973.

Elliot points out that

"in its early manifestations in Greece, Arabia and Ireland satire is intimately connected with magic and the satirist hardly distinguishable from the magician."

(21)

3.4.3. Types of Satire

Kernan affirms that criticism has traditionally distinguished only two main types of satire: formal verse satire and menippean satire. According to Kernan the term menippean, which originally referred to those satires written in a mixture of verse and prose, has gradually come to include any satiric work written in the third person, in which the attack is managed under cover of a fable. Works short of extreme realism would then be classified as menippean.

Formal verse satire, on the other hand, has been used to identify those satires written in verse, with no continuous narrative and where the author appears to speak in his own person.

According to the same author another difference between menippean and formal verse satire lies in their focus. In the menippean type the scene is stressed to a point that it absorbs the satirist whereas in formal verse satire the satirist dominates the scene. He may be identified as I or may be even given the author's name but his main characteristic lies on his emerging from anonymity, providing the reader with hints of his character and origins. He is generally agrarian, presenting the countryside as the ideal life by contrast with the scenery of his satire which is always urban.

3.4.4. The Essence of Satire

Frye establishes two essential qualities for satire: wit or humor, founded on fantasy or a sense of the grotesque or absurd, and attack, behind which there is an implicit moral standard: for effective attack, he says,

"we must reach some kind of impersonal level, and that commits the attacker, if only by implication, to a moral standard." (22)

Frye establishes as one of the central themes of the mythos of satire the disappearance of the heroic. This would be the reason for the pre-dominance in fictional satire of the Omphale archetype,

"the man bullied or dominated by women, which has been prominent in satire all through its history, and embraces a vast area of contemporary humor, both popular and sophisticated."
(23)

He considers as the archetypal theme of irony and satire the sense that effective action and heroism are absent, disorganized or foredoomed to defeat, and that anarchy and confusion reign over the world, a sense which he calls "sparagmos".

Kernan emphasizes the elusive speaker who is sometimes identified as "I" and sometimes given a name in satire, as well as the picture of society it provides. But satire's most striking quality is, in his point of view, the absence of plot:

"We seem at the conclusion of satire to be always at very nearly the same point where we began(...) the scenery and the faces may have changed outwardly, but fundamentally we

are looking at the same world, and the same fools, and the same satirist we met at the opening of the work" (24)

Such a statement reinforces the "sparagmos" Frye referred to, which creates the tone of pessimism inherent in satire. Kernan even says that whatever movement there is it is a mere intensification of the unpleasant situation with which satire opens and not plot in the true sense of change.

Dr. John Reagan emphasized in his course the social aspect of satire: satire always attacks a basic problem and tries to change the reader's perception of it. Since it deals with values and establishes a norm it forces the reader to make a judgement. Another aspect emphasized in his course was the pessimism inherent in satire which makes the apparent solution to a problem be merely a particular one, while the general problem remains. Another of his points, shared by Kernan, is the absence of true characters in satire which presents only caricatures, with no psychological depth.

The ultimate main target of attack in satire seems to be human nature itself since

"what starts as local attack ends up by calling the whole institution into question" (25),

and

"when the satirist criticizes human actions and accomplishments he naturally criticizes humans themselves." (26)

Another remark made by Kernan deals with the similarity between the satirist and the tragic hero who both

"cry out that they are men 'more sinn'd
against than sinning' and try to oppose
the course of evil with the lash of
scorn and vituperation" (27)

According to Frye we should look for the continuing encyclo -
paedic tradition in satire and irony and

"we should expect that the containing form of
the ironic or satiric epic would be the pure
cycle, in which every quest, however success
ful or heroic, has sooner or later to be made
over again." (28)

3.4.5. Characteristics of Satire

Besides its inherent qualities satire has some other character
istics such as

"a deliberate rambling digressiveness" (29),

in the words of Frye, which would explain the extraordinary number of frag-
mentary, unfinished or anonymous satires.

Another characteristic, pointed out by Kernan, is the disorderly
and crowded scene of satire:

"It is no accident that most satire is
set in the city, particularly in the
metropolis with a polyglot people." (30)

This also reflects the agrarian attitude of the satirist.

Kernan also points out that

"the author of satire always portrays the
grotesque and distorted, and concentrates
to an obsessive degree on the flesh " (31)

Frye points out another characteristic of satire, a calculated bathos, a quality very much related to the "sparagmos" and mock heroism.

According to Kernan

"of all the major literary genres satire has traditionally made most pretense of being realistic" (32),

and the satiric author

"fills his work with references to contemporary customs, places, names. He will probably call attention to the absence from his writing of the usual ornaments of poetry" (33).

So that the attention of the reader is

"thus directed away from the satiric work itself and toward some second object, the personality of the author or the contemporary social scene".
(34)

But, Kernan goes on, all these efforts to repudiate the Muse and to emphasize the down-to-earth quality of the satirist and his work are

"themselves stylistic devices used in a perfectly conventional manner to establish the character and tone traditionally thought appropriate for the satiric genre. Paradoxically, the claim to have no style is itself a trick of style employed by nearly every satirist, and his realistic touches are themselves satiric conventions." (35)

So that, according to Kernan, we mustn't deny the independence of artistic status to satire and

" we need to approach satire in the way we do other poetry - as an art; that is, not a direct report of the poet's feelings and the literal incidents which aroused those feelings, but a construct of symbols- situations, scenes, characters, language - put together to express some particular vision of the world. The individual parts must be seen in terms of their function in the total poem and not judged by reference to things outside the poem such as the medical history of the author or the social scene in which he wrote". (36)

Another characteristic of satire, pointed out by Kernan, is its "fragmenticity", or its tendency to pass rapidly from one subject to another, which he sees as either a function of the plot, demonstrating the continuous movement that never brings about change, or

"as an attribute of the scene contributing to the effect of a disordered world in which there is a limitless amount of depravity". (37)

Kernan also points out that

"although there is always at least a suggestion of some kind of humane ideal in satire (...) this ideal is never heavily stressed for in the satirist's vision of the world decency is forever in a precarious position near the edge of extinction and the world is about to pass into eternal darkness." (38)

And Dr. Reagan seems to complete Kernan when he says that if there is a solution to a problem that solution applies only to a particular situation,

letting the general problem remain.

Another point made by Kernan is that if it is a character who delivers the attack on vice he must appear the moral opposite of the world he condemns, he must be horrified at what he sees and mustn't have any doubts on what is right and what is wrong.

3.4.6. Satirical Devices

According to Dr. Reagan the author of a satire makes us feel and sense very directly a problem through several techniques such as irony- situational or of inversion-, sarcasm, juxtaposition of two situations, allusion (which demands a certain knowledge from the reader, to be effective), allegory, grotesque allusions, parody, wit and humor, bathos, etc. We will study in detail those that characterize the mock-epic or mock-heroic:

a) burlesque or anti-heroism - It is the comic imitation of a serious literary form - epic or tragic - relying on an extravagant incongruity between a subject and its treatment. Parody is the burlesque applied to a certain author, poem or other work, and it demands the knowledge of the original that is being mimicked.

Frye points out the constant tendency to self-parody in satiric rhetoric " which presents even the process of writing itself from becoming an over simplified convention or ideal. In Don Juan we simultaneously read the poem and watch the poet at work writing it: we eavesdrop on his associations, his struggles for rhymes, his tentative and discarded plans, the subjective preferences organizing his choice of details (...), his decisions whether to be serious or mask himself with humor". (39)

b) **Bathos** - It is an anticlimax which results from a sudden break of the dramatic tension, a dropping from the sublime to the ridiculous.

Burlesque and bathos are the essential qualities of a literary form which is called either mock-epic or mock-heroic. According to G. Hugh Holman these two terms are frequently used interchangeably. They designate a literary form

" which burlesques the epic by treating a trivial subject in the 'grand style', or which uses the epic formulas to make ridiculous a trivial subject by ludicrously overstating it." (40)

Usually the characteristics of the classic epic are employed - invocation to a deity or to a muse, division into books and cantos, speeches of the heroes, descriptions of warriors, battles and games, employment of supernatural machinery, etc.

3.4.7. Satire and Irony

It may be advisable to draw the distinction between satire and irony in terms of structure. According to Northrop Frye

"the chief distinction between irony and satire is that satire is militant irony: its moral norms are relatively clear, and it assumes standards against which the grotesque and absurd are measured. Sheer invective or name-calling ("flyting") is satire in which there is relatively little irony: on the other hand, whenever a reader is not sure what the author's attitude is

or what his own is supposed to be, we have irony with relatively little satire." (41)

Frye defines satire as irony structurally close to the comic, reflected in satire's double focus of morality and fantasy, saying that

"irony with little satire is the non-heroic residue of tragedy, centering on a theme of puzzled defeat." (42)

3.4.8. The Satirist

The satiric author is very similar to the moralist who also tries to change his audience's perceptions, but they differ in their aims. The main goal of the moralist is to change his audience's views and perceptions, to make people act in a different way, whereas the satirist is generally satisfied with changing his readers' views and not in solving problems. Very often the satiric author does not present any clear solution to the problem he transmits although he often establishes norms of conduct throughout his satire. In fact, the satirist looks for an emotional reaction. He does not believe that evil will be eradicated, for his sense of the world is one in which

"vice is so omnipresent and so arrant that it cannot be avoided." (43)

According to Elliot

"the satirist claims, with much justification, to be a true conservative. Usually (but not always, there are significant exceptions) he operates within the established framework of

society, accepting its norms, appealing to reason (or to what his society accepts as rational) as the standard against which to judge the folly he sees. He is the preserver of tradition- the true tradition from which there has been grievous falling away". (44)

That's why, it seems, the satirist

"seems always to come from a world of pastoral innocence and kindness" (45)

All this claim generally comes in an Apologia, whether formal or informal, which the satirist has felt compelled to write from the time of Horace, Persius, and Juvenal, down to Boileau, Swift and Pope and into our own day. From the Apologies we get

" a kind of ideal image which the satirist projects of himself and his art",

according to which he is

"a public servant fighting the good fight against vice and folly wherever he meets it; he is honest, brave, protected by the rectitude of his motives; he attacks only the wicked and then seldom or never by name; he is, in short, a moral man appalled by the evil he sees around him, and he is forced by his conscience to write satire". (46)

Nevertheless Kernan makes a very important remark:

"The satirist must be regarded as but one poetic device, used by the author to express his satiric vision, a device which can be dispensed with or varied to suit his purpose". (47)

3.4.9. Phases of Satire

Frye distinguishes six phases in the myth of satire.

The first phase corresponds to the satire of the low norm: it takes for granted a world full of anomalies, injustices, crimes and follies, which is permanent and undisplaceable. Anyone who wants to keep his balance in such a world must learn to keep his eyes open and mouth shut, Frye remarks.

The second phase corresponds to the picaresque novel, in which a successful rogue makes conventional society look foolish without establishing any positive standard. Don Quixote belongs to this phase.

The third phase corresponds to the satire of the high norm, in which the satirist uses his fantasy, breaking down customary associations, and negating the value of our sense experiences. He may show us his hero changed into an ass and humanity seen through an ass's point of view, or the society transformed into a society of hideous giants or, the opposite, dignified pygmies.

The fourth phase is that of an explicit realism in which human misery seems mostly superfluous and avoidable. It stresses the humanity of its heroes and minimizes the inevitability of tragedy.

The fifth phase is irony in which the main emphasis is on fate or fortune. It is more stoical and resigned than melioristic and its motto seems to be Browning's:

"There may be heaven; there must be hell" (48)

The sixth phase presents human life as an unrelieved bondage. Its settings are prisons, places of execution, mad-houses, etc.

3.5. Application of the Theory of Comedy and Tragedy to Molière's Dom Juan

We noticed that Molière's Dom Juan seems to be a mixture of comedy and tragedy. Thus we will analyse its tragic and comic characteristics.

3.5.1. Tragic Characteristics

In analysing the formulas that explain tragedy, Molière's Dom Juan seems to fit the second one: the tragic process, whose climax is death, is set by a violation of moral law, whether human or divine. Dom Juan violates moral laws which are human and generally considered also divine. As a true hedonist he conquers women and abandons them in order to seek pleasure in new adventures. The revenge comes from another world in the figure of the statue-ghost.

In terms of the tragic hero Dom Juan also shares some of his qualities: he is a proud hedonist and there lies his fatal flaw which would explain, to a certain extent, his "failure". The play also has a crucial moment, when the specter tells Dom Juan to repent and he rejects its advice, what results in his death.

Dom Juan also presents another character of tragedy, the "suppliant". Frye describes it as a pathetic figure of helplessness and destitution, often a female character. Elvire seems to fit those qualities, in Acte IV, scène VI, when she comes to Dom Juan in order to beg him to change his way of life:

" De grâce, Dom Juan, accordez-moi, pour dernière
 faveur, cette douce consolation; ne me refusez
 point votre salut, que je vous demande avec larmes;

et si vous n'êtes point touché de votre
 intérêt, soyez-le au moins de mes prières,
 et m'épargnez le cruel déplaisir de vous
 voir condamner à des supplices éternels.

(IV,6)

3.5.2. Characteristics of Comedy

In terms of the comic theme and action we realize that Dom Juan is not incorporated into the society but expelled from it. This fact would seem, at a first glance, to discredit the play as a comedy, according to Frye's definition of the comic theme. Nevertheless, Frye also points out the strong relationship between the audience and what goes on the stage, emphasizing the fact that generally, in comedy the logic of the events yields to the audience's wish of a happy ending so that there may arise a kind of communion between the audience and the play. From this perspective Dom Juan's death wouldn't seem tragic but comic: being a violator of the moral values and laws of that audience Dom Juan's death should be desired by the audience. In this case, the statue-ghost wouldn't be the revenger but the redeeming agent of that society by eliminating Dom Juan. Of course Dom Juan's conversion would be even more desired since he belonged to the same class of his audience - aristocracy. But after shaping a character like Dom Juan could Molière yield to his audience's wish to that extent? It seems that the author found a middle term: in order not to displease his audience he had his hero killed; and in order not to destroy the consistency of his character he didn't have him repent.

In terms of the hero of the play we realize he is a very par

adoxical one: contradicting the usual comic hero he is neither socially attractive nor mediocre. From the audience's point of view he may seem a defeated character, what isn't a characteristic of the comic hero either. Nevertheless, the emphasis of the play is put upon him. Would he be an anti-hero?

On the other hand, under Don Juan's point of view he may not be a defeated character since he is a man who modeled his own destiny, who refused to change his way of life although aware of the fact that such a refusal could imply in death. Under this perspective death is not a punishment for him, but a choice. And such a choice qualifies him as stoic. But is stoicism a quality of the comic hero? On the other hand, if Don Juan is not the hero, who else could be?

Looking at the list of characters of comedy furnished by Frye we realize, first of all, the absence of the alazon type in Molière's play. In what concerns the eiron type, the only character that could be included in it is Elvire, if one can consider her the heroine: she is rather unformed in character. Sganarelle, although a valet is quite a well-formed character and not

"entrusted with hatching the schemes which
will bring about the hero's victory." (49)

He keeps advising Don Juan not to follow his plans, refusing Don Juan's mood of festivity, what would entitle him as a churl. But he also has some of the qualities of the buffoon since he centralizes the humor of the play.

Don Juan's father, Don-Louis, seems to play the role of the refuser of festivity as the "plain dealer",

"an outspoken advocate of a kind of moral norm

who has the sympathy of the audience"

(50)

He seems to symbolize the honest and superior aristocrat, conscious of the responsibilities of his rank:

"Apprenez enfin qu'un gentilhomme qui vit mal est un monstre dans la nature, que la vertu est le premier titre de noblesse, que je regarda bien moins au nom qu'on signe qu'aux actions qu'en fait, et que je ferais plus d'état du fils d'un crocheteur qui serait honnête homme, que du fils d'un monarque qui vivrait comme vous."

(IV,4)

On the other hand, Don Luis may also have been an ironical device used by Molière. Is the aristocracy of his time similar to him or to his son? (juxtaposition). Frye says that

"such a character is appropriate when the tone is ironic enough to get the audience confused about its sense of the social norm." (51)

And one may guess that the aristocracy of Louis XIV may have been confused at Molière's play.

The title of Molière's play is also meaningful, according to Bergson's essay. Don Juan, like Tartuffe, is not a collective noun, is not in the plural and is not generic but we do say "a Don Juan" when referring to a man who conquers women. So, according to Bergson's theory Don Juan would be a comedy.

Looking at the six phases of comedy distinguished by Frye Don Juan,

if a comedy, would be in the first phase- that in which a humorous society triumphs or remains undefeated through a divine agent. But one mustn't forget the fact that the character who menaces the society is a member of it and not an outsider. If Don Louis may symbolize the good qualities of that society his son may symbolize its bad qualities and his "punishment" may be extended to his peers, what wouldn't mean a triumph.

Although the play itself does not present the essence of farce- a genre that only aims at provoking laughter by broad visual humor- it does present some of its elements:

"révérences ironiques, poursuites à travers la scène, soufflets appliqués, manqués ou qui se trompent d'adresse, chutes, bastonades. Avec le comique des gestes, le grotesque du langage: bégaiements, brédouillements, lapsus, sentences citées de travers, compliments entre - coupés, discours traînants ou courant la poste, charabia, jargons médical, paysan, latin, suisse, limousin, picard, sabir, qui chevauchent les uns sur les autres et rebattent les oreilles" (52)

All that we visualize in Acte II, in which appear Pierrot, Charlotte, Mathurine, Don Juan and Sganarelle.

3.5.3. Some Deductions from What Was Seen in 3.5.1. and 3.5.2.

From what we discussed in the previous items we have the following facts concerning Molière's Don Juan:

The play has some characteristics of tragedy -

a) It fits the second explanation of tragedy if Don Juan's death is considered a punishment;

b) Dom Juan has the essential qualities of the tragic hero- a proud and obsessed mind which constitutes his hybris;

c) Elvire may be considered a suppliant;

Nevertheless, the play also has some characteristics of comedy-

a) A certain communion between the play and the audience is achieved by Dom Juan's death;

b) The emphasis of the play is put upon a "defeated" character, Dom Juan, defeated under the audience's viewpoint, at least. But this leaves the play without a hero;

c) The title of the play suggests a comedy;

d) With qualities of a buffoon and qualities of a churl, Sganarelle is a humorous character;

e) Dom Louis may be considered a plain dealer;

f) Molière's play fits, to a certain extent, the qualities of the comedy of the first phase- a humorous society triumphs or remains undefeated through a divine agent;

g) It has some farcical elements, found in the comicity of gestures or situation - bows, flaps, and of language- slang and the regional dialect of Ile de France.

Thus, it seems very difficult to classify Molière's Dom Juan. The play has some tragic characteristics, but it is humorous; it also has some comic characteristics, but its hero seems to be an anti-hero. Besides the incongruous hero the ending of the play is also dubious. Martin Esslin, in his book An Anatomy of Drama declares:

"It is evident that the simplest definition, one that the majority of theorists would call simple, continues to be generally applicable, although it doesn't help much: a play with a sad ending is a tragedy; a play with a happy ending is a comedy." (53)

The question is: is Dom Juan's death a happy ending or a sad ending? It seems to us that the answer depends on the perspective one visualizes it, as we discussed before.

Since the play seems to be a mixture of tragedy and comedy one could feel tempted to consider it a tragicomedy. The definition of tragicomedy provided by Holman -

" A play which employs a plot suitable to tragedy but which ends happily like a comedy" (54) -

turns us back to the problem of the ending of the play. Besides that, Tirso de Molina proved, in his El Burlador, that the plot was suitable to tragedy, but Byren proved that it was also suitable to satire. Even if we take it for granted that Molière's play has a plot suitable to tragedy we cannot guarantee that its ending is a sad one because death was viewed by its hero as a choice.

So we arrive at the conclusion that Molière's Dom Juan does not fit any literary genre specifically, being a mixture of comedy and tragedy, a polemic play which leaves the reader with an interrogation in his mind.

On the other hand, Molière was neither unique nor the first one in this type of drama. Frye refers to it, though not in relation to Molière,

as a kind of romantic drama in which

"the relation between the hero's hybris and his death is more casual than causal" (55)

He says that this type of drama is closely related to tragedy; it presents the exploits of a hero whose end may eventually be death, but this death in itself

"is neither tragic nor comic, being primarily spectacular". (56)

He quotes Tamburlaine the Great, by Christopher Marlowe as an example of this kind of drama, which was first performed in 1587, and published in 1590. Molière's Don Juan was first performed in 1665, more than a century later but, besides the fact that nothing indicates, in Molière's biography, that he knew Marlowe's play, the existence of a drama in the same pattern does not diminish the value of his play.

3.6. Application of the theory of the epic and satire to Byron's

Don Juan

In analysing Byron's Don Juan we realize that it is a mixture of the epic and satire. Thus we will analyse its epic and satirical characteristics.

3.6.1. Characteristics of the Epic

Besides many structural or formal epic characteristics we also notice, in Byron's poem, the absence of dramatic tension, revealed in its innumerable digressions and interruptions which emphasize the poet's preoccupation with the poem by itself and not with its ending. This seems to furnish a reason for his having left it unfinished.

But what the poem really has of the epic is its formal character-

istics: an episodic plot; unity of character and of the objective events assured not only by Juan, whose compulsory departure from Spain gives birth to everything that happens afterwards, but mainly by the narrator of the poem, its most remarkable presence and the one responsible for its satiric tone; a large variety of themes detected in the narrator's digressions; the prevailing of fate over Juan's wishes who is taken from one place to another carried by circumstances; the symmetry, provided by a rhythmic and metric unity conveyed by the Italian ottava rima, and the division of the poem in Cantos (seventeen cantos when interrupted);

identity and immutability of facts and people, for everywhere he goes Juan finds the same kind of men - middle-aged or old, authoritarian and jealous, and the same kind of women, with the exception of Haidée; the places may change but the people and the facts remain the same: Juan always provokes enmity because of the passion he arouses in the women he meets and so is either sent away or persecuted. Besides those characteristics we also notice the absence of the evolution of the main character, Juan, who never gets old, a rich vocabulary and allusions to mythological beings (Titan), famous poets (Horace, Homer, Pope, Shakespeare, Wordsworth), philosophers (Aristotle) and leaders (Napoleon, Nero). A mock-heroic note is furnished by the appeal to the muse. Even war, the ideal subject for the epic, is present in the poem. It also has the main characteristic of the epic of returning: Juan escapes safe from unbelievable dangers - drowning, slavery, death in war - and if Byron had finished the poem one could suppose, had he intended to do it according to the epopee of returning, that Juan would go back to Spain since the poem stops abruptly in London, when the circle of his travels

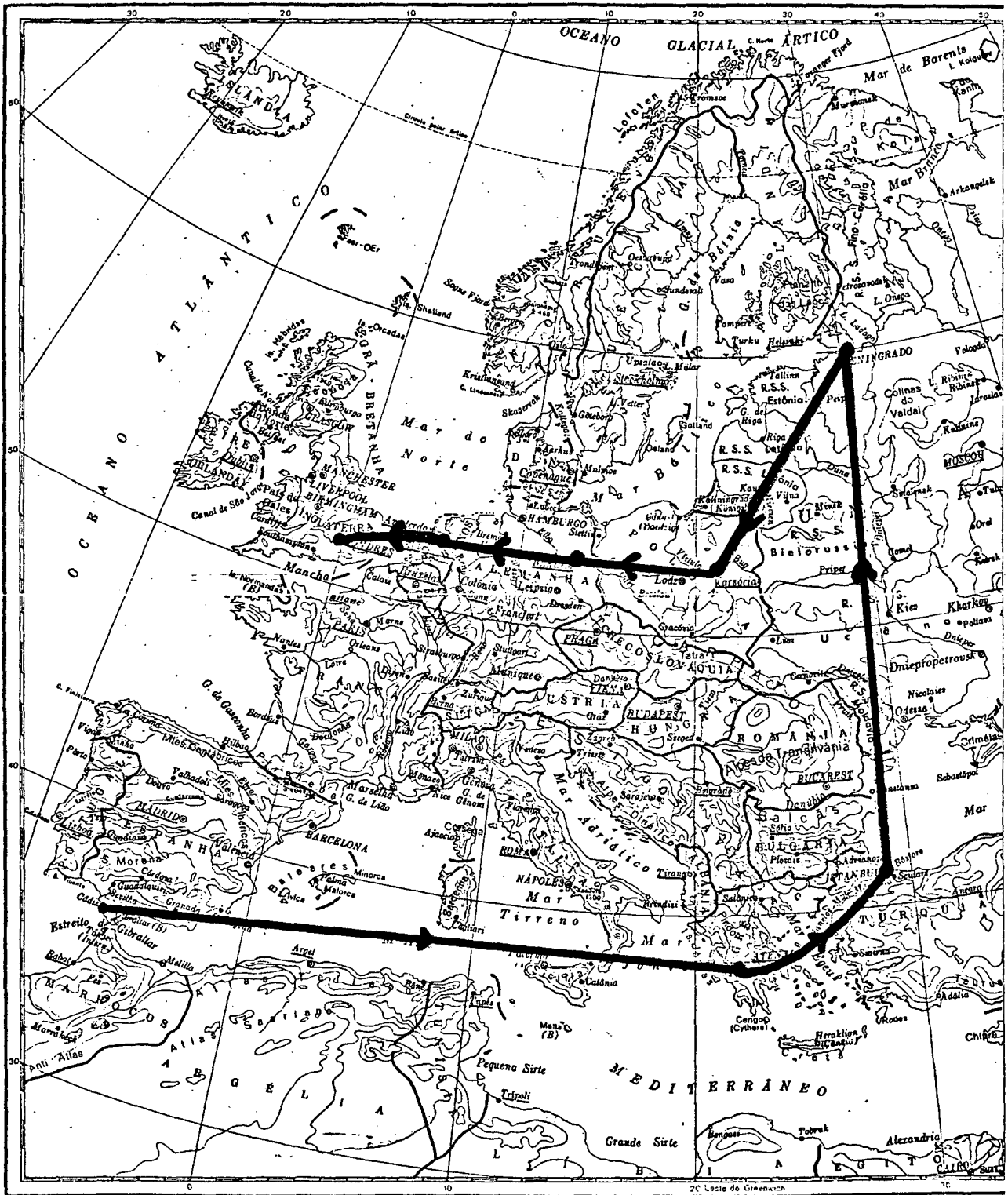
is almost complete: Greece, Turkey, Russia, Poland, Germany, Holland and England. (See map on next page).

3.6.2. Characteristics of Satire

What lacks in Byron's Don Juan in what concerns the epic is exactly the essence of the epic: a poetic reconstitution of a heroic past which constitutes the foundation of the conscience of a nation and a hero who is the synthesis of a national character, the model of his society, with all its desirable qualities. And in these absences lies the satire. Don Juan, is not a poetic reconstitution of a heroic past simply because under the satirist's point of view there never was such a past. Juan may symbolize the model of his society but instead of the heroic qualities of the epic hero he is dumb, passive, controlled by women. Through Juan Byron is satirizing the society of which he is the prototype, and probably, if not mankind at least civilization.

Byron's poem seems to have the two essential qualities of satire pointed out by Frye: humor, founded on fantasy or a sense of the grotesque and absurd, and attack. The absurd and the grotesque are visualized in almost all the love scenes, especially the ones with Julia, Gulbeyaz, Catherine and Fitz-Fulke and very strongly in the boat episode. Besides being absurd and grotesque these scenes are also humorous. The attack has several targets: civilization, aristocracy, hypocrisy, authoritarianism, war, slavery, etc.

The disappearance of the heroic, one of the central themes of the mythos of satire, in Frye's words, is also present in Don Juan, in the fig-



(Atlas Geográfico - MEC)

ure of its hero who is the "Omphale archetype". Effective action and heroism are absent or disorganized in the poem, what becomes evident in the war between Turkish and Russians, a war whose motives are unknown to both parties, and anarchy, confusion and irresponsibility seem to reign over the world, creating a tone of pessimism in the poem, tendered by its humor.

Kernan's most striking quality of satire, the absence of plot, is also found in Don Juan: the places and faces may change outwardly but the world is fundamentally the same - the same men, the same women, the same hypocrisy and the same rotten society are found everywhere Juan goes.

Another important characteristic of satire, pointed out by Kernan and Reagan, is also present in Byron's poem: the absence of true characters. Juan is a caricature, with no psychological depth: he doesn't act, he doesn't speak and he doesn't think. He is taken by the circumstances and the only thing the reader knows about him is that he is young, handsome and attractive to women. The women he meets, with the exception of Haidée, are frivolous, luxurious and hypocritical, whether young or old.

"A deliberate rambling digressiveness" (57),

in Frye's words, is abundant in the poem, and its disorderly and crowded scene is also present, for the incidents are mostly set in cities: Seville, Constantinople, Leningrad, London.

Kernan's remark about the obsessive preoccupation with the flesh denoted by the satirist also applies to Byron's poem: Juan is a sexual object for the women he meets and sex seems to be their sole aim in life.

Byron creates the traditional tone of satire by making pretense of being realistic. He demystifies the poet's work and fills his poem with

references to contemporary customs, people and places, calling the reader's attention to his contemporary social scene what, according to Kernan, is only a stylistic device used conventionally:

"Oh Mrs. Fry, why go to Newgate? Why
Preach to poor rogues? And wherefore not begin
With Carlton, or with other houses? Try
Your hand at hardened and imperial sin."
(X,85)

The fragmenticity of satire, pointed out by Kernan, can also be detected in Byron's poem, in which sudden incidents interrupt the narrative for several stanzas, such as the description of the Italian opera company Juan meets on his way to Turkey. (Canto IV)

The suggestion of some humane ideal in satire, pointed out by Kernan with the remark that it can never be heavily stressed, can also be found in Byron's poem, in natural love (the Haidée episode), and in the figures of women: Haidée, Leila and Aurora. The first one dies of love, the second is only a child and Aurora disappears with the interruption of the poem.

Byron also uses several satirical devices, such as:

a) irony

"..... and above
All praised the Empress's maternal love"
(X,32)

b) juxtaposition - As Juan is praising London and its people four burglars attack him.

c) allusions - to Cervantes (XIII,11), to Socrates (XIV,4)

The mock-epic characteristic of his poem is evident by his use

of the burlesque- the 'grand style' is used to describe the adventures of an Omphale archetype, bathos - the incident with the Black Friar, and parody - either of Molina's, Molière's (*) or of Italian writers but, in any case, a parody of the myth of Don Juan, the conqueror with no feelings who only seeks his own pleasure.

In terms of types of satire, Byron's Don Juan seems to have the characteristics of formal verse satire provided by Kernan: it is written in verse, with no continuous narrative and the author seems to speak in his own voice, as the satirist. The satirist is identified as I and dominates the scene with his digressions, emerging from anonymity and providing the reader with hints of his character and nationality:

".... for half English as I am..."

(XI,12)

He is also agrarian, since one of the main targets of his attacks is civilization and also because one of his suggestions of the humane ideal rests on Haidée, a feminine counterpart of the "beau sauvage".

Analysing the six phases of satire distinguished by Frye, we would classify Byron's Don Juan in the first phase:

"It takes for granted a world which is full of anomalies, injustices, follies and crimes, and yet is permanent and undisplaceable. Its principle is that anyone who wishes to keep his balance in such a world must learn first of all to keep his eyes open and his mouth shut." (58)

That is the world presented by Byron - undisplaceable and permanent because

(*) Byron refers to Molière in Canto XIII, stanza 94.

always the same despite the place, and Juan keeps his eyes open and his mouth shut not only to keep his balance but to survive.

On the other hand, the poem seems to have some of the traits of the second phase of satire too- like the hero of the picaresque novel, Juan keeps running away without transforming his society, making it look foolish without setting up any positive standard. Nevertheless, he lacks the qualities of a rogue: he is not actively dishonest and is not very smart, at least not until he gets to England.

3.6.3. Similarities between the Epic and Satire

Comparing satire to the epic we realize they share some characteristics : cyclic structure, the episodic plot and many digressions. Nonetheless, according to Hegel, the unity of the epic work must be provided by a determined aim so that it may form a coherent whole and that is not an essential quality for satire which is very often unfinished and anonymous. Any way, these similarities should be known by Byron who, in the poem, refers to it as an epic satire:

"And I shall take a much more serious air
Than I have yet done in this epic satire "

(XIV, 99)

3.6.4. Some Remarks about what was seen in 3.6.1, 3.6.2 and 3.6.3.

From what was seen above we may draw the conclusion that Byron's Don Juan is an epic work in what concerns formal characteristics of the epic, and a satire as well. Byron's poem seems to be a mock-heroic poem in which he uses the 'grand style' or the epic formulas to satirize not only the

hypocritical aristocracy of his time but mankind itself. Instead of expressing a primitive society, in Germain's words, Byron is expressing the so-called "civilized society" with all its depravity; instead of presenting a world of grandeur, heroism and victory he presents a world of pettiness, mediocrity and frivolity. The author, as a satirist, couldn't remain hidden, like the usual epic author, for his aim was to attack vice, civilization, war, slavery, hypocrisy and human nature. He, the satirist, couldn't have the stable attitude of the epic writer for, in order to make his attack efficacious he had to be vibrant and ironic. He doesn't look back into the past as a contrast to the present since, in his pessimistic view of the world man has not changed and never will. Death, love and orgy, which have a secondary role in the epopee, if any, in Staiger's words, have a primary role in Byron's satire, for the satirist's vision of the world is dark. Why else would Frye call it the mythos of winter?

Byron showed that he was able to write a satire, subtle and witty, in the form of an epopee, and by doing so he mocked not only mankind but also one of the most ancient and serious literary genres - the epic.

3.7. The Generic Implications upon Plot

In the previous chapter we discussed the differences in plot between Molière's Don Juan and Byron's Don Juan. Now we realize that some of these differences could be imputed to the genres used.

Thus we notice that whereas Don Juan's childhood is not presented in Molière's it is presented in Byron's, and Byron's hero even undergoes a certain development, from infancy to manhood. This fact could be attributed

to the length of the epic poem. Also the route travelled by Byron's hero is longer than that travelled by Molière's hero, possibly because Byron intended to write an epopee of returning. Another event we could attribute to the epic quality of the poem is the war between Turks and Russians, since the war is a favourite and even necessary subject of the epopee, although ridiculed in the poem.

The fact that we detected the comicity of character more developed in Byron's may also be accounted for the length of the epic poem as well as to its satirical purposes. On the other hand, Molière's emphasis upon the comicity of situation could also be attributed to the dramatic quality of his work: he could only use the resources adaptable to the stage.

Whereas in Molière's play the attack is formulated by characters, in Byron's poem it is mainly provided by the satirist. Again, drama and satire have to use different devices. The satirist is also responsible for the predominance of the comicity of language in Byron's. We also notice that neither the epic nor the satire suppose the idea of punishment and that could account for its absence from the poem, added to the events themselves. The presence of the Black Friar seems to indicate a parody of the divine agent of Molière's, reinforcing the satirical characteristic of the poem.

The absence of a real plot in Byron's, in the sense that there is no real change, could also be attributed to the satirical quality of the poem whereas in the play there is definitely an end, however dubious.

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4. THE CHARACTERS AND THEIR RELATIONSHIPS

In this chapter we intend to study the character Don Juan in *Molina*, *Molière* and *Byron* and his relationship with the other characters. Following a structuralistic approach, especially *Greimas's*, our analysis will be thoroughly based upon the texts. (*)

It is also our intention to define the women's role in *Byron's* poem and in *Molière's* play, and analyse the importance of the narrator in the first one and the importance of *Eganarelle* in the second one.

4.1. Greimas and Structuralism

According to structuralism the literary work has a structure of meanings, i. e., the structure is the content apprehended in a logical organization so that form and content have the same nature and belong to the same analysis. Thus, form and content are so dynamically integrated that they cannot be separated. (**)

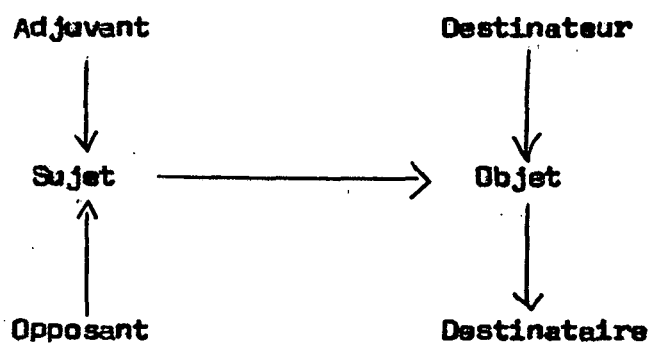
In studying the tales of Lithuania *Greimas* realized that all of them could be reduced to certain functions performed by what he called "actants". The "actants" are entities of the narrative and the actors, or characters, personify the actants. He verified that sometimes the same actor could fit more than one actant and established three sheaves of actants:

(*) We got acquainted with literary structuralism in the course "Teoria da Literatura", taught by professor *Edda Arzúa Ferreira*, from September to December, 1977, as part of the program of the Graduate Course in Letters, at UFSC.

(**) Notes from the course "Teoria da Literatura", mentioned above.

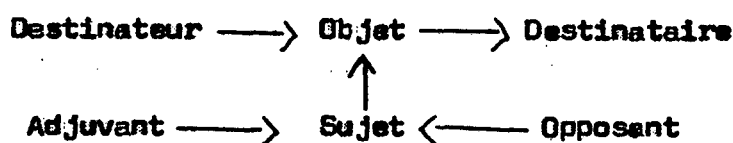
a subject (sujet) who acts and an object (objet) instituted as value, the two linked by the modality of wish; an "actant" who provides the object of wish - the "destinateur" - to the obtainer of the object - the "destinataire"; and an "actant" which helps the accomplishment of the wish - the helper or "adjuvant", and an "actant" which, on the contrary, opposes the accomplishment of the wish - the opponent or "opposant". (1)

Thus we have:



(2)

or



(3)

Nevertheless, besides this functional analysis, based on dynamic predicates or actions, Greimas recognizes the necessity of an analysis based on static predicates, i.e., on the qualities of the characters. But the two are, according to him, complementary since the function transfers its semantic content to the performer: if one says "Peter killed Robert" he can probably say that "Peter is a murderer".

So we are going to apply these notions to the authors we are ana-

lysing.

4.2. Molière's El Burlador de Sevilla y Convidado de Piedra

4.2.1. Dynamic Predicates

4.2.1.1. Relationships among the characters

a) Seduction - Don Juan seduces three women - Tisbea, Aminta and Isabela, and tries to seduce a fourth one - Ana de Ulloa

b) Fraud - "Si burlar

Es habito antiguo mio

Qué me preguntas sabiendo

Mi condición?" (I,3)

Don Juan promises to marry Tisbea and Aminta,

but after getting what he wanted he runs away.

c) Treason - "Traición, y con un amigo!" (II,1)

La Mota and Octavio are his friends and he

seduces the women they love.

d) Revenge will - Octavio, La Mota, Batricio, Tisbea and Don

Gonzalo want to revenge themselves.

4.2.1.2. Assassination - Don Juan kills Ana's father, Don Gonzalo.

4.2.1.3. Punishment and Death- Don Gonzalo comes back, as a specter, and kills Don Juan just with his touch.

He says he is God's agent:

"...quiere que tus culpas

A manos de un muerto pagues" (III,7)

4.2.2. Static Predicates

a) a knight-

"Yo soy noble caballero
 Cabeza de la familia
 De los Tenorios, antiguos
 Ganadores de Sevilla.
 Mi padre, después del rey
 Se reverencia y estima
 Y en la corte, de sus labios
 Pende la muerte o la vida " (III,1)

b) brave-

" Eso dices? Yo temor?
 Si fueras el mismo infierno,
 La mano te diera yo " (III,4)

c) proud of his courage and eager to have it known-

"Mañana iré a la capilla
 Donde convidado soy,
 Por que se admire y espante
 Sevilla de mi valor" (III,5)

d) materialist-

"Sólo aquel llamo mal día,
 Aciago y detestable,
 En que no tengo dineros;
 que lo demás es donaire" (III,6)

e) immoral -

"Catalinon: Guárdense todos de un hombre
 que a las mujeres engaña
 Y es el Burlador de España
 Don Juan: Tú me has dado gentil nombre" (II,2)

f) hypocrite and traitor

"Cuando le vende le adula" (II,2)

"Seguiráte mi furor

que eres traidor..." (III,3)

g) women's punishment

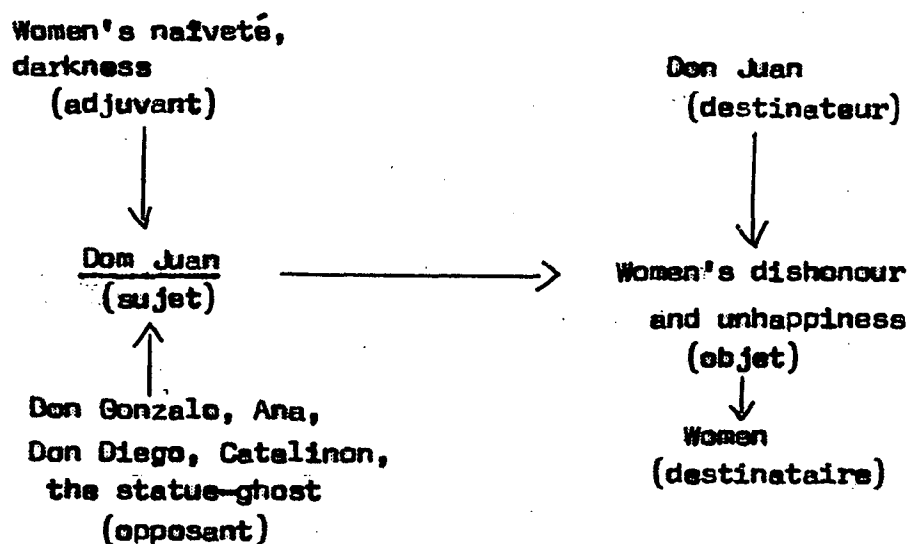
"Castigo de las mujeres" (I,3)

h) Lucifer -

"Desdichado tú que has dado

En manos de Lucifer" (II,5)

4.2.3. Application of the Scheme



4.3. Molière's Dom Juan

4.3.1. Dynamic Predicates

4.3.1.1. Relationships among the Characters

a) Seduction - Dom Juan seduces Elvire, and many other women, according to Sganarelle; he also conquers Charlotte and Mathurine

b) Treason - Dom Juan had promised Elvire eternal love but soon after she yielded to him he abandoned her

o) Revenge will-

"Elvire: ...le Ciel te punira, perfide; de l'outrage que tu me fais; et si le Ciel n'a rien que tu puisses appréhender, appréhende du moins la colère d'une femme offensée.." (II,1)

"Dom Alonso: Ah! traître, il faut que tu périsses,..." (III,4)

"Dom Louis: Mais sache, fils indigne, que la tendresse paternelle est poussée à bout par tes actions, que je saurai, plus tôt que tu ne penses, mettre une borne à tes dérèglements." (IV,4)

4.3.1.2. Challenge to the moral values established at that time, including the spiritual ones:

"...la constance n'est bonne que pour des ridicules" (I,2)

"Dom Juan: Ce que je crois?"

Sganarelle: Oui.

Dom Juan: Je crois que deux et deux sont quatre, et que quatre et quatre sont huit." (III,1)

"Si le ciel me donne un avis, il faut qu'il parle un peu plus clairement, s'il veut que je l'entende." (V,4)

"...je m'en vais te donner un Louis d'or tout à l'heure, pourvu que tu veuilles jurer." (III,2)

His challenge to the spiritual values is mostly evident in the fact that he refuses to repent.

4.3.1.3. Assassination- It is not performed in the play but it is reported by Sganarelle: "Bon! C'est le tombeau que le Com-

mandeur faisait faire lorsque vous le tuâtes"

(III,5)

4.3.1.4. Marriage - Don Juan marries Elvire, and many others, according to Sganarelle.

4.3.1.5. Death - a punishment under the audience's viewpoint and expectation, but not to Don Juan himself, who could have avoided it: "Non, non, il ne sera pas dit, quoiqu'il arrive, que je sois capable de me repentir." (V,5)

4.3.1.6. a shipwreck

4.3.2. Static Predicates

a) a nobleman : "Ainsi vous descendez en vain des aïeux dont vous êtes né: ils vous désavouent pour leur sang et tout ce qu'ils ont fait d'illustre ne vous donne aucun avantage." (IV,4)

b) inconstant, fickle-

"...toutes les belles ont droit de nous charmer"
(I,2)

"...et tout le plaisir de l'amour est dans le changement." (I,2)

"Je te l'ai dit vingt fois, j'ai une pente naturelle à me laisser aller à tout ce qui m'attire." (III,5)

c) impulsive, impetuous -

"Pour moi, la beauté me ravit partout où je la trouve, et je cède facilement à cette douce violence dont elle nous entraîne... Les inclinations naissantes, après tout, ont des charmes inexplicables." (I,2)

d) a hypocrite -

"Je vous avoue, Madame, que je n'ai point le talent de dissimuler, et que je porte un coeur sincère." (I,3)

Eganarelle: "Il ne vous manquait plus que d'être hypocrite pour vous achever de tout point, et voilà le comble des abominations." (V,2)

Don Juan: "...l'hypocrisie est un vice à la mode, et tous les vices à la mode passent pour vertus." (V,2)

e) a hedonist-

"Ah! n'allons point songer au mal qui nous peut arriver et songeons seulement à ce qui nous peut donner du plaisir" (I,2)

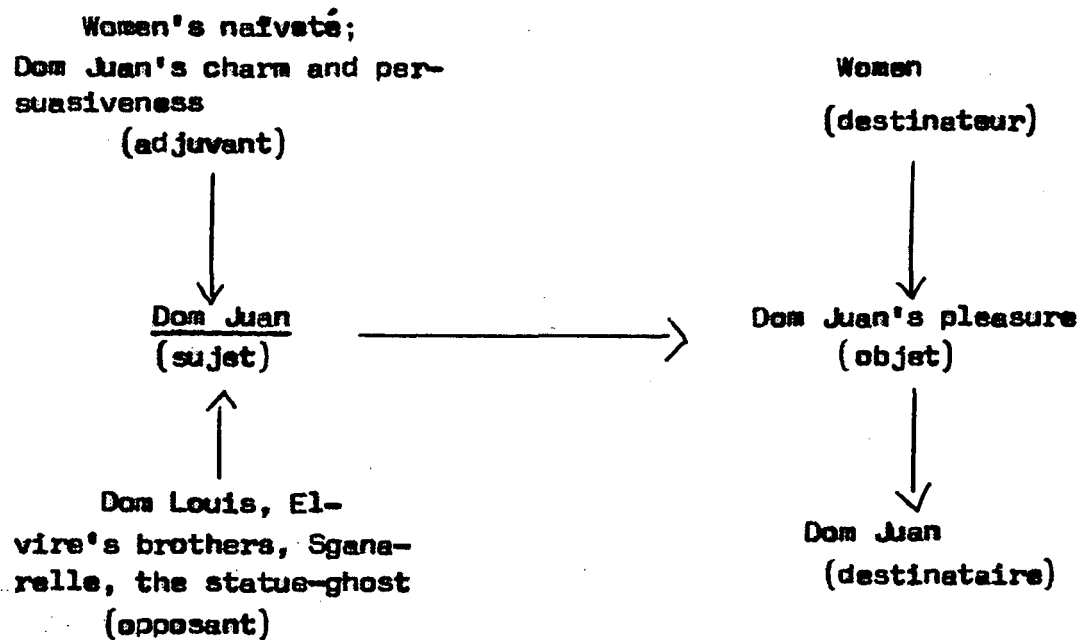
"Oui, ma foi! il faut s'amender; encore vingt ou trente ans de cette vie-ci, et puis nous songerons à nous." (IV,6)

f) charming, insinuating-

M. Dimanche: "...il me fait tant des civilités et tant de compliments que je ne saurais jamais lui demander de l'argent." (IV,3)

In Acte II, scène IV, Don Juan seduces two girls at the same time, Charlotte and Mathurine.

4.3.3. Application of the Scheme



4.4. Byron's Don Juan

4.4.1. Dynamic Predicates

4.4.1.1. Relationships among the Characters

- a) Seduction - Four women seduce Juan: Julia, Gulbeyaz, Catherine, Fitz-Fulke
- b) Acceptance of the seduction- Juan acts towards them the way he is expected to act.
- c) a real love affair - with Haidée
- d) fraternal love - Leila

4.4.1.2. Shipwreck - he survives because of his swimming skill

4.4.1.3. Participation in a war- He fights bravely, though urged by necessity.

- 4.4.1.4. Assassination - Don Juan kills a burglar who attacked him.
- 4.4.1.5. Salvation of a ten-year-old girl, from wild Tartars. Don Juan vouches to take care of her for ever.
- 4.4.1.6. Permanence on a Greek island.
- 4.4.1.7. Sent to Turkey as a slave.
- 4.4.1.8. Escapes from the Sultan's palace.
- 4.4.1.9. Permanence in Russia, as the Empress's favourite.
- 4.4.1.10. Diplomatic mission in England.

4.4.2. Static Predicates

- a) a nobleman, son of a hidalgo
- b) "tall, handsome, slender" (I,54)
- c) "silent and pensive, idle, restless, slow" (I,87)
- d) naive and innocent, at least at the beginning-
- "...poor little fellow, he had no idea of his own case, and never hit the true one" (I,86)
- e) sensible -
- "Perhaps more mischief had been done, but for Our Juan, who with sense beyond his years..." (II,35)
- f) daring-
- "Love is for the free!
I am not dazzled by this splendid roof." (V,127)
- g) calm "Upon the whole his carriage was serene" (V,9)
- h) ambitious, generous and with feminine features
- "..... the thirst
Of glory, which so pierces through and through one,
Pervaded him, although a generous creature, as warm in heart as feminine in feature" (VIII,52)
- i) flattered - "Juan, instead of courting courts, was courted..." (X,29)

j) a gentleman, with a romantic air

" But Juan was a bachelor - of arts
 And parts and hearts. He danced and sung and had
 An air as sentimental as Mozart's
 Softest of melodies and could be sad
 Or cheerful without any 'fews or starts'
 Just at the proper time,..." (XI,47)

k) superficial and ignorant

"Juan, who was a little superficial
 And not in literature a great Drawcansir;
 Examined by this learned and especial
 Jury of matrons, scarce knew what to answer
 His duties warlike, loving, or official, " (XI,49)

l) experienced -

"... for he had seen too many
 Changes in youth to be surprised at any." (XII,49)

m) experienced in love-

" But he had seen so much good love before
 That he was not in heart so very weak" (XII)

n) smart, a rogue

"Now grave, now gay, but never dull or pert,
 And smiling but in secret - cunning rogue.
 He never presumed to make an error clearer;
 In short, there never was a better hearer."

(XIV, 37)

o) ostensibly humble

"His manner was perhaps the more seductive
 Because he ne'er seemed anxious to seduce,
 Nothing affected, studied or constructive-
 Of coxcomby or conquest. No abuse
 Of his attractions marred the fair perspective
 To indicate a Cupidon broke loose" (XV,12)

p) mild, modest, unsuspecting

"By nature soft, his whole address held off
Suspicion. Though not timid, his regard
Was such as rather seemed to keep aloof,
To shield himself than put you on your guard"

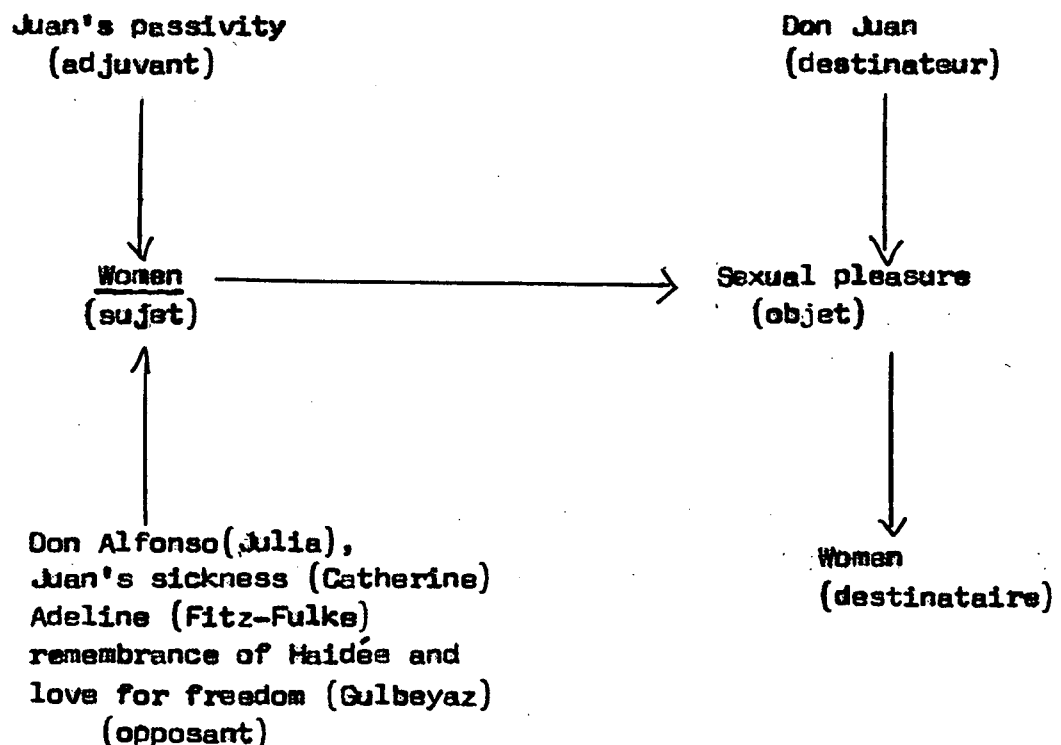
(XV,14)

q) with an air of innocence, his charm

"...he had an air of innocence,
Which is for innocence a sad temptation."

(XV,28)

4.4.3. Application of the Scheme



4.5. Some Remarks about the Previous Analyses

We notice that in this type of analysis the theme becomes quite evident. Thus, in Molina's play Don Juan has a rational pleasure in seducing women not because of seduction itself but because of what it provokes— the

women's dishonour and unhappiness. In Molière's play the women are also an instrument of pleasure, the hero's utmost aim in life. We realize that in both plays the women are not seen or respected as human beings but, on the contrary, are used by Don Juan for selfish purposes. The same thing happens in Byron's poem but this time it is Juan who is seen and used as an object by women, just like the Omphale archetype.

An interesting fact about Byron's hero, which also distinguishes him from the other authors, is the evolution of the hero, from infancy to manhood. When he gets to England (Canto XI) he seems to be aware of his seductive possibilities and although he keeps an air of innocence he may do it on purpose since that is his aim, and a very effective one. Anyway, it seems quite evident that an epic work provides the opportunity for such an evolution of character, mainly for its length and the presence of a narrator-satirist, whereas a play can only show a period of a man's life. Molière tries to surmount the stage restrictions in what concerns time through Sganarelle who reports some previous events and clarifies the audience on the hero's character.

4.6. The Women's Role in Molière's Play

Three women appear in the play: Elvire, Charlotte and Mathurine. Elvire belongs to the nobility and it is her affair with Don Juan and its end which provokes a series of events - Don Juan's escape, his persecution by Elvire's brothers, the incident in the woods. Although she has a certain nobility of character which she proves in pardoning Don Juan and even worrying about his future, she seems also stupid for having yielded to him so easily.

Charlotte and Mathurine are two young peasants, extremely naive. Don

Juan conquers them with vulgar compliments to their beauty and the perspective of a marriage which would make them rise in the social hierarchy. The fact that he performs the seduction of both, together, is really an evidence of stupidity, on their part, and of persuasive power, on his part. In fact, this sole incident says so much of Don Juan's character that the reader can visualize his performance in other situations involving seduction.

Nevertheless, the fact that Molière makes his hero seduce women of varied social ranks may show a negative attitude toward women, as if they were all equally naive, ignorant and romantic. Their behavior also shows that their morality is very superficial since they yield to a man whose sole tool is the word. Would this fact mean a criticism on the education provided at the author's time? Or perhaps on the hypocritical society in which he lived?

4.7. The Women's Role in Byron's Poem

The women who seduce, or try to seduce, Don Juan are all alike: married, sexually unsatisfied, futile and luxurious. Haidée is an exception: she is described as a romantic heroine— pure, beautiful and with

"that useful sort of knowledge which is acquired
in Nature's good old college" (II,136)

Her love affair with Juan is an idyllic love, on an island which could be compared to the Garden of Eden, in which they are Adam and Eve before the fall, very much according to the romantic taste.

Nevertheless, since Haidée is an exception, and even Juan's mother is painted as a hypocritical bluestocking, Byron's attitude doesn't seem favorable to women either. But, on the other hand, the narrator of the poem

seems to understand women's weaknesses and even sympathize with them, despite a mixture of tenderness and mockery in his tone:

"...for man, to man so oft unjust,
 Is always so to women. One sole bond
 Awaits them, treachery is all their trust.
 Taught to conceal, their bursting hearts despond
 Over their idol, till some wealthier bust
 Buys them in marriage- and what rests beyond?
 A thankless husband, next a faithless lover,
 Then dressing, nursing, praying, and all's over." (II,200)

Since some kind of humane ideal is present in the poem in the figures of three women- Haidée, Leila and Aurora, one wonders whether such a fact indicates a favourable attitude from the author - hope lies on women- or a negative one- the same way women can bring happiness they are also responsible for man's misfortunes.

4.8. The Importance of Sganarelle in Molière's Dom Juan

Sganarelle, Dom Juan's servant, is an interesting and contradictory character: he knows his master better than anybody else (In Acte I, scène I, he gives an accurate description of his master's character); he reproaches his behavior but, paradoxically, he is faithful to Dom Juan and stays with him. Although Kierkegaard says that there is no reason for his faithfulness it seems to us that Molière makes it clear that Sganarelle needs the job:

"Ah! quel abominable maître me vois-je obligé de servir"
 (I,3)

In fact, money is something very important to Sganarelle:

"Va, va, jure un peu, il n'y a pas de mal"

(III,2)

he says to the beggar.

Faithfulness to the master, on the other hand, seems to be a law in Sganarelle's moral code, and he is also afraid of Don Juan:

"Il faut que je lui sois fidèle, en dépit que
j'en aie: la crainte en moi fait l'office du
zèle, bride mes sentiments et me réduit d'ap-
plaudir bien souvent à ce que mon âme déteste".

(I,2)

Despite his loyalty to his master he tries to avoid Mathurine's and Charlotte's seduction by warning them against Don Juan.

Unlike his master, Sganarelle values his life, and hides when the situation is dangerous:

"Ah! pauvre Sganarelle, où te cacheras-tu?"

(IV,8)

The need of survival seems to make him very smart: the idea of disguising is his, and he always has an answer ready.

Sganarelle seems to be, in fact, a very important technical device in the play: he reports Don Juan's past, he externalizes the reader's reactions to Don Juan's deeds and he centralizes the humor of the play reducing its tension. If it weren't for Sganarelle no one would ever call Don Juan a comedy.

4.9. The Importance of the Narrator in Byron's Poem

Byron had the intention of writing an epic satire and makes it clear in the poem. Thus he needed a narrator and a satirist, and he made the

two into one. Speaking in the author's voice the narrator-satirist conveys

Byron's ideas on every human subject:

- a) old age versus youth (IV,11)
- b) hedonism (II,78)
- c) marriage (III,5)
- d) mental freedom (XI,90)
- e) fate versus free will (V,17)
- f) death (IX, 2)
- g) relationship between character and climate (V,157)
- h) life (III,36)
- i) love (II,205)
- j) women (III,3)

Byron attacks everything: aristocracy, hypocrisy, tyranny, slavery, war, England, the English government, Wellington, gluttony, the Church and its dogmas, avarice, heroism, etc. He seems to blame all these partially on civilization, thus revealing his romantic tendency. But the main target of his criticism is, in short, man:

"Now hatred is by far the longest pleasure,
 Men love in haste, but they detest at leisure"
 (XIII,6)

Providing unity to the poem the satirist, Byron's voice apparently, seems to transmit all his skepticism about life and man. He is the true hero of the poem, though not a character and faceless.

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CONCLUSION

From the fact that donjuanism is a polemic conception due to the existence of several literary versions of Don Juan, a fact which we verified in the first chapter of this dissertation, we got engaged in the analysis of Molière's Dom Juan and Byron's Don Juan, trying to detect similarities and differences between the two.

Due to the fact that the literary genre exercises some restrictions upon the plot and development of characters we came to the conclusion that the author's conception of donjuanism is quite dependent on the literary genre he chooses to convey his conception. We believe that Byron could probably have written an epic poem in which Don Juan were an active character that would still be mock-epic because of the incongruity between the form and the content. But in this case he would lose an important satirical device—parody, and wouldn't have written a satire on the theme of donjuanism.

Thus we realize that the three authors created each a different Don Juan: Molina's hero is a villain, whose only aim in life is to conquer women just for the pleasure of leaving them dishonoured and unhappy. He has a sadistic pleasure in betraying his friends and in hurting his father. Once he asks for God's pardon he loses his devilish qualities and seems only a mean and despicable man. Molière's hero, on the other hand, is a hedonist. Much like Camus's existentialist hero he enjoys only the moment and doesn't believe in a life hereafter. He defies God and the moral values of his society and accepts death as something natural. He seduces women because they bring him pleasu

ure and what seems to be his most genuine characteristic is his inconstancy, but an inconstancy that is planned and made a philosophy of life. A gay character, Don Juan never really falls in love, in the sense of *durée*, and so avoids suffering.

Byron's Don Juan, on the other hand, is a passive character. He does not perform any seduction but is often seduced. He seems as innocent and naive as the women we find in Molina's and Molière's. Thus we notice that Byron, as a satirist, didn't act in one level but in two: he mocked not only the epic, by using the grand style for an unimportant theme, but also the theme itself by parodying it.

Another important difference we detected between the two characters—Molière's and Byron's—is that Molière's hero is a paradoxical character: he is an egotist but is also brave; he does not want to die but accepts death. Like the tragic hero he follows his destiny though aware of his own end and that seems to make him great, for the reader, despite himself, sympathizes with him, much more than with Byron's Juan who seems a victim.

Besides the differences in theme and character we noticed a difference in genre too: Byron's poem seems to be a mock-epic poem, a mixture of epic and satire. Molière's play is also a mixture, of comedy and tragedy, but it is not a tragicomedy. The ending of Molière's play is so polemical—whether a punishment or not, since the hero refuses to repent and therefore chooses death — that we were not able to get to a definite generic classification of it.

In what concerns plot we verified that there are some apparent similarities between Molière's play and Byron's poem, mainly because of Byron's

parodying purposes: a shipwreck, a murder, supernatural interference and seduction. We also detected some differences, such as the absence of marriage in Byron's; a longer route traveled by Byron's hero; the absence of the hero's past in Molière's; the absence of death and punishment in the poem; the presence of experienced women in Byron's poem opposed to the naive ones in Molière's play; a real love affair in Byron's poem and the presence of a satirist in it, as well as the digressions which we don't find in Molière's play. These differences, as we saw previously, are due either to the conception of donjuanism of the two authors or to the genres they used.

Despite so many differences the two works present some similarities: Byron's attitude towards women, as well as Molière's, does not seem favorable to them; both works present social criticism although it is stronger and more direct in Byron's. But the most striking similarity between the two is the comicity we find in both, especially the comicity of situation: independent series of happenings, "quiproquo", bathos and disguising.

Thus we realize that donjuanism was approached differently by Byron and Molière and that the only real similarity between Byron's Juan and Molière's Don Juan is the fact that both characters are, in a way or another, involved with women and that, probably, accounts for the identity of the titles.

APPENDIX

Based upon Otto Rank and Encyclopaedia Britannica we were able to list the following versions of Don Juan; besides Molina's, Molière's and Byron's:

- 1- Musset, Alfred. Namouna
- 2- Hoffmann, E.T.A. Don Juan
- 3- Mallefille, Félicien. Les Mémoires de Don Juan.
- 4- Hart, Julius. Don Juan Tenorio.
- 5- Gobineau. Les Adieux de Don Juan.
- 6- Haysse, Paul. La Fin de Don Juan.
- 7- Friedmann, Alfred. Don Juans letztes Absenteuer.
- 8- Levasseur, Gustave. Don Juan Barbon.
- 9- Zerilla. Don Juan Tenorio.
- 10- Baudelaire. Don Juan aux Enfers (poem)
- 11- Bernhardt. Don Juan.
- 12- Rostand, Edmond. La Dernière Nuit de Don Juan. (poem)
- 13- Galdoni. Don Giovanni Tenorio.
- 14- Shaw, Bernard. Man and Superman.
- 15- Viard, Jules. La Vieillesse de Don Juan.
- 16- Dumas, Alexandre (father). Don Juan de Marañá.
- 17- Mozart. Don Giovanni. (opera based upon Lorenzo da Ponte's libretto)
- 18- Pushkin, Aleksandr. O Convidado de Pedra.
- 19- Junqueiro, A.M. Guerra. A Morte de O. João. (poem)

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