VILNIUS UNIVERSITY

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THE FIGURE OF DON JUAN AS A CULTURAL CONCEPT FROM THE PERSPECTIVE OF CRITICAL THEORY (WITH SPECIAL FOCUS ON G.G. BYRON'S *DON JUAN*)

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DON ŽUANAS KAIP KULTŪRINIS KONCEPTAS IŠ KRITINĖS TEORIJOS PERSPEKTYVOS (REMIANTIS G.G. BYRONO *DON ŽUANU*)

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INTRODUCTION

VALIDITY

Among the greatest characters born of human imagination few have enjoyed the degree of popularity to equal that of Don Juan. The figure has turned into a household name in many cultures, and there are few people who would not know him, even though they may have never heard anything about his literary origins. Don Juan has proved to be a favourite in a great variety of cultures and authors, a source for literary interpretation as well as philosophical reflection. An enormous number of writers of Western and Eastern Europe have written or at least expressed certain ideas on the subject, the most important being Tirso de Molina, Molière, Hoffmann, Byron, Milosz, Baudelaire, Pushkin, Kierkegaard, Georges Sand, Bernard Shaw, Albert Camus, Ortega Y Gasset, to mention only a few.

In many cultures (Lithuanian among them) the term ‘donjuan’ has been adopted into everyday language usage, becoming a synonym of ‘womaniser’, in this way outgrowing the original meaning and adding a new dimension to the archetype.

Consequently, the figure of Don Juan cannot be ascribed to any single culture, even if its roots are in the Spanish Baroque. He has long outgrown these limits and become a citizen of the world. The constantly reviving interest of various epochs in the figure suggests that Don Juan is an embodiment of a certain concern that is of prime importance to the society. Among many cultural figures that have survived through the ages, Don Juan’s is a most contraversial, if not openly negative, character, yet every epoch finds him interesting anew.

Leo Weinstein, author of one of the first important studies of the Don Juan figure, *Metamorphoses of Don Juan*, concludes his chrestomatic *oeuvre* with the claim that every man is a Don Juan at a certain period of his life, which is why the legend has enjoyed such popularity down the ages (Weinstein 1959: 174). This down-to-earth argument (published in 1959) could be updated to include the female part of the humanity, yet from the archetypal point of

view it may be safely considered axiomatic, turning any further investigation of the Don Juan character into a useless exercise of the mind.

Yet such a finale to an otherwise insightful and eloquent book seems to cause a confusion of terms that would be better kept apart. With reference to Don Juan as a literary character and hero, Weinstein tries to explain the implicit self-identification of the audience with the characters of a work of art (drama, novel or opera). The behavioural pattern, demonstrated by the hero – that is, Don Juan, – has acquired his name, and great numbers of admirers as well as followers; nevertheless, the characteristics peculiar to that particular mode of social existence and communication which may be termed *donjuanist* belong to the field of human psychology, even psychiatry, rather than literary studies.

It is important to point out here that the current thesis makes a clear distinction between these two concepts: the cultural concept of Don Juan (proposing a definition and hypothesis for its meaning), and the concept of donjuanism as a behavioural model, which is closely related to the previous concept, yet belongs to the field of psychology and will therefore not be extensively analysed in this thesis.

The characteristic features of donjuanism are formed on and around the archetypal figure of Don Juan, mentioned above. Don Juan as concept is a construct, linked to the archetype, yet not limited to the meaning(s) of aesthetic or social images created by individual or collective consciousness. It seems sensible to take a 'cultural' look at Don Juan in order to analyse both the common and the individual meanings ascribed to him, because Don Juan is more than a literary character and has a wider cultural significance, as, hopefully, the following investigation will show. I believe that the figure of Don Juan should be considered a cultural concept, and as such, pertaining to certain cultural issues. An insight into these issues might be obtained by answering the question of what a culture expresses through a figure like Don Juan, what cultural tensions are released with the help of this image, and,

finally, the cultural meaning of the Don Juan concept that a culture as product of a community of human beings transmits to its creators.

It should be noted, however, that certain scholars are firmly against Don Juan's voyages outside the frame of his original dramatic genre, especially against turning him into an archetype or a human type in general. J.W. Smeed, for instance, disclaims such attempts by arguing that such writers treat the name of Don Juan "as a label and [...] a framework for [their] and the readers' convenience" (Smeed 1990: 119). Smeed acknowledges one of what should be treated as the major problems with Don Juan: whenever the figure is spoken of without specific reference, it is not clear which Don Juan is meant: Tirso's, Molière's, Mozart/da Ponte's or some other? From the traditional literary studies point, this problem is impossible to overcome and all analysis of the Don Juan figure should focus on the comparison of various authors and their treatment of the theme.

Despite that, many Postmodern and Post-structuralist thinkers (Ortega Y Gasset, Foucault, Camus, and others) have expressed their ideas on issues related to the Don Juan theme, and specifically his character, referring to the figure as a ready-made construct whose implications and meanings are well-established. This means that the Don Juan figure does represent a certain cultural image in social (and philosophical) consciousness. This image is an instrument of reflection on the social perception of human sexuality in general, and attempts to systhematize and govern it in particular. As such, Don Juan is more than an archetype, because archetypes cannot serve as instruments of reflection, they are pre-reflective.

It is important to note here that many philosophical reflections on the Don Juan figure do not consider the figure *itself*, so to speak – they rather discuss *why* and *how* Don Juan is what he is, rather than *who* he is, thus avoiding the necessity of defining the figure. Most modern thinkers (including Camus, Foucault, and others) treat Don Juan as a familiar idea, seeing no need for definition or wider explanation.

Thus, for the sake of an investigation into the figure of Don Juan as a cultural concept, it is first necessary to establish, or define, what a cultural concept is. For this purpose, the concept formation theory of Deleuze and Guattari, introduced in their work *What is Philosophy? (Qu'est-ce que la philosophie?* 1991) is used in the dissertation. The scheme maintains that a concept formation in culture occurs on three parallel planes of reference, represented by corresponding types of pre-conceptual figures: *conceptual personae, aesthetic figures,* and *psychosocial types*. A cultural concept emerges on the basis of these three figures, yet they never merge, just interrelate continually. In order to provide the concept of Don Juan, the thesis reviews the three planes of reference, describing the *pre-conceptual figures* of Don Juan found there. The cultural concept of Don Juan is formulated as a result.

One of the initial claims made in the work of Deleuze and Guattari is that there are no simple concepts. Every concept consists of components and is defined by them. The concept of *concept* is composed of other concepts, which are inseparable within itself, each concept being the point of coincidence of its own components. The concept of Don Juan, in line with this theory, should be composed of other concepts, or components, the sum of which represents what the culture in question (i.e. Western civilisation) apprehends as the concept of Don Juan. The current thesis identifies three components, or concepts, merging in the figure of Don Juan, relating them to the three motifs upon which the Don Juan archetype is based: the omnipotent male, the Trickster figure, and the violation of the limits of the Other World.

These three motifs determine the three spheres of creative cultural interest in the Don Juan narrative (or themes, or concepts): the male omnipotence motif is expanded in the theme of seduction and irresistibility of women to the character of Don Juan; the Trickster motif is linked to the theme of transgression; the motif of the boundaries violated and reasserted, or disrespect to the World of the Dead reflects on the issues related to authority and power systems.

However, the process of the formation of a cultural concept (within the three planes of reference), as well as the cultural interest in the Don Juan narrative are mainly focused on the first two motifs: seduction of women and deceit, while the issue of power relations embedded in the narrative seems of lesser importance. To be more specific, the aesthetic plane emphasizes the sexual aspect of the figure. The Trickster aspect is modified after Tirso de Molina (the author of the first Don Juan drama), yet the motif remains very much alive in the psychosocial plane. The philosophical plane usually explores the existing and potential relations between the two previous planes, i.e. trying either to explain Don Juan's serial seductions or to find motives to justify or condemn them.

Each epoch would choose to emphasize the motif that is the most important at the time. For Tirso and the Baroque, this is the issue of authority (the Other World). For all the others it is the issue of omnipotence, or serial seduction. The motif of trickstery remains always as an illustration of the character's insolence, although at times it is disregarded altogether (as in Romanticism).

Yet it is in relation to the Other World that Don Juan acquires his greatness as a literary character (Weinstein 1959: 20), and it is in this relation that the concept should be analyzed. The motif of the Other World raises the issue of non-punishment, or disobedience to the system, that is at the core of the Don Juan legend. The present dissertation emphasizes the idea of domination as one of the most important for the cultural meaning of the Don Juan concept.

The Don Juan narrative had been popular in Western culture for over 400 years. One of the problems related to the Don Juan figure is that he has no uniform character – in every interpretation he is different. Reflections on Don Juan as a type (literary character, hero, figure) pose a problem of definition, or problem of choice. The large number of versions of the Don Juan legend and interpretations of his character has determined the impossibility of a definition of Don Juan, though it has also secured the continual renewal of the legend. As

Leo Weinstein puts it, when we speak about the Don Juan character, which Don Juan are we referring to: the hot-tempered Spaniard of Tirso de Molina, the sceptical atheist of Molière, the light-hearted womaniser of Mozart, the romantic lover of Hoffmann, or yet another Don Juan? (Weinstein 1959: 4). It was the British Romantic poet G.G. Byron who introduced a new, unique Don Juan – the first passive hero, not the seducer but the seduced, and the first postmodern hero in Western culture.

Though postmodernist features of Byron's works in general and *Don Juan* in particular evoke various academic opinions on the subject, not necessarily unanimous in their judgement, Byron's epic poem *Don Juan* is very important in the further development of the Don Juan concept, especially in its relation to the present cultural treatment of the Don Juan figure, mostly because the second problem that the figure faces in contemporary culture is the decline of interest in it (the last important work based on the Don Juan narrative dates back to 1953, it is the drama of Max Frisch *Don Juan; oder die Liebe zur Geometrie*)[1].

Yet the Don Juan figure did not disappear from the field of cultural reflection altogether, though the social perception of what it has come to mean – seduction, deceit, violation of norms – has changed. The character has mutated in accordance with social change, reflecting cultural expectations in the process. The contemporary Don Juan figure is a part of pop culture which has incorporated the seducer archetype into the character of the new hero of the postmodern era – the super-agent 007, James Bond.

Affinities between the two characters are numerous, yet their cultural meanings and the messages of their narratives are totally different. Pointing out these differences is one of the aims of this dissertation.

[1] It is important to note that this does not imply that the interest in the Don Juan narrative has totally vanished; however, a work that could equal in importance those of Tirso, Molière, Hoffman, Byron or Milosz has not been produced so far. Secondly, the most recent cultural reflection on the Don Juan narrative – a romantic comedy-drama film *Don Juan Demarco*, produced by Francis Ford Coppola (1994), - is a reworking of a short-story of the film director/screenwriter Jeremy Levens' *Don Juan DeMarco and the Centerfold* AND the legend of Don Juan as told by Lord Byron.

The author of this thesis is deeply convinced that the figure of Don Juan is very complex, as a phenomenon and as a concept, therefore it seems unfair as well as insufficient to analyse him within a single theoretical framework, as important things would inevitably be lost. Each motif and cultural interest is best expanded in relation to a particular theory that opens up the cultural message of the Don Juan concept. This is why critical theory is used to outline the general framework of the thesis, which allows several postmodernist theoretical approaches to be combined.

PROBLEM EXPLORATION

The object of the current thesis – Don Juan as concept – requires a review of two fields (of investigation): concept analysis and studies of the Don Juan figure.

In relation to the latter, it is necessary to state that scholarly investigations into the legend of Don Juan have been numerous, having thus added to the enhancement of the popularity of the figure. They may be very roughly categorized into two types: comparative studies, that compare various variants of the Don Juan legend in different cultures, and analytical studies of a single version within the frames of one or another theoretical approach. Comparative criticism studies the development of the Don Juan character, as well as the changes in the Don Juan legend, regarding the first version – that of the Spanish dramatist Tirso de Molina – as the 'original'. Among the most authoritative are studies by Leo Weinstein (*Metamorphoses of Don Juan,* 1959), Ian Watt (*Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe,* 1996), Sarah Wright (*Tales of Seduction: The Figure of Don Juan in Spanish Culture*, 2012), a collection *Selected Interdisciplinary Essays on the Representation of the Don Juan Archetype in Myth and Culture* (eds. A. Ginger, J. Hobbs and H. Lewis, 2000), to mention only a few. Don Juan studies that analyse one version of the legend tend to look into the work of one author and sometimes investigate various influences that a particular work had on a particular literary tradition. These include *Don Juan and the*

Point of Honour: Seduction, Patriarchal Society, and Literary Tradition (James Mandrell, 1992)*, Byron's* Don Juan *and the Don Juan Legend* (Moyra Haslett, 1997*), The Don Giovanni Book: Myths of Seduction and Betrayal* (ed. Jonathan Miller, 1990).

The most recent critical tendency on the subject of Don Juan is a certain combination of the two mentioned above. Recent scholarly works present the development of one version of the Don Juan legend within the limits of a particular culture, i.e. the influence of Tirso's *El Burlador* on further Spanish variants of Don Juan story[2]; the followings of Moliere's *Dom Juan* on the French explorations of the subject, etc.; or within the limits of one genre (the operatic genre dominating in this type of study)[3].

The Lithuanian input into the field of the study of Don Juan figure it is really small. The general cultural awareness of the Don Juan myth is expressed through linguistic means (the term 'donžuanas' ['donjuan'] is quite widespread for defining a man who chases after female skirts). The academic research into the theme is mainly focused on the study of Oscar Milosz's mystery drama *Miguel Mañara* – the only well-known (and, it should be added, critically acclaimed at the international level) input into the Don Juan legend from Lithuanian culture. The most important Lithuanian researchers into Oscar Milosz's creative work are Genovaitė Dručkutė and Elina Naujokaitienė, their continual interest in the work of the Lithuanian-born French poet has resulted in numerous academic and popular publications[4]. Oscar Milosz's philosophy has been discussed by Andrius Konickis (doctoral dissertation defended at Vilnius University, 1995); his life has been the subject of a book by the famous

[2] E.g. *Tirso's Don Juan: The Metamorphosis of a Theme*. Eds. Joseph M. Sola-Sole and George E. Gingras. Washington: The Catholic University of America Press, 1988.
[3] E.g. *The Don Giovanni Book: Myths of Seduction and Betrayal*. Ed. Jonathan Miller, London: Faber and Faber Limited, 1990.
[4] Among the latest publications should be noted Dručkutė, G., 2009. "Oskaro Milašiaus Ispanija" ("The Spain of Oskaras Milašius") in H. Šabasevičius, ed. *Krantai* 2009. No. 4. 30-34; Naujokaitienė, E., 2012. "Oskaro Milašiaus kūryba ir Czeslawo Miloszo eseistika" ("The Creative Work of Oscar Milosz and Essays of Czeslaw Milosz") in *Lituanistų sambūris* 2013, www.lituanistusamburis.lt

Lithuanian journalist Laimonas Tapinas (*Septynios vienatvės Paryžiuje/ Seven Lonelinesses in Paris*, 1993).

In relation to the conceptual analysis it should ne noted that it is most often applied for the investigation of abstract ideas, such as love, conflict, leadership, otherness etc. However, there are several examples of cultural figures analyzed as cultural concepts. Gintautas Mažeikis applies the analysis of concept in his works rather widely (e.g. *Po pono ir tarno*, *Įsikitinimai*, etc.). In his article "Trickster: the Laughing, Ecstatic, Creative Destroyer. A View of Analytical Anthropology" (*Inter-studia humanitatis*, 2014) Mažeikis follows a scheme of research that closely recalls that proposed by Deleuze and Guattari. The phenomenon of trickstery is first of all portrayed in its archetypal, mythical context; further on, the psychosocial "cases" of trickstery are discussed along with the aesthetic (i.e. literary) examples of the Trickster archetype. The philosophical plane of the Trickster concept is continually alluded to, reflected in the article as philosophical anthropology and political anthropology.

In terms of critical theory, Don Juan, as one of the best-known cultural figures of all time, is in fact a favourite subject for interdisciplinary discussion. One of the most interesting examples dates back to 2000, "Selected Interdisciplinary Essays on the Representation of the Don Juan Archetype in Myth and Culture*"* (*Studies in Comparative Literature*. Vol. 39. Lewiston: The Edwin Mellen Press, op.cit.). The collection of articles covers various genres and media, from novel and play to opera and film, displaying a variety of theoretical approaches, which, though strictly speaking would not perhaps fall into the category of what is perceived as 'the critical theory' in this thesis, nevertheless retain the interdisciplinary social treatment of the legend. One of the finest examples of the critical theory as applied to the study of the Don Juan legend is the work of a Cambridge scholar Sarah Wright *Tales of Seduction: The Figure of Don Juan in Spanish Culture* (published in 2007, reprinted in 2012, op.cit.), where the author, by skilfully weaving into one the ideas of psychoanalysis, theories of film spectatorship, Pierre Bourdieu's

theory of 'taste', as well as reflections on Adorno and Benjamin's ideas on culture and Shoshana Felman's speech-act theory produces an insightful 21st century version of Don Juan criticism, that is an absolutely interdisciplinary contribution to many fields, including medicine, psychoanalysis and linguistics.

NOVELTY AND RELEVANCY OF DISSERTATION

An attempt to provide a definition of the cultural concept of Don Juan has not been made before. Since Stendhal and Kierkegaard[5], the Don Juan figure has been perceived as that of the 'archetypal seducer', but all philosophical reflections on the character allude to it as a familiar concept. What exactly it is that constitutes the concept, however, has hitherto not been defined. The present thesis attempts to provide a definition of Don Juan as a cultural concept, and to investigate what the message that the Don Juan figure as a concept is broadcasting to members of the culture in question (i.e. Western civilization).

The thesis makes an original proposition that a character from contemporary pop-culture, the super-agent James Bond, is a conceptualization of the Don Juan figure in the 20th century culture, and represents the contemporary version of the Don Juan concept. The parallels between the two figures have previously been pointed out by scholars, but the conceptual analysis and comparison is an original accomplishment within the present thesis.

Applying critical theory to the analysis of Don Juan as a cultural figure is a relatively recent approach. It has been performed by a number of scholars (such as Sarah Wright, Ian Watt, Moyra Haslett, etc.), but the combination of the critical theory and analysis based on the concept theory of Deleuze and Guattari is an original practice that has not been attempted earlier. This points to the innovative nature of the thesis. The methodology applied, created upon

[5] Authors of the first philosophical reflections on the figure of Don Juan that regard it from the conceptual perspective.

the framework of critical theory and including as many as six contemporary philosophical approaches that analyse different aspects of the concept, points to the originality of the thesis.

Within the terms of Lithuanian scholarship in the interdisciplinary study of the Don Juan figure, this dissertation is the first attempt to approach it from this particular angle, as well as G.G. Byron's poem *Don Juan*, which is a further indication of innovation within the thesis.

The claims of the dissertation encourage a reconsideration of popular contemporary cultural trends, questioning the social influence and revealing political power motifs (and motives) behind contemporary pop culture and mass media industry. This approach may be perceived as a benchmark of the relevancy of this thesis.

RESEARCH FOCUS, AIM AND OBJECTIVES

The focus of the present dissertation lies in defining the concept of Don Juan according to the scheme of concept formation provided by Deleuze and Guattari, and researching its cultural meaning from the perspective of critical theory. The aim of the thesis is to decipher the cultural message of the Don Juan concept, as disclosed in aesthetic and critical works of literature and philosophy, as well as to provide an explanation of the decline in its cultural popularity in the second half of the 20th century, grounded upon the framework of the critical theory.

In an attempt to implement the aim of this academic work, six objectives have been formulated:

1. to distinguish between the notions of archetype and concept;
2. to provide the theoretical background of concept formation, based on the concept theory of Deleuze and Guattari;
3. to review the three concept reference planes, specified by Deleuze and Guattari (the psychosocial, the aesthetic, the philosophical), in relation to the Don Juan concept;
4. to point out the three main components of the cultural concept of

Don Juan (seduction, transgression, power/ domination), and to analyze them from the perspective of critical theory, as well as in relation to literary works based on the Don Juan narrative;

5. on the basis of the analysis performed to suggest a notion of the cultural message of the Don Juan concept within the proposed framework of critical theory;

6. to suggest an explanation for the decline in the interest in the Don Juan theme in the latter half of the 20th century and to make a claim about the contemporary Don Juan concept being represented in the character of the film-hero James Bond.

RESEARCH METHODS

The author of the thesis is deeply convinced that the figure of Don Juan is very complex, both as a phenomenon and as a concept, therefore it seems unfair, as well as insufficient, to analyse it within just one theoretical framework. Each motif and cultural interest is best expanded in relation to a particular theory that opens up the cultural message of the Don Juan concept. For this reason, critical theory is used for outlining the general framework of the thesis, which allows several postmodernist theoretical approaches to be combined. The theoretical background of the thesis is based on the insights of the following critical theorists and postmodernist thinkers:

- the theory of the concept – Giles Deleuze and Felix Guattari
- the theory of communicative action – Jürgen Habermas
- the theory of power as formulated by Michel Foucault
- the theory of transgression – Georges Bataille and Michel Foucault
- the theory of 'cold' seduction by the mass-media – Jean Baudrillard
- the theory of one-dimensional society – Herbert Marcuse

The qualitative method of analysis, comparative analysis, and contextual analysis are the techniques and approaches applied in the thesis.

DEFENDED CLAIMS

Most of the problems related to the Don Juan figure are either of social character, or linked to its relation to other members of society: other men or women, but mainly to the structure and manner of social rules regulating sexuality, and the issue of authority and its limits.

Notably, the last significant version of Don Juan was published in 1956. The claims of this thesis are that:

1. Don Juan is first of all a social concept and is organized around prohibition; it acquires its meaning only in the social scheme where the prohibition is valid; when the prohibition is lifted, the figure of Don Juan ceases to be socially interesting.

2. As a social concept, Don Juan is a 'tester' of the social system of authority – his violations of the limits set by the system have the function of testing their strength and validity;

3. The Don Juan concept is also an instrument to deal with male hyper-sexuality and a means of male empowerment over women; it can only function and be valid in a social system that represses sexuality in general and female sexuality in particular.

4. Don Juan is a concept of the social and sexual transgression of the limits within a given system. Once the social regulations regarding sexuality and authority have changed, the conceptualization of Don Juan acquires the form of pop culture hero, the film character James Bond: a cold-hearted seducer turns into a superhero who uses seduction for camouflage.

5. Donjuanist qualities – seduction, hyper-sexuality, disregard of authority – become a norm for the new postmodern hero character.

6. The result of this change does not, however, produce a transgressive figure. James Bond is not a figure of resistance to or violation of social norms, but an instrument of reaffirmation of those norms. Like Don Juan, he is a figure of domination, yet, in contrast to Don Juan, Bond is an instrument that never turns against his master, but follows the main demand of the system to always serve it.

RESEARCH CORPUS

The amount of works on the legend of Don Juan is immense, and surpasses any individual effort of a single person to become acquainted with more than just a small part of it. Therefore only those versions universally acknowledged by scholarship as the most important and of merit for the development of the Don Juan theme are taken into consideration in this thesis. Among these are the following works (the majority were read and are quoted in their English translation):

Tirso de Molina [pseudonym of Gabriel Tellez]. *El Burlador de Sevilla y convidado de piedra* [*The Trickster of Seville and His Guest of Stone*]. Play. Written between 1613 and 1630. Usually considered the first Don Juan play.

Molière. *Dom Juan ou le Festin de Pierre* [*Don Juan or The Stone Guest*]. First performance: February 15, 1665. First printing: 1682.

Wolfgang Amadeus Mozart. *Il dissoluto punito ossia il Don Giovanni* [*The Libertine Punished, or Don Giovanni*]. Drama giocoso [opera buffa] in two acts. Text by Lorenzo da Ponte. First performance: October 29, 1787, in Prague.

E. T. A. Hoffmann. *Don Juan. Eine fabelhafte Begebenheit, die sich mit einem reisenden Enthusiasten zugetragen [Don Juan. A Supernatural Episode in the Life of a Travelling Music Lover]*. Short story. 1813.

G. G. Byron. *Don Juan*. Epic poem. 1818-23.

O. Milosz. *Miguel Mañara. Mystère en six tableaux*. 1912.

Due to the requirements of the theme of the dissertation (research into the links of the Don Juan figure to contemporary pop-culture), as well as the aspiration to focus on Byron's *Don Juan*, this particular version of the Don Juan legend receives more attention in comparison with other acknowledged variants.

THE STRUCTURE OF THE DISSERTATION

The first part of the thesis introduces the theoretical framework that will be applied for research, i.e. the critical theory and its methodological

approaches.

The second part reviews the genesis, or the formation of the Don Juan concept. Beginning with the introduction of the archetypal Don Juan figure, the presentation continues with the three planes of reference as formulated by Deleuze and Guattari: the psychosocial, the aesthetic, the philosophical.

The third part presents the discussion of the three main motifs of the Don Juan legend, or three aspects of the Don Juan concept that are dominant it its cultural perception, and which form the grounds for the cultural message expressed through the concept: seduction, transgression and power/domination.

The seduction motive of the Don Juan legend is analyzed in relation to Algis Mickūnas' idea of Eros as the basic driving force of human existence, the theoretical works on seduction by Jean Baudrillard, and the renowned feminist critic Jane Miller.

The issue of transgression as expressed by the concept of Don Juan is viewed mainly in relation to Georges Bataille theory of transgression and transcendence, as well as Michel Foucault's perception of transgression.

The power motifs of the Don Juan narrative are discussed in the perspective of Michel Foucault's theoretical thought.

The fourth part introduces the final proposition of the thesis, formulating the idea that in 20th century culture the concept of Don Juan is losing its transgressive value, being expressed rather through the figure of pop-culture, the cinematic character of the super-agent 007, James Bond. The evaluation of the James Bond figure provided is based on Herbert Marcuse's concept of one-dimensional man.

GLOSSARY

Commodity fetishism. Karl Marx's term to define the perception of the social relationships involved in production not as relationships among people, but as economic relationships between money and commodities exchanged in market trade.

Concept* vs. *figure. The terms "the concept of Don Juan" and "the Don

Juan figure/ the figure of Don Juan" are clearly distinguished in the text of the thesis. "The Don Juan figure/ the figure of Don Juan" is used to refer to the literary (musical, dramatic, etc.) character, as well as to the general cultural perception or notion of it. "Character" and "hero" are sometimes used as synonyms in this situation.

"The concept of Don Juan" is applied in relation to what the thesis understands as the cultural perception of the Don Juan figure on the conceptual level and attempts to define by using the Deleuze-and-Guattari-scheme, i.e. the "concept of Don Juan" always means the point of coincidence of the constituent concepts (seduction, transgression and power/domination) and the perception of it in Western culture.

"Figure" and "concept" are sometimes used interchangeably in the text, but only in cases where the above semantic distinction is irrelevant or unimportant.

Machinic materialism. An original term of the French postmodernist thinker Gilles Deleuze. In his book on Michel Foucault, Deleuze speculates on the possibilities for new human forms opened up by the combination of the forces of carbon and silicon. However, this statement should not necessarily be read in terms of the human body being supplemented or altered by means of material prostheses. The sort of machine that Deleuze conceives of is an abstract phenomenon that does not depend entirely upon physical and mechanical modifications of matter. The machine is instead a function of what might be thought of as the 'vital' principle of this plane of consistency, which is that of making new connections, and in this way constructing what Deleuze calls 'machines'. Nor should Deleuze's machinic materialism be seen as a form of cybernetics, according to which the organic and the mechanical share a common *informational* language. The fact that cinema and painting are capable of acting directly upon the nervous system means that they function as analogical languages rather than digital codes. In common with the sort of materialism favoured by cybernetics and theories of artificial intelligence, Deleuze rejects the notion that there is brain behind the brain: an organising

consciousness that harnesses and directs the power of the brain. He conceives the human brain as merely one cerebral crystallisation amongst a host of others: a cerebral fold in matter. Deleuze's particular formulation of materialism depends upon the counterintuitive Bergsonian notion that matter is already 'image': before it is perceived it is 'luminous' in itself; the brain is itself an image. However, he also eschews the reductive molecular materialism upon which artificial intelligence is based. According to such a reductive materialism, all processes and realities can be explained by reducing them to the most basic components – atoms and molecules – from which they are constructed. Again, the fact that he insists that painting and film can act directly upon the nervous system to create new neural pathways indicates that he is not a reductive materialist. [6]

Mystery play. A theological drama for illustration of religious truths.

Ontological transgression. The transgression of the boundaries between this world and the Other.

Postmodern. The choice of the term 'postmodern', in preference over 'postmodernist' is deliberate and carefully deliberated in the thesis. Though the terms are synonymous, 'postmodern' due to its linguistic form tends to be associated with 'condition', 'structure of feeling', and the social aspects, while 'postmodernist' seems to define something more concrete, a product of the epoch of Postmodernism, like a work of literature, a film, or a theoretical reflection.

Reification of consciousness. The concept is related to, but distinct from, Marx's theories of *alienation* and *commodity fetishism*. *Reification* is a specific form of alienation that is the general condition of human estrangement. Reification is a process that transforms the subject into an object. It is an ongoing process within capitalist accumulation.

Repressive desublimation. A term introduced by Herbert Marcuse, which he explains as a new kind of repression. It results from the emergence of

[6] *The Deleuze Dictionary Revised Edition*, 2010. Ed. Adrian Parr. Edinburgh: Edinburgh University Press.

explicitly sexual material into everyday life that appears to be a kind of liberation from repressive Victorian values, but actually is no liberation at all. The allure of sex is now used to sell so many commodities that people stop noticing the extent to which it figures in their lives. The heightening of the sexual in so many areas of life, as it were, calls out the human libidinal energy with the promise of instant gratification, but then channels it into the illusory satisfaction of buying the commodity.

Trickster. In mythology, and in the study of folklore and religion, a *trickster* is a character in a story (god, goddess, spirit, man, woman, or anthropomorphization), which exhibits a great degree of intellect or secret knowledge and employs those to play tricks or otherwise disobey normal rules and conventional behaviour. Often used to name a deity that embodies or is recognized by the activity of deceit (e.g. the Trickster god Hermes)

Use value, exchange value (of a commodity). Terms of political economy and especially Marxian economics. Marx distinguishes between the *use-value* and the *exchange value* of the commodity. They are explained as the usefulness of a commodity vs. the exchange equivalent by which the commodity is compared to other objects on the market. According to Marx, a commodity, i.e. an item or service produced for and sold on the market, is distinguished by four major attributes: use value, exchange value, economic value, and price. The use-value of a commodity is its usefulness to anyone who buys it, while its exchange-value is what people are prepared to pay to acquire it in a world determined by capitalist economic relations, including profits, wages and advertising[7].

SEP – Stanford Encyclopaedia of Philosophy

[7] How, A., 2003. *Critical Theory*. Hampshire: Palgrave Macmillan.

I. CRITICAL THEORY. THE THEORY OF THE CONCEPT

Critical theory is essentially an 'umbrella' term covering many trends of philosophy and the social sciences which began to emerge around 1930 and which have had a crucial influence on Western thought ever since. Due to the vast number of theoreticians from various fields of research who have contributed to the trend in general, thereby providing a critique of their contemporary society, and to the generality of the term itself, it is quite a challenging task to provide certain outlines that would convey the most important aspects of the theory. It can be done only in very general, and sometimes quite vague, terms.

As this thesis aims at a practical application of the critical theory on cultural phenomena and works of literature, not at theoretical reflection of its postulates, the task of intensive research into all of the seminal works of critical theory has not been undertaken. Several acknowledged studies of prominent scholars in the field are used as background works for explaining the most important chronological and ideological aspects of critical theory, i.e. the texts of Allan How, Amy Allen, Michael Payne, Joel Anderson, James Bohman, Peter Osborne, Demetrius Teigas (see Bibliography at the end of the dissertation for reference).

1.1. POST-STRUCTURALIST CRITICAL THEORY

1.1.1. THE FRANKFURT SCHOOL AND THE SECOND GENERATION OF CRITICAL THEORY

Firstly, critical theory has a narrow and a broad meaning in philosophy and in the social sciences (Bohman 2015: SEP) that reflects a certain chronology of development. In the narrow sense, "Critical Theory" (with capital letters) marks the work of the so-called Frankfurt School, the theoretical framework of several generations of German philosophers and social theorists in the Western European Marxist tradition. They apply the term "critical theory" in contrast to "traditional" theory, distinguishing it from the latter by its specific practical purpose: a theory is critical when it seeks human

emancipation, "to liberate human beings from the circumstances that enslave them" (Horkheimer 1982: 244).

Living and working in the space of capitalist society, Critical Theorists were inevitably exposed to its social problems; disillusionment in the development of capitalism in general, leftist political ideas and increasing emphasis on the economic aspect of human existence determined the domination of social rather than ontological interest of Critical Theory. Horkheimer points out three areas of social activity, the relations between which should make up the focus of Critical Theorists: a) the political-economic organisation of society; b) the psychology that underpins social integration, and c) mass-culture phenomena, leisure, lifestyle and so on, which work towards particular kinds of social reproduction (Horkheimer 1931).

Due to the vastness of the sphere of intended operation – as the theories aim to transform *all* the circumstances that enslave humans – many "critical theories" developed along with the Frankfurt School, yet not necessarily in direct relation to its theoretical thought. Those theories are "critical" (no capitals) in the broad sense, and have emerged in connection with social movements that "identify varied dimensions of the domination of the human beings in modern societies" (Bohman 2015: SEP). There is no strict chronology or defined phases of development; in fact, critical theory in the broad sense is still currently very much in development, producing new names of thinkers and new ideas in many parts of the world. In both the narrow and the broad senses, however, critical theory "provides a descriptive and normative bases for social inquiry aimed at decreasing domination and increasing freedom in all their forms" (Bohman 2015: SEP). In other words, contemporary critical theory is more or less a general term, defining "research projects in the social sciences and/ or humanities attempt to bring truth and political engagement into alignment" (Payne 2010: 153).

A succinct definition of critical theory (theories) has been proposed by Raymond Geuss:

"1. Critical theories have special standing as guides for human action in

that: (a) they are aimed at producing enlightenment in the agents who hold them, i.e. at enabling those agents to determine what their true interests are;
(b) they are inherently emancipatory, i.e. they free agents from a kind of coercion which is at least partly self-imposed. . . .
2. Critical theories have cognitive content, i.e. they are forms of knowledge.
3. Critical theories differ epistemologically in essential ways from theories in the natural sciences. Theories in natural science are objectifying; critical theories are reflective. The focus of reflection for critical theory is on the epistemological issues of truth, goodness and the matter of their interrelation, questioning of knowledge as a right for moral action or ethical and legal violation, and the meaning of knowledge in relation to good and evil" (quoted in Payne 2010: 153).

In relation to the theoretical interest of the present thesis and the needs of the theoretical framework constructed within it, culture as the object of philosophical reflection is the main focus of review of critical theory in general and the Frankfurt School in particular. The ideas of Theodore Adorno, Walter Benjamin, and Jürgen Habermas are the most important in this respect.

Theodore Adorno, one of the most important thinkers of the 20th century, author and practitioner of negative dialectics, is known as the most pessimistic of the Critical Theorists (How 2003: 28). Of all his voluminous body of work, it is for his cultural criticism that Adorno is most famous (Payne 2010: 14). His cultural theory, however, has been perceived in a rather distorted fashion in English-language media studies, due to a lack of attention to the whole of Adorno's philosophical rationale which is much more complex than the mere "pessimistic elitism of the mandarin defence of high culture (and its aspiration to a transcendent truth) against its "contamination" by mass culture (ibid), to which his theory has been often condensed.

Such an attitude overlooks the fundamental principle of Adorno's cultural criticism, which claims that the "high" and the "low" are complementary parts of a larger whole. In his correspondence with Walter Benjamin (discussion with Benjamin and disagreement on the issues of culture, that continued even after Benjamin's death, were the main inspiration that determined and defined Adorno's own theory of culture) Adorno described the high and low, or mass culture as "torn halves of an integral freedom to which

however they do not add up" (Adorno, *Letter to Walter Benjamin*, 1936). He argued that both "bear the stigmata of capitalism" and both "contain elements of change" (ibid). To sacrifice one to the other he considered romantic, for it is "the division itself, which is the truth" (ibid). Nevertheless, Adorno's preference for the Modernist avant-garde over mass-culture is quite obvious. The former is seen as guided by a moment of artistic autonomy (therefore having the potential for criticism), while the latter is considered "too dependent on pre-established conditions of reception to have more than a passive relation to truth" (Osborne 2010: 14). In his writings Adorno repeatedly treats popular, or mass culture, as a product of the culture industries. Mass culture is considered a product, like any other produced by capitalist industry and therefore an instrument of ideological manipulation of desire and need (ibid).

Central to first generation Critical Theory, and Adorno in particular, is the belief that "commodity fetishism and reification both lie at the heart of consumer society" (How 2003: 65). Culture that is consumed, or absorbed as a commodity, becomes a kind of superstition – a something to be believed in because of what it is called, rather than something that opens up a greater meaning of life[8]. The related term *cultural industry* was first introduced by Adorno, with a strong negative connotation of consumerism that began to show as a distinct characteristic of the Western culture in the mid-20th century.

The work of Walter Benjamin represents an important counterbalance to Adorno's negativism towards the culture industry. Benjamin is said to have a more optimistic and democratic view of the culture industry, especially film, and its potential (How 2003: 75). In the products of 'mass culture' and the fact that they did not require much absorption on the part of the audience Benjamin saw a chance for them "to break from the irrational grip of an artwork's aura, a

[8] Adorno provides an example of handyman who started to read Kant's *Critique of Pure Reason*, seeking something higher, but finished up reading astrology columns, as only there could he find the reconciliation of moral laws with the stars above (Adorno 1993: 30). What Adorno is trying to prove by this example is not the elitist view of culture being of value only to the selected few who are able to (and have had the right training to) perceive it properly, but that when culture is served as a digestible commodity, its meaning and significance is lost (ibid).

space in which the audience's critical faculties could be brought to bear without the overbearing effects of tradition being present" (How 2003: 77). Adorno, meanwhile, sees this distraction as a symptom of regression: people do not get absorbed into films or music, because the latter are vacuous, require no concentration, and their value is determined by the amount of money spent on their advertising campaigns, not on the ideas reflected. Far from evoking critical thinking, they render thought itself unnecessary (ibid).

Benjamin, however, perceives culture – all forms of cultural experience – as having been transformed by technology and commodification. He sees the culture of 20th century capitalist societies as inherently "reproducible", which distinguishes it from all previous artistic forms, containing therefore a "potentially progressive collective content" (Osborne 2010b: 65). The immediate problem, however, is that this content is imprisoned within the fetish character of the commodity form, which cuts off the experience of the work from an appreciation of the social processes through which it is produced, received and transmitted to future generations" (ibid). Benjamin suggests resistance to this tendency towards self-enclosure by making an exposure of the conditions for the production of the work a part of the work itself, like, in his view, in Brecht's epic theatre. Benjamin considers culture not an autonomous realm of values ("the independent values of aesthetic, scientific, ethical… and even religious achievements"), but on the contrary, as "elements in the development of human nature" (Osborne 2015: SEP). In this respect, cultural study is situated within the field of a materialist philosophy of history.

The second generation of critical theory (though the term is informal and most often applied for chronological purposes only, not for ideological identification) is usually associated with the name of Jürgen Habermas, whose work has been acknowledged as one of the greatest achievements of the 20th century. His theory of communicative action is an important point of departure in contemporary theoretical thinking about society. He is the most widely read thinker in contemporary cultural and critical theory (Payne 2010: 7).

Theory of Communicative Action (1981) lays the foundations of a new theory of modern society – the society of communication. Here Habermas moves further away from the "paradigm of consciousness-centered reason to the paradigm of language (as speech)" (Teigas 2010: 319). According to his theory, in communication, by speaking, when at least one speaker and one hearer participate, people do not just utter sentences but also simultaneously *relate* to the objective world, to other members of society, and to their own inner thoughts, feelings and desires by making claims in these three dimensions. That is how people use language at a performative level in everyday life. The validity of such claims (which Habermas distinguishes as truth claims, claims of normative rightness, and claims to sincere expressions, respectively) can be decided upon the reasons and insights provided by participants. Such claims are open to criticism and validation. Disputed claims can be discussed and argued about, and agreement can be reached without resource to force. It is what Habermas calls "communicative rationality" which originates in the function of language for social integration or the coordination of plans of different actors in social interaction. Communicative rationality orients our efforts toward intersubjective understanding and agreement without the use of force. For Habermas, communicative action stands in contrast to instrumental action as something that is orientated towards the attainment of mutual agreement, rather than instrumental intervention in the social or physical world. How explains that as such, the rationale for communicative action provides a means of challenging the predominance of the instrumental form (How 2003: 49).

The main hypothesis of Habermas here is that we live in a *lifeworld* in which we coordinate our actions through communication. In this way the human species maintains itself. Communicative rationality is at the core of all forms of community. The lifeworld guarantees the unity of the objective world and intersubjectivity between its members (for action coordination), thus promoting the process of understanding and consensus.

The concept of the lifeworld is derived from the tradition of

phenomenology and refers in Habermas's hands to the meaning horizon of social actors. The lifeworld provides the context in which actors come to know themselves, where they ask questions of each other raising 'validity claims' about what is true or false, right or wrong, about what should or should not happen. This is the context in which 'communicative action' occurs, communicative action based on the peculiarly human capacity to reach consensus through dialogue, i.e. through language. When actors engage communicatively with each other they reinterpret culture, social integration and the formation of personality (Habermas 1987: 185-6).

The lifeworld carries with it cultural tradition and is essential for the socialisation of the individual. In opposition to it social systems, such as economy and state administration, operate where instrumental action prevails[9]. The imperatives of the system penetrate the lifeworld and, conversely, the systems depend on the accomplishments of the lifeworld (individual skills, mass loyalty). Habermas shows that the relation of lifeworld and social system is interactive. Society is a product of human interaction both between subjects and with the outside world. Nevertheless, what characterises modern society is the way the systemic elements have become uncoupled from the lifeworld and now exist 'externally' to it, feeding back into it from the outside. In fact, not only have system and lifeworld become differentiated from each other but both have also become differentiated within themselves so that the workings of the economic sphere may now challenge those of the political, and vice-versa.

The 'rationalised' modern world has come into existence through capitalism and the exploitative demands it makes on people. It is the capitalist

[9] By 'system', Habermas means the larger institutionalised features of society, such as the economy, the polity and the state. He partly follows Parsons' ideas about social evolution involving a process of systemic differentiation that culminates in 'modernity'. For systems theorists, the idea of increasing differentiation describes the way modern societies have become more complex. The scholar Allan How provides an analogy from everyday life: thirty years ago if a car owner had problems with the brakes, tyres or the exhaust system, he or she would take it to the local garage. Now, these tasks have become 'differentiated' out; one can go to separate quick-fitting exhaust or tyre centres, or to brake specialists. So it is with the social system; the economy, polity and state have become relatively separate entities with their own internal rationale (How 2003: 128).

system that has become uncoupled from the communicatively shared experience of its subjects. Instead of this 'rationalised' society being coordinated through the language-based consensus of the lifeworld, it is coordinated through the system-media of money and power (How 2003: 130).

The case when the intervention of the systems produces impediments to the reproduction of lifeworld Habermas names a "colonization of the lifeworld" (Habermas 1976). It is from here that all protest movements issue. All protest groups can be characterized as resistances to the tendencies of colonisation of the lifeworld, and an emancipatory potential is seen in those which pursue new forms of social life in cooperation and community. The decolonisation of the lifeworld does not dictate its isolation from all modernisation. The more communicatively rationalised the lifeworld, the better the chance for developing institutionalised resistances that can limit the destructive function of systemic forces. The public sphere is the central place for agreements to be reached discursively (Teigas 2010: 320).

The pluralistic mode of inquiry is at the heart of Habermas's critical approach and it suggests a different norm of correctness: that criticism must be verified by those participating in the practice and that this demand for practical verification is part of the process of inquiry itself (Bohman 2014: SEP).

1.1.2. CRITICAL THEORY VERSUS THE POSTMODERNIST THOUGHT

In relation to the theoretical framework of the current thesis it is necessary to note that one of the main conflicts, or disagreements, of the Frankfurt School is with Postmodernism, especially with the theory of Jean Baudrillard. The main opposition along with the relativist treatment of the notions "truth", "reason", "progress", exercised by Postmodernists, is in the critique of mass culture (How 2003: 144). Critical Theorists maintained that

"capitalism had reached a point where oppositional forces had been incorporated into the system in such a thoroughgoing way that society had become one-dimensional. They argued that the consumption of the products of the culture industry, the gradual commodification of all aspects of life and the

accompanying reification of consciousness, had rendered the human subject so 'happily' helpless that the potential for an historical change to a better life had been all but eliminated" (ibid).

Meanwhile, in the view of Baudrillard and other Postmodernists, it is not reasonable to impute to the subject such concepts as *reification of consciousness*, *commodity fetishism* and others, because this mode of thinking wrongly assumes that it is possible for a subject to be pure, self-determining and unalienated. According to Postmodernism, subjects are always the product of an era, and the idea of "a wholly self-determining subject is an illusion fostered by Western metaphysical thinking, not something intrinsic to being human. The key insight of postmodernism, i.e. the idea of 'the death of the subject', or that the subject has been subsumed by the object, is "the very thing that Critical Theory feared most" (How 2003: 149). Though they entertained no illusions about the fragility of the subject, Critical Theorists still insisted that the subject was more than "just a product of society or of a 'signifying system', and this needed to be reflected in theory" (ibid). The idea that individualism, albeit limited since it was the outcome of capitalism in its competitive stage, would disappear in the consumer society was an aberration for Critical Theory.

The subject as a culture-consuming individual is one of the issues for reflection for both Postmodernism and Critical Theory. His (the individual's) identification with the commodity is characteristic of the culture industry. The way he/she experiences it is in a state of 'deconcentration', because a product of cultural industry is standardised with the help of advertising, which aims, among others, to familiarise the consumer audience with an unknown product. In due time, as in the case of a hit song, it will creep into the consciousness of the listener, only to suddenly re-impose itself and "become painfully over clear through recollection, as if in the beam of a spotlight" (Adorno 1991: 42). In this way it is individualised and absorbed by the consumer, who is termed 'regressed' (listener or viewer) because he/she does not experience the need to concentrate for a cultural experience. The audience predigests what is to come

when they hear the opening chords of the pop song, or know the star or genre of the film, so they can listen or view in a more or less distracted way. It is actually impossible to do otherwise, for there is nothing there to challenge people into thought. Of course, the conspicuous extracts, the aural tricks and visual special effects, the star's screen persona, are there to grip, jerk and excite the audience into life, and it is these that give the commodity its 'individualised' feel (How 2003: 75). Yet concern for one's own individuality is unnecessary here:

> "Pseudo-individuality is rife: from the standardised jazz improvisation to the exceptional film star whose hair curls over her eye to demonstrate her originality. What is original is no more than the generality's power to stamp the accidental detail so firmly that it is accepted as such. The defiant reserve or elegant appearance of the individual on the show is mass-produced like Yale locks, whose only difference can be measured in fractions of millimeters (Adorno 1972: 154).

The point here is not just to illustrate the superficiality of the culture industry, but also to show how its reified conception of individuality stands in as a parody of the real thing. Adorno believes that the continual forcing of the product, whether it is a 'new' celebrity talk-show host, or a film star being interviewed on a show to advertise themselves, discloses the absurdly amplified but illusory nature of individualism in the current capitalist era. Modern Western societies are often perceived as pluralist democracies, but, for Adorno, this is merely an ideological illusion, necessary to conceal the system's need for homogeneity and control. The cultural commodity addresses the consumer as if it were unique, which allows the consumer to feel unique in consuming it (How 2003: 75).

Adorno has been criticised for seeing consumers as passive absorbers of mass culture, unable to say 'no'; yet in fact what he says is that people as consumers eagerly consume commodities, because commodities are part of a way of life, and not because they are imposed on them. People may 'see through' the absurdity of soap operas with the obviousness of their story lines and their artificiality, but although they regard them with irony, they still watch

them. Seeing through something and still buying it is a perverse tribute to the advertising industry's capacity to colonise people's imaginations, so the audience wants things even though they know their meaning is entirely artificial:

> "The most intimate reactions of human beings have been so thoroughly reified that the idea of anything specific to themselves now persists as an utterly abstract notion: personality scarcely signifies anything more than shining white teeth and freedom from body odour and emotions. The triumph of advertising in the culture industry is that consumers feel compelled to buy and use its products even if they see through them" (Adorno and Horkheimer 1972: 167).

Even though the individual 'sees through' cultural commodities, he/she equally knows that consuming them now constitutes what it is to be an individual: there are no alternative models available. Being familiar with what is in fashion and being talked about is now more important than ever. Previously, ignorance of such things only meant not being able to talk about them; now, Adorno believes, such ignorance means not being up to date:

> "Today anyone who is incapable of talking in the prescribed fashion, that is of effortlessly reproducing the formulas, conventions and judgments of mass culture as if they were his own is threatened in his very existence, suspected of being an idiot or an intellectual . . . People give their approval to mass culture because they know or suspect they are taught the mores they will surely need as their passport in a monopolized life" (Adorno 1972: 79–80).

This is the realisation of the conditions under which one lives. As Jarvis puts it, for Adorno, the culture industry 'is not a piece of sharp business practice' but a constant 'initiation rite', an initiation into how people should think of themselves (Jarvis, quoted in How 2003: 75). Learning what it is to be an individual from new stars is now what is in demand. Indeed, as Adorno sardonically remarks, 'for centuries society has been preparing for Victor Mature and Mickey Rooney' (ibid). The title of one of his most famous essays, 'The Culture Industry: Enlightenment as Mass Deception' is no coincidence. Adorno does not claim that the culture industry merely deceives people, but that it parades this deception *as* enlightenment. The process of reification thus comes to complete fruition.

Jean Baudrillard, in his turn, grounded his ideas on the concept of society as a 'spectacle', developed by Guy Debord (in *The Society of the Spectacle*, 1976). The idea that modern society is 'spectacular', because it is based on the consumption of dazzling commodities, echoes back to first generation Critical Theory (How 2003: 145). Yet, at the time of – and for – Baudrillard, people are now thoroughly immersed in a postmodern world where the 'spectacle' is no longer the illusion but the real thing (ibid). It is a world where consumption rather than production is the primary aspiration. Baudrillard arrives at the conclusion that in the postmodern media-ruled world humans experience something that is called "the death of the real": people live in the realm of hyperreality, connecting ever more deeply to things like television, music videos, virtual reality games, or Disneyland, mere simulations of reality.

Daniel Bell in his book *The Cultural Contradictions of Capitalism* (1976) was one of the first to suggest that advanced capitalism had experienced a move from an economic and cultural system based upon the disciplines necessary for production to a system centered on the pleasures of consumption. This in turn changed the status of art and culture. Artistic Modernism had been produced, according to Bell, out of the stark antagonism between the Puritan work ethic and the hedonist cult of self-expression characteristic to Modernist thought (Nietzsche, Lawrence, Woolf, and others). In postmodern conditions these Modernist values, previously the preserve of a small and dissident artistic minority, become generalised in a consumer society. Bell describes what may be termed the 'condition of postmodernity' (Connor 2010: 568) as a certain aesthetisation of economic conditions:

> "The autonomy of culture, achieved in art, now begins to pass over into the arena of life. The post-modernist temper demands that what was previously played out in fantasy and imagination must be acted out in life as well. There is no distinction between art and life. Anything permitted in art is permitted in life as well" (Bell 1979: 53 – 4).

Baudrillard associates this with the rapid growth of mass communications, in the form of 24-hour, multi-channel worldwide television,

information technology, the Internet, and cybernetic systems of control. It has produced information overload that destabilises meaning in a radical way. So much information is foisted on people that they (subjects) have merged into the information (objects). So many images of truth are available that the very idea of there being a real world about which the truth can be known has become problematic. In the language of Saussure's linguistics, the stable if arbitrary relationship between signifier and signified has broken down. People now live in a world where signifiers are so plentiful that they have become 'free-floating'; a signifier is able to take up in an almost ad hoc way a variety of cross-boundary relationships with other signifiers. The result is that meaning fluctuates permanently, and concepts such as social class may be seen as ephemeral as any other (How 2003: 147). Where previous epochs can be characterised by the different kinds of relationship emerging between reality and the socially produced images of reality, the 20th century contemporary world has seen the domination of the self-sufficient "simulacrum," the image that "bears no relationship to any reality whatsoever . . . [and] is its own pure simulacrum" (Baudrillard 1983: 170).

In this world, the notion of the value of a culture product as a commodity assumes a new meaning. The Marxian distinction between the *use-value of a commodity* and its *exchange-value* does not hold. According to Baudrillard, setting use-value in opposition to exchange-value and presenting the former as something naturally good, as though it were the authentic expression of real human need, in contrast to the distorted world of capitalist exchange, is misleading. What people find useful is always determined within an overall system of meaning, such that there is no 'outside' to the system where the real needs of unalienated people could exist independent of distortion; what people 'need' is what they buy *within* an overall system of meaning (or signification). The human subject, like the commodities it consumes, exists internally to, and is part of, a system of meaning. According to How, Baudrillard is saying that the idea of the human subject as a creature that could exist unalienated and free of distorting conditions is an illusion

because the subject is as much an expression of a system of meaning as its commodities. There is thus no ultimate way to criticise the reality of life in capitalist society because its conditions can only be described relative to those in other societies, not as superior or inferior (How 2003: 146).

Baudrillard's most important contribution to the theory of consumer society is his insistence that consumption has little to do with the satisfaction of needs, actual or artificial. His argument is that Consumer Culture creates and sustains a universal Code or System of exchangeability between commodities. The desire of the consumer is not for a particular object or element within the code, but rather for inclusion within the system of consumption as a whole. Such inclusion is a powerful means of social control, and is a wholly logical and necessary extension of the rationalisation of the means of production (Connor 2010: 57). What Adorno saw as 'deceptive enlightement' Baudrillard conceives as a means of controlling the already-enlightened, even though deceptively, consumer within the System – or Consumer Culture, because, according to Baudrillard, there is no difference between what is 'real' and what is 'simulated' (or constructed by the media). The world now lives in an era where the mass media simulate reality to the point where reality, including people themselves, has to be understood as a media product. Baudrillard does not identify any political or economic forces which might be behind this change, but regards simulation as the overwhelming factor in defining the era, where the forces producing it are of secondary importance. In the process of simulation, the image or representation of the 'object' collides with the 'real object' and the two implode, or collapse into one another, destabilising any fixed notion of the real. Gradually, a state of hyperreality has come into existence, where what has been simulated, namely the model or representation, replaces any residual element of the real, and *becomes the real* in its place (How 2003: 147). The most notorious example of the idea is that of the Gulf war which, according to Baudrillard, may well not have happened at all, being instead faked by media

reports[10].

By this Baudrillard is not suggesting that the media distort the truth, for there is no truth behind the façade. He is saying rather that they reproduce a hyperreality in which questions of truth merely become the outcome of rhetoric. Therefore, the search for the 'real' truth is a nostalgic fossil from an obsolete world-view where truth mattered. Truth, for Baudrillard, is now a slender thing: those that win 'truth' games have the best rhetoric, but their victories are hollow, and will not hold fast, because

> "the media are producers not of socialization, but of exactly the opposite, the implosion of the social in the masses. And this is only the macroscopic extension of the *implosion of meaning* at the microscopic level of the sign . . . This means that all contents of meaning are absorbed in the only dominant form of the medium. Only the medium can make an event – whatever the contents, whether they are conformist or subversive" (Baudrillard 1994: 81–2).

It has been acknowledged that the comparison of Critical Theory with Postmodernism and their evaluation against each other is difficult, because neither accepts the criteria of judgement used by the other (How 2003: 149). For postmodernists, the world is a contingent place for which there is no general explanation. It is made up of a multiplicity of free-floating signs of which the sign of the 'subject' is but one and one that is no more real than any other. Critical Theory, meanwhile, regards theories which accept things 'as they are' as an expression of a society's ideology. This judgement was originally directed against positivism, but applies equally well to Postmodernism. Theories, which take the surface 'facts' of the *status quo* for the whole of the story, are unable to recognise the potentiality for, or desirability of, things being other than they are. For Critical Theory,

[10] One of Baudrillard's most (in)famous publications is entitled *The Gulf War Did Not Take Place* (1995). It consists of three essays written at the time of the Gulf war: 'The Gulf War will not take place', 'The Gulf War: is it really taking place?' and, 'The Gulf War did not take place'. His argument, essentially, is that our only access to the truth of the war is through the media, and as a result our feelings and pontifications on the war have no greater basis in reality than any other aspect of life. Like everything else, the war was a piece of media rhetoric with which our daily lives are saturated (How 2003: 148).

Postmodernism is thus a distinctly *un*critical theory. Postmodernist thought, in turn, tends to insulate itself from challenge by declaring that its critics are nostalgically tied to an archaic world-view where the truth of the alienation of the subject mattered (How 2003: 149).

1.1.3. THE THIRD GENERATION OF CRITICAL THEORY

The third generation critical theorists came of age as intellectuals in 1970s, and the social upheaval and new social movements of the time heavily affected their views: "[T]hey have faced the fall of Soviet communism and the resulting exhaustion of left-wing utopian energies, the accelerating pace of globalization, and the continual damage wrought by capitalism in its contemporary, neoliberal, globalized form" (Allen 2013: 130). A 'third generation' of critical theory can no longer be defined by anything as cohesive and unified as a 'school.' Critical theory today continues across a much more diverse spectrum of philosophical approaches, influences, and questions. Its adherents are no longer united by national, geographical, or linguistic ties, and do not necessarily even share the basic commitment to radical political change that characterised the first generation. The intention of the latter was not to produce yet another form of theoretical tradition, i.e. a *theory*. In Horkheimer's sense, Critical Theory was to be envisioned as an interdisciplinary cooperative enterprise, in which an interlocking constellation of various theoretical–critical interventions in modern culture would coalesce to form a basis for an organised oppositional political action. Thus the social context of theory itself was to be subverted by a new *kind* of theory: one of the main tasks of the "first generation" or "classical" critical theory was to liquidate the tradition of theory *within* theory itself. Thus, speaking about a second and a third generation of the critical theory means in some sense talking about the extent to which the classical critical theory failed to realise its ambitious project. The very continuity of critical theory – its success in becoming a prevailing philosophical tradition in the 20th century and beyond – is also an indication of the defeat of its founding intentions, and its accommodation with the very

context – "philosophy" – whose purpose it was to transform radically, a recognition that Adorno aphoristically expressed when he said, at the opening of his *Negative Dialectics*, that "[p]hilosophy, which once seemed obsolete, lives on because the moment to realize it was missed" (Adorno 1973: 3). As the third generation critical theorists situate themselves within a tradition, then, they do so with the constant need to respond critically and dialectically to their own heritage.

Explorations of the relations between Habermas and the classical critical theory have merged in many third generation critical theorists with another and equally philosophically relevant project: delineating the relationships – philosophical, cultural, political, and otherwise – between the tradition of critical theory and what is loosely and unsatisfactorily referred to as 'Postmodern' or more narrowly 'Post-structuralist' philosophy, as well as the philosophical and literary practice of deconstruction. Many clear affinities exist between this realm of contemporary Continental philosophy and critical theory in all its forms: both share a rejection of traditional philosophy and a critique of the metaphysical tradition; a project of tracing the effects of power relationships both in current social institutions and practices as well as in texts; a paradigm-shift from subject to intersubjectivity, from certainty to indeterminacy, and from consciousness to language, and a keen interest in developing alternatives to standard conceptions of rationality.

Some of the recurring themes in third generation research are: the importance of attention to the concrete other, the unavoidability of substantive ethical assumptions, the pluralistic character of reason, and the contextual nature of applying standards (Anderson 2000).

In relation to this, Axel Honneth, one of the leading names of the third generation of critical theorists, proposes to locate the critical perception of injustice more generally within individuals' negative experiences of having broadly 'moral' expectations violated. In lived experiences of denigration and disrespect, he argues, we can see most clearly what it means to deny persons what they deserve. Importantly, however, this is not a matter of being able to

deduce it from the outside. Rather, the sense of being wronged – and the moral claim that is thereby raised – comes from *within* the subjective experience of victims of disrespect and is given expression, under certain cultural conditions, in social struggles (Honneth, quoted in Anderson 2000).

It is out of the history of social struggles that Honneth reconstructs the normative standards for social criticism. The possibility for sensing, interpreting, and realising one's needs and desires – in short, the very possibility of being *somebody* – depends crucially on the development of self-confidence, self-respect, and self-esteem. These three modes of relating practically to oneself can be acquired and maintained only intersubjectively, through relationships of mutual recognition. These relationships are not historically given but must be established and expanded through social struggles. The 'grammar' of these struggles turns out to be 'moral' in the sense that the feelings of outrage and indignation generated by the rejection of claims to recognition imply normative judgments about the legitimacy of social arrangements. Thus, instead of Habermas's focus on undistorted relations of communication as revealing a standard of justification, Honneth focuses on the progressive overcoming of barriers to full interpersonal recognition, barriers such as legal exclusion and cultural denigration, as well as rape and torture. In this way, the normative ideal of a just society - what Honneth calls, in a phrase intended to synthesise liberalism and communitarianism, a "formal conception of ethical life" - is empirically confirmed by historical struggles for recognition (Honneth, quoted in Anderson 2000).

Social groups are thus not only agents of social transformation; they also provide the necessary conditions for humans to flourish. In one way, this claim represents a point of continuity with earlier generations of the Frankfurt School, such as the work on workers' experiences of community, the familial sources of the authoritarian personality, and the associational life central to a thriving public sphere. On the other hand, drawing on the themes found in the early writings of Hegel, Marx, and Lukács, Honneth aims to keep alive a sense of "romantic anti-capitalism" against the hegemonic anti-utopianism of current

market Liberalism, at least in this sense: that critical social theory must foster a sensitivity to the devastating personal suffering caused by market forces[11] (Anderson 2000).

With regard to the analysis of social conflict, the third generation has been focusing on issues involving the development of new forms of social integration, civil society, social solidarity, and cosmopolitan multiculturalism as counterweights (or "counter-publics") to the disintegrating pressures of neo-liberalist policies and the rising tide of nationalism. The appropriation of liberalism has been radicalised as a discussion of international justice, in terms of human rights, international law, and critiques of capitalist globalisation. What they do share, however, is an approach to critical social theory motivated at least in part by opposition to pernicious forms of abstraction - including well-intentioned abstractions that make oppression invisible. Motivated by concerns that emerged with the identity politics of the 70s and sustained by a (still limited) engagement with feminist and racial/ethnic issues, members of this generation focus on the failure of liberal capitalism, along with certain strands of contemporary philosophy and social science, to accommodate difference and particularity (ibid).

As a final comment on the topicality of the critical theory to the contemporary Western thought, it is possible to quote the French thinkers Gilles Deleuze and Felix Guattari who maintain that "Modern philosophy's link with capitalism […] is of the same kind as that of ancient philosophy with Greece: *the connection of an absolute plane of immanence with a relative social milieu that also functions through immanence*" (Deleuze and Guattari 1994: 98, original emphasis). I suggest it should be understood as a claim that modern philosophy is a phenomenon produced by society and only meaningful in relation to it.

[11] The question of how to foster this sensitivity has been taken up in Honneth's debate with Nancy Fraser over how to reconcile the more culturally driven "politics of recognition" with the more economically driven "politics of distribution". See Fraser, Nancy and Axel Honneth, 2003. *Redistribution or Recognition? A Political – Philosophical Exchange*. London: Verso.

1.1.4. THE FIGURE OF DON JUAN IN THE LIGHT OF CRITICAL THEORY

It should be obvious from the above review that considering Don Juan in the light of critical theory is quite a challenge. Marxist ideas of class struggle are as alien to the figure of Don Juan as it is possible to be. The subject opens up much more favourably to Michel Foucault's theory of power or certain Postmodernist reflections. Nevertheless, considered as a social construct acting within a system of 'communicative action', the Don Juan figure may reveal certain insights into the social pattern that is built through sexuality and systems of power, but not related to class struggle. It is actually the framework developed by the third generation critical theorists, who are attempting to overcome what had been seen by their predecessors as an absence of relevance between critical theory and Postmodernism. Third generation critical theory, embracing the social criticism of the Frankfurt School, the communicative action theory aspects of Habermas, the Foucauldian theory of power and the postmodernist idea of an alienated and virtualised subject, produces a manifold tool for theoretical reflection and analysis that is flexible and wide-ranging.

The most fundamental characteristic trait of critical theory is its interdisciplinarity. This type of approach has been increasingly applied in many fields of the humanities, including literary criticism – cultural studies being, obviously, one of the first and the most important precursors of the trend. Interdisciplinary study of the figure of Don Juan is currently the novel trend; the perspective of a certain national culture is usually employed for the purpose. A brilliant example of this type of research is the work of Cambridge scholar Sarah Wright *Tales of Seduction: The Figure of Don Juan in Spanish Culture* (published in 2007, reprinted in 2012), where the author, skilfully interweaving the ideas of Shoshana Felman's 'speech-act theory', psychoanalysis, theories of film spectatorship, Pierre Bourdieu's theory of 'taste', as well as reflections on Adorno and Benjamin's ideas on culture, produces an insightful 21st century version of Don Juan criticism.

Other examples worth mentioning are Ann Davies's *The Metamorphoses of Don Juan's Women: Early Parity to Late Modern Pathology* (2004), D. T. Gies's *From Myth to Pop: Don Juan, James Bond and Zelig* (1992), collections of essays *The Don Giovanni Book: Myths of Seduction and Betrayal* (1990, ed. Jonathan Miller), *Selected Interdisciplinary Essays on the Representation of the Don Juan Archetype In Myth and Culture* (2000, eds. Andrew Ginger, John Hobbs and Huw Lewis), and Ian Watt's book *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe* (1996). The figure of Don Juan in these works is considered from a great variety of perspectives, the social aspect being always pre-emphasised over the aesthetic or any other, the character's social meaning and its implications receiving primary attention.

1.2. THE THEORY OF THE CONCEPT

1.2.1. THE THEORY OF THE CONCEPT BY DELEUZE AND GUATTARI

One of the most important sections of the book by the 'fathers' of critical theory, Horkheimer and Adorno, *Dialectic of the Enlightenment* (1944) is devoted to the critical reading of Homer's *The Odyssey*; the authors try to present the mythical hero of the ancient Greek epic, Odysseus, as a philosophical metaphor. A similar attempt on the figure of Don Juan would at once encounter a problem, acute perhaps only in the academic sense, but nevertheless a problem – that of definition. As Leo Weinstein puts it, which Don Juan are we referring to when we speak about the Don Juan character,: the hot-tempered Spaniard of Tirso de Molina, the sceptical atheist of Molière, the light-hearted womaniser of Mozart, the romantic lover of Hoffmann, or some other again? (Weinstein 1959: 2). Thinkers of the 20th century, expressing their ideas on issues related to the Don Juan theme, and specifically his character, refer to the figure as a ready-made construct whose implications and meanings are well-established. Yet the *concept* of Don Juan has not been defined.

One of the aims of the current thesis is to suggest such a definition, formulated within the frame of the philosophy of French thinkers Giles Deleuze and Felix Guattari. In their theory, the concept is freed from any linguistic or nationalist frames, and acquires the status of the 'beginning of philosophy'. Their study *What is Philosophy? (Qu'est-ce que la philosophie?*, 1991) provides the theory of the concept in philosophy.

The first claim of Deleuze and Guattari is that every concept is a multiplicity that consists of components and is defined by them. The contour of every concept is irregular and mapped out by the sum of its components. Thus the concept is a whole as it embraces all of its components, but it is a fragmentary whole. Therefore there are no simple concepts (Deleuze and Guattari 1991: 16). The emergence of every concept is related to a certain problem, "without which they would have no meaning" (ibid), and which can itself be perceived only when a solution to it (the problem) is found. Each concept has a history, or "bits or components from other concepts" (Deleuze and Guattari 1991: 18) that corresponded to other problems in other contexts (or planes).

The definition of the concept, or the concept of *concept* is based on three claims. Firstly, every concept relates back to other concepts, not only in its history but in its becoming or its present connections. Every concept has components that may be understood as concepts. Therefore concepts extend to infinity and, once created, are never created out of nothing. Secondly, the components of the concept are inseparable within itself. They are distinct, heterogenous, yet cannot be separated, for each partially overlaps and has a zone of neighbourhood with another. Thirdly, each concept should therefore be considered as the point of coincidence, condensation, or accumulation of its own components. Every concept is a heterogenesis, an ordering of its components by zones of neighbourhood: "The concept is in a state of survey [*survol*] in relation to its components, endlessly traversing them according to an order without distance. It is immediately co-present to all its components or variations, at no distance from them, passing back and forth through them"

(Deleuze and Guattari 1991: 21). Therefore the concept is both absolute and relative: relative to its own components, i.e. the other concepts from which it is composed, to the plane on which it is defined, and to the problems that it is meant to resolve; yet it is absolute "through the condensation it carries out, the site it occupies on the plane, and the conditions it assigns to the problem" (ibid). It is absolute as whole, but, being fragmentary, it is relative.

Deleuze and Guattari also claim that concepts are not eternal, i.e. they do not persist. Yet they are replaced by other concepts only if there emerge new problems or planes relative to which the concept in question loses all meaning, necessity and exceptionality (Deleuze and Guattari 1991: 37).

Consequently, every *concept is a zone of overlap of other related concepts, representing a heterogenesis, or an accumulation of its components, absolute and relative at the same time; it can be replaced by other concept(s) only when the problem that the concept in question addressed has been solved or become obsolete*.

Deleuze and Guattari also provide the scheme for the genesis of the concept, introducing three types of pre-conceptual figures: *conceptual personae, aesthetic figures*, and *psychosocial types*. The emergence of a concept depends on the existence of the three figures, yet they can never merge into a single whole. "Rather, there is a conjunction, a system of referrals or perpetual relays" (Deleuze and Guattari 1991: 70).

Claiming that every concept has presuppositions, Deleuze and Guattari introduce the idea of *conceptual personae*. A conceptual persona is the precursor of the concept, a somewhat "mysterious" being "that appears from time to time or that shows through and seems to have a hazy existence halfway between concept and preconceptual plane, passing from one to the other" (Deleuze and Guattari 1991:61). The idiot is the precursor, or the conceptual persona, of descartian *cogito*; Socrates is the conceptual persona of Platonism. The conceptual persona is not the philosopher's representative, but the reverse: the philosopher's name is the simple pseudonym of his personae. The philosopher becomes his conceptual persona or personae, at the same time the

personae themselves become something other than what they are historically, mythologically or commonly (the Socrates of Plato, the Dionysus of Nietzsche, the Idiot of Nicholas of Cusa). The conceptual persona is the becoming or the subject of a philosophy, on a par with the philosopher (Deleuze and Guattari 1991: 64).

It is important to note the difference between *conceptual personae* and *aesthetic figures*: the former are the powers of concepts, and the latter are the powers of affects and percepts (Deleuze and Guattari 1991: 65). The great aesthetic figures of thought and art produce affects that surpass ordinary affections and perceptions, just as concepts go beyond everyday opinions: "Melville said that a novel includes an infinite number of interesting characters but just one original Figure like the single sun of a constellation of a universe, like the beginning of things, or like the beam of light that was a hidden universe out of the shadow: hence Captain Ahab, or Bartleby" (Deleuze and Guattari 1991: 66). Figures have nothing to do with resemblance or rhetoric but are the condition under which the arts produce affects of stone and metal, of strings and wind, of line and colour, on a plane of composition of a universe. Art and philosophy confront the same chaos of existence, but they operate on different levels and have different means of expression.

Nevertheless, the two entities often coalesce into a becoming that sweeps up both in an intensity which co-determines them. With Kierkegaard, the theatrical and musical figure of Don Juan becomes a conceptual persona, and the Zarathustra persona is already a great musical and theatrical figure: "It is as if, between them, not only alliances but also branchings and substitutions take place" (Deleuze and Guattari 1991: 66).

Even though *conceptual personae* (and also *aesthetic figures*) are irreducible to *psychosocial types*, there are again constant penetrations. A *psychosocial type* deals with the formations of social territories, while the "role of conceptual personae is to show thought's territories" (Deleuze and Guattari 1991: 69). The features of conceptual personae have relationships with the epoch or historical milieu in which they appear that only psychosocial types

enable us to assess. But, conversely, the physical and mental movements of psychosocial types, their pathological symptoms, their relational attitudes, their existential modes, and their legal status, become susceptible to a determination purely of thinking and of thought that wrests them both the historical state of affairs of a society and the lived experience of individuals, in order to turn them into the features of conceptual personae, or *thought-events* on the plane laid out by thought or under the concepts it creates. Conceptual personae and psychosocial types refer to each other and combine without ever merging (Deleuze and Guattari 1991: 70).

Consequently, in the genesis of a philosophical concept, it is possible to distinguish three levels, or planes of reference: the social that produces psychosocial types, the aesthetic, or artistic, that produces aesthetic figures, and the philosophical that produces conceptual personae. It is important to point out that the three levels should not be regarded in any hierarchical order of importance, as Deleuze and Guattari make it clear that those planes of reference penetrate and influence each other on equal terms. The three planes of reference and the figures that they produce are the necessary circumstances for a philosophical concept to emerge, yet they are unable to produce it. Concepts cannot be deduced from the plane. "Every concept is a combination that did not exist before" (Deleuze and Guattari 1991: 75). And they change with infinite speed, following the changes in the planes of reference.

The present thesis, however, is working towards a definition of Don Juan as a *cultural* rather than a philosophical concept, hence further explication is necessary.

1.2.2. CRITICAL THEORY ON CONCEPT. THE CULTURAL CONCEPT

The Deleuze-and-Guattari theory of the concept is to a large extent universal and may be applied in contexts other than philosophy. I believe that it is very well applicable to culture, which is the wider context of all – or any – philosophy. The formation of cultural concepts corresponds to that of the

philosophical, as much as philosophy is a manifestation of the culture from which it emerges. Yet in the case of culture, there is more complexity involved. We know the Descartian *cogito,* the Platonic Idea, the Foucauldian power, but the Ancient Greek *cosmos*, the Renaissance humanism, the Romantic rebellion. Philosophy (and philosophical concept) is very much an individual 'product', while culture is the collective creation of all of its members. Critical theory claims that the contents of a concept is not an autonomous product of consciousness, but the result of cultural and other human activity, which is subject to constant change. The Frankfurt School defines concept as an agreement. While communicating, people agree about meanings. At the same time, they agree about a certain phenomenon that exists in their society (e.g. Don Juan). In other words, critical theory claims that it is communication that determines a cultural concept – the inter-relation between a social phenomenon and its mental perception is what gives meaning to the concept. The phenomenon and its concept inter-correlate continually, they exist in constant tension (as between human behaviour and its perception; a spontaneous act and its reflexion). It is this tension that comes to the focus of a critical reading of one or another cultural concept.

The critical theory emphasises the social and communicative aspects of philosophical reflection, concepts being no exception. Critical theorists are primarily concerned with the social meanings of cultural concepts, and with the ways those meanings are – or are not – communicated to the creators and users of one or another society/culture, as well as the effects that concepts, as well as their communication, have on the members of the society/culture in question.

Jürgen Habermas develops his concept of communicative action: communicative action serves to transmit and renew cultural knowledge, in a process of achieving mutual understandings. It then coordinates action towards social integration and solidarity. Finally, communicative action is the process through which people form their identities. A communicative-action based criticism of the Don Juan concept should mean that Don Juan is regarded as a

transmitter of cultural knowledge, and try to examine the aspects of that knowledge that the concept broadcasts, as well as the aspects of social identity that it is related to.

Consequently, seen in the framework of the critical theory, *a cultural concept is the result of social communication and interaction, based on certain social beliefs and knowledge, which communicates those beliefs and knowledge to all the members of a culture/society, aiding them in the formation of their identities. A cultural concept is never steady, it fluctuates along with the culture/society it has been formed in and by, responding to its needs and influencing them in return*.

Thus, in order to discuss the figure of Don Juan as a cultural concept, it is necessary to formulate three relevant problems: first, to define the plane of immanence to be addressed, i.e. the culture of the figure's operation; second, to follow the genesis of the Don Juan concept, i.e. to analyse the psychosocial, aesthetic, and philosophical or conceptual planes of reference; and, thirdly, to identify and discuss the components of the Don Juan concept, or the concepts that the Don Juan concept is composed of. The resulting outcome should lead to the accomplishment of one of the tasks of this thesis – to provide the definition of Don Juan as a cultural concept.

The framework of the critical theory used for the analysis should help to achieve the goal of this thesis – to establish the meaning of the cultural concept of the Don Juan figure, and to explore the ways it is communicated to members of the culture under analysis.

1.2.3. THE HISTORY OF THE CONCEPT. THE ARCHETYPE

The Deleuze-and-Guattari theory of the concept, though universal, is, as a matter of fact, more easily applied for the reflection on abstract concepts, such as *the self, love, time,* etc. Being a fairly concrete figure, Don Juan embraces one more dimension that, within the Deleuze-Guattari scheme, may be qualified as 'history' of the concept. It is the archetypal dimension of the

Don Juan concept that, in fact, is of paramount relevance to the overall claims of the current thesis.

The Jungian idea of an archetype, rooted in contemporary scholarship, prompts a description of Don Juan as the seducer archetype; the "archetypal seducer" is one of the most common terms for the figure used in academic and popular literature.

Jung himself distinguished between symbol and archetype, and this distinction will be accepted in this thesis. The Frankfurt School makes a similar distinction between cognitive and non-cognitive spheres of human existence. Non-cognitive relations exist in the natural world – such as relations among animals (play, seduction, etc.); they are non-symbolic and not reflected. Play is an important part of young animals' development and education; seduction is essential for continuation of the species.

It is important for Jung that human beings also possess that animalistic side – i.e. play, seduction. These processes are partially non-cognitive and do not belong to our symbolic organisations, nor are they reflected in them. Play is natural and essential for the development of a human child; seduction, even in its most rudimentary, instinctive form, is an obligatory element in the perpetuation of the human species. Jung makes a distinction between instinct and archetype, placing the archetype somewhere between instinct and rationality. For him, it is essential to discover the pre-symbolical archetype, and to understand how it works (Jung 1988: 69, 76).

Human beings exist in a constant tension between their subconscious, instinctive desires and the system of community life that the conscious mind imposes. Instincts are non-cognitive, non-symbolic, irrational, and represent the animalist part of man. The cognitive sphere operates through symbols and symbolical relations that define man as a social being, part of a larger community, living by a set of rules created to achieve aims higher than the mere continuation of the species. Seduction belongs to both worlds – that of the instinct, irrationality, desire, and that of reason, calculation and reflection. Consequently, the archetype related to seduction (be it the process of

seduction, or the seducer figures, male and/ or female) works on both levels – the rational and the irrational, the cognitive and the non-cognitive. The resulting tension between the non-cognitive and cognitive form of the archetype may be resolved in various manners, depending on the culture that is trying to deal with the tension[12].

In Ancient Greece or Rome, for example, frequent change of sexual partners was not a social problem as long as it did not bring about any related issues. Continence was the recommended behavioural model, and a quality of a strong man, yet it was his own personal matter. Those who had numerous sexual partners (of one or both sexes) could be considered insufficiently serious citizens, their impossibility (or unwillingness) to restrain themselves could be seen as a weakness on their part, and could be laughed at (e.g. as in the comedies of Aristophanes), yet no other means of social, to say nothing of juridical, restriction were to be applied on 'serial seducers'. Zeus and other gods of the Olympus may be not praised for their sexual deeds (especially because in the majority of cases the consent of the female partner was not even an issue, and the act of sexual intercourse would simply be rape), yet they are not criticised. Alkibiades, for example, along with many other Greek and Roman citizens, famous for his military achievements as well as boisterous personal life — is not critised for his profligacy.

As has been explicitly pointed out by Michel Foucault in *The History of Sexuality*, pre-Christian ideas about human sexuality and the forms appropriate for society differ greatly from those that came to dominate in the years of *Anno Domini.* Christianity separates the human body from the soul; the needs of the body are seen as lower and not elevated enough to be taken into consideration. Sexual intercourse performs the single function of reproduction, and is in all other respects a sinful act. Sex is squalid, yet permitted in marriage for the purpose of producing children. All forms of sexuality outside marriage are prohibited, and the Church, Christian Morality

[12] It is important to note that the issue of reflection (or the scheme of the archetype) here is serial seduction, as it is the *modus operandi* of the figure under reflection – Don Juan.

and Public Opinion are the strictest guards of 'correct behaviour'. Seduction is an illegal act against the law of the Church, state and society, violating the purity of 'Holy Matrimony' and steering both its participants into the hands of eternal evil, especially because it deals with the consent of the party seduced.

Thus, when we speak of Don Juan as the seducer archetype, or the archetypal seducer, we are dealing with imprints of certain negative meanings, that more than a thousand years of prohibition have made on the Western Christian (sub)consciousness. A godly seducer (like Zeus or Apollo or Hades) may even be a rapist, but dealing with him is not a sin – it is rather an honour. Meanwhile, a Don Juan-type of seducer is not a rapist, because rape is an act of violence that is a sin by itself; seduction followed by a sexual act that is performed by Don Juan implies the willingness (or at least consent) of the woman as a very important quality. The very idea of "the archetypal seducer" is related to Christianity. The Don Juan figure is one of the ways culture reflects upon the process of seduction, and the seducer archetype is just one of the many names used for the purpose (other male and female seducers known to European culture are Zeus, Dionysus, Lilith, the sirens, etc.). The character of Don Juan embodies the tension between the cognitive and the non-cognitive dimension of seduction, and the developments, or versions of his legend show the ways that tension is resolved in a manner appropriate for the culture in question – i.e. Christian Western culture. The civilisation of the 20th century, for example, tries to solve this tension with the help of psychoanalysis, which inscribes the manifestations of the seducer archetype into the sphere of psychic symptoms or even complexes. In such a case, Jung would say, the symbolic image is eliminated, and the archetype remains.

An artistic image and an archetype usually occur at the same time (the seductive behavioural model of Zeus and other ancient Greek gods finds its counterpart in the lives of Greek nobility, e.g. Alkibiades). In other words, civilisation gives the archetype a name – e.g., the seducer archetype acquires the name of Don Juan. Jung claims that an archetype is a certain structural form that expresses itself in our experience; this form is what its artistic

interpretations are endeavouring to describe. Yet critical theory allows the hypothesis to be raised that there is no direct causality between the meaning of an archetypal structure and its concept. An archetype is a primordial image and as such lingers in the human (sub)consciousness, emerging at a necessary moment as an artistic, psychosocial or philosophical image. The concept, meanwhile, is an agreement, the result of social interaction and communication. The image of the symbol may be corrected, or criticised, meanwhile the archetype can be only repressed, or released. An archetype is easily recognisable and perceivable – a concept demands elucidation. The archetype is a constant dimension that may acquire various forms, while its contents remain the same. The shapes of Don Juan may vary, but the archetype is preserved, protected by the narrative or the discourse itself. In this sense a concept is not an archetype. It is continually revised.

The knowledge of a concept does not interfere with its socio-cultural development. As a certain understanding of socio-cultural processes, the concept must be uncoupled from the archetype as a pre-reflective "image". This is why the critical theory reading of the Don Juan figure, and not the Jungian one, is the one employed in this thesis.

This does not mean, however, that the information encoded in the archetype of the seducer will be overlooked. On the contrary, the archetypal dimension of the Don Juan figure is an important component in the 'history' of the Don Juan concept, as the following research intends to demonstrate.

1.2.4. DEFINING DON JUAN AS A CULTURAL CONCEPT

Defining Don Juan as a cultural concept is, as has been mentioned, a problematic issue, since there is no single representation of him unlike, for example, Odysseus, Hamlet or Robinson Crusoe.

The second problem is that Don Juan works on both the archetypal and the symbolical levels. The archetypal level of perception produces the 'archetype of Don Juan', that invokes human, but not social or communicative, meanings; the symbolical level produces aesthetic images (literary, musical

versions) that acquire special meanings related to the particular time and context of their production, but are stable and resist modification in new contexts.

In order to overcome these two difficulties, it is necessary to formulate a general understanding, or concept, of Don Juan that would communicate the essential meaning of the figure, pertaining its most important archetypal qualities, yet flexible enough to encompass the changes in the sphere of Don Juan's action: the society and its culture.

The following postulates of the critical theory will be used for the purpose:

1. A concept is formed by way of agreement and communication;
2. A concept communicates a certain meaning to all members of the same culture;
3. The meaning of a cultural concept is never fixed but fluctuates along with the culture/society it has been formed by, responding to its needs and influencing it in return.

The concept of Don Juan will be analysed within the framework of the theory formulated by Deleuze and Guattari, according to which, the "concept of Don Juan" is formed from and embraces all the aesthetic (literary, musical and other) interpretations of the Don Juan figure, all the psychosocial types and all the conceptual figures, produced hitherto by Western civilisation. Or, to return to the question posed by Leo Weinstein as to which of the Don Juans we mean when we speak about Don Juan, – the answer is "all of them". As such, the figure becomes an instrument for the reflection of several, closely related, issues, of prime importance to society. These issues are abstracted into concepts that, by overlapping form the heterogenous zone of interaction that produces the cultural concept of Don Juan.

Obviously, the figure of Don Juan is first and foremost always linked to the concept of human sexuality: the tension between the instinctive (male) need to inseminate as many partners as possible, and the norm imposed by society and religion not to violate a stranger's property (the female, alas, being

treated as a commodity). This outward, so to speak, tension is parallel to the inward tension experienced by the female object of Don Juan's desire: the social, religious norms of preserving virginity, fidelity, honour and the prospect of a marriage against the natural human urge for freedom of choice, decision and of desire.

The second concept, directly linked to and inherent in the first, is the concept of the violation, or transgression, of norms: the tension between obeying the rules of the social system and its moral requirements, and the instinctive drive for revolt.

The third issue of social concern, abstracted into a concept and expressed in the figure of Don Juan, is the issue of authority and the limits thereto, or the tension between the instinctive desire for unrestricted existence and the socially imposed necessity to conform to society's requirements.

II. THE GENESIS OF THE DON JUAN CONCEPT

2.1. THE ARCHETYPAL DIMENSION OF DON JUAN

As mentioned, the archetypal dimension of the Don Juan figure is an important background element to the Don Juan concept. The tension between the subconscious, instinctive erotic desire (male and female) for unrestricted passion and the conscious attempts of the social system to maintain its own stability by framing that desire culminate in the seducer archetype. The cultural concept of Don Juan as a seducer figure is constructed upon that archetype. Therefore this dimension, though it does not feature in the concept formation scheme proposed by Deleuze and Guattari, cannot be omitted in the present research. This part of the thesis will review and present the mythological origins of the Don Juan figure, in the process pointing out the constituent elements, or myths from which it was created.

2.1.1. THE IDENTITY 'PROBLEM' OF DON JUAN

Leo Weinstein begins his seminal work *The Metamorphoses of Don Juan* with the identification of the 'problem of Don Juan' (see Chapter 1.2.1.),

which lies in the absence of a single universally accepted Don Juan version that, according to Weinstein, accounts for both the strength and weakness of the legend (Weinstein 1959: 2). On the one hand, the openness of the subject has encouraged new interpretations of the Don Juan narrative, bestowing fame and glory on the figure; on the other hand, it has been somewhat overused, resulting in a certain anarchy in the field, where any hero who successfully deals with two or more women is christened a Don Juan. The latter aspect, Weinstein admits, while encouraging an interpretation of the character free of its narrative framework (Weinstein 1959: 2), also enhances a commentary that, according to the scheme of Deleuze and Guattari, belongs to the philosophical plane of reference of concept formation. In other words, though deviations from the literary, or original, version of the Don Juan legend bring about a certain chaos of perception, reflections on Don Juan as a conceptual persona promote the further development of the Don Juan concept.

Such 'theoretical' versions (since not all can be qualified as philosophical) are too numerous to be listed here[13]. Still, before plunging into reflections on the problems that the figure of Don Juan stands for and their potential solutions, it would be useful to qualify the figure, i.e. to provide a definition of the traditional, or archetypal, Don Juan character.

The archetypal Don Juan does not belong to a single culture or a single author, though it originated as such. On the contrary, it embraces all the variants of the legend and produces a joint, even if vague shape that should be characterised by features common to all (or most of) Don Juans. Because all Don Juans, different as their stories may be, demonstrate several character traits that define them (or him) and by which they are (he is), in fact, recognised.

First of all, every Don Juan is obviously a seducer, meaning a player. The game is always the same, yet the rules, the result and the fashion of play may vary depending on the situation. Common to most versions is the factor of

[13] A review of the philosophical and theoretical interpretations of the Don Juan figure is provided in Chapter 2.2.3.

deceit or trickery that Don Juan employs in many ways. It must be noted, of course, that it is women that interest Don Juan; seduction of women is his single aim in life, independently of his motives, techniques, or results.

Secondly, Don Juan most often is young and handsome with the ability to charm women (even if the latter quality is not based on anything in many versions). On closer analysis his charms seem to lie in mere deceit or rhetoric; in many cases, they are related to his unscrupulousness and bravado, which all together form his essential personal characteristics. His youth, his attractiveness and his impudence place Don Juan in a privileged position, and his own perception of it turns him into what he is.

The third feature is quite complex and deals with one more personal quality that is very pronounced in the majority of Don Juans. It is his joy of life, intertwined with careless thoughtlessness about the future, with the desire to live for the moment and with his youthful, much exaggerated, self-esteem.

The last quality is closely bound to the first, i.e. Don Juan's inclination to play. He does not only play with women – he is daring enough to play with Death. In most versions of the Don Juan legend Death is present either on or off stage. Don Juan always evokes Death, despite the fact that he falls victim to it in the narrative.

In conclusion, the archetypal Don Juan figure should be defined as follows: *Don Juan is a young, handsome man of high self-esteem who perceives the seduction of women as the main purpose in his life, successfully carrying off serial seduction, and in whose affairs the death motif is resonant.*

There are several other characteristics that most authors follow consciously, probably for the purpose of identifying with the 'traditional Don Juan theme', or the 'archetypal Don Juan figure' (both terms pointing to the first known version of the Don Juan legend, the Spanish drama *El Burlador de Sevilla* by Tirso de Molina). Those characteristics concern Don Juan's national and social roots: he is most often depicted as a Spanish nobleman, and his family is one of the favourites of the Spanish court. Also, in the majority of cases, his close family circle is limited to his father, relations with whom are

far from close or sincere. In those cases where Don Juan is married, his wife (or wives) is yet another female victim and not close to him in any way.

One of the main characteristic features of an archetype is its universality – the definition, provided above, will describe any Don Juan character created in literature or other aesthetic sphere. It should be noted, however, that a number of scholars are strictly against Don Juan's voyages outside the frame of his original dramatic genre, especially against turning him into an archetype or a human type in general. J.W. Smeed, as has already been discussed, disclaims such attempts by arguing that such writers treat the name of Don Juan "as a label and [...] a framework for [theirs] and the readers' convenience" (Smeed 1990: 119). Yet in fact, it is difficult to deny that Don Juan actually *is* a label, a title much more than a person or a literary character. He does not experience development, revelation or epiphany[14] – his story is a sequence of identical actions that should lead to an aim but are, in fact, meaningless. This may be seen as one of the reasons for his popularity, and an explanation of his 'mythical' appeal, as every spectator (or author) can impregnate this label with content relevant to their context and requirements. What Smeed seems to oppose is Don Juan's location in the *psychosocial* plane of reference, which, according to Deleuze and Guattari, is equal in status to the other two planes – the aesthetic and the philosophical; the constant penetrations of the three planes are natural and indicate the emergence of a particular concept.

Leo Weinstein, concluding his chrestomatic *oeuvre*, claims that every man is a Don Juan at a certain period of his life, which explains why the figure and legend have enjoyed such popularity throughout the ages (Weinstein 1959: 174). This argument should be updated to include the female half of humanity, yet from the archetypal point of view it may be safely considered axiomatic,

[14] Except the versions, mostly of the Romantic period, where Don Juan is reformed, after having met the Ideal Woman, and stops being a Don Juan (e.g. in Oscar Milosz's variant of the legend).

turning any further investigation of the Don Juan character into a useless mental exercise.

Yet such a finale to an otherwise insightful and eloquent book seems to usher in a confusion of terms. It seems that, with Don Juan as a literary character and a hero in mind, Weinstein tries to explain the presumable self-identification of the audience with the characters of a work of art (drama, novel or opera). The model of behaviour, demonstrated by the hero – that is, Don Juan – has given him his name, as well as great numbers of admirers and followers; nevertheless, characteristics, peculiar to that particular mode of social existence and communication that may be termed *donjuanist*, belong more to the sphere of human psychology, or even psychiatry, rather than literary studies. In the terms of Deleuze and Guattari, planes of reference (in this case, the aesthetic and the psychosocial respectively) produce concepts, but concepts cannot be deduced from the plane. Every concept is a unique combination that has not existed before (Deleuze and Guattari 1991: 75). Therefore, the current thesis makes a clear distinction between the two concepts: the concept of Don Juan (proposing a definition and hypothesis for its meaning) as a cultural concept, and the concept of donjuanism as a behavioural model, which is closely related to the previous concept, yet belongs to the field of psychology rather than cultural studies.

The constantly reviving interest in the figure of Don Juan in various epochs suggests that he is an embodiment of a certain concern that is of prime importance to society. Among many cultural figures that have survived through history, Don Juan is a most controversial, if not openly negative, character, yet every culture finds renewed interest in him. While considering Don Juan as a concept that, according to Deleuze and Guattari, is always a solution to a social, cultural or philosophical problem, it is necessary to review the context in which the problem occurs. In other words, it is necessary to define the plane of immanence, i.e. the culture where the Don Juan figure operates and the relevant problematic issues of that culture that may have determined his emergence.

It has already been mentioned in this thesis (see Chapter 1.2.3) that the very figure of a seducer with the qualities peculiar to Don Juan is the product of Christianity, because non-Christian cultures and civilisations (such as, for example, Ancient Greece) may display a completely different view of human sexuality. The duality of human nature, or the separation of body and soul, introduced by Christianity, determined that the natural tension between instinctive desires of the body and the need to suppress them for the sake of safe and effective social co-existence would become subject to social regulation and control. Attitudes to individual freedom and pleasure, sexuality being just one but universal, therefore fundamental sphere of application, are common for the whole Christian world, which forms the background to the Western civilisation. Therefore *the context, or the plane of reference for the Don Juan concept in this thesis is Western culture, understood in its ideological, social and philosophical entirety, taken above national, periodical or chronological distinctions*. As such – and in relation to the issues of the Don Juan narrative – it is a patriarchal, male-dominated, repressive society of censorship and control, in the process of transition from authoritarian feudalism to monopoly capitalism. The Don Juan figure emerges at the turning point, when, as a result of the Renaissance and the Reformation, "the primacy of the individual over the collective became the defining characteristic of the modern Western society as a whole" (Watt 1996: 237). The individual against the crowd, or rather, against authority, is the focal motif of the very first, or 'archetypal', Don Juan legend, yet in later versions the male-female relationship and the deception, or trickstery motifs became central issues for reflection.

2.1.2. DON JUAN AS ARCHETYPE

As has been already mentioned, one of the complications in the formation of the Don Juan concept is that the figure works on both the non-cognitive and cognitive levels of perception, thus the tensions it causes are at once outward and inward. For the purposes of formulation of the Don Juan

concept, it seems sensible to look at the archetypal or what can be identified as *pre-cognitive* plane of the Don Juan concept formation.

The mythical and pre-Christian origins of Don Juan have been traced by some of the first scholars of the legend. One of the first authorities in the field, John Austen, associates the Don Juan legend with certain pagan burial customs and rituals that were assimilated into Christian culture and could thus be maintained along with the new religious practices. Discussing what he considers the main aspect of the Don Juan narrative, the Invitation to dine with the Dead, Austen asks why this legend is linked to the character of a libertine youth and why the introduction of the statue is so important for the denouement of the plot. In trying to answer those questions, he traces the character of a young libertine to the Ancient Egyptian myths, claiming that the libertine figure is a reflection of the ancient cult of the fertility god Osiris, whose festival of death and rebirth was held every year to celebrate the coming of spring (Austen 1939: 57-82). The libertine, or sexually hyperactive, moment thus should be seen as a symbol of fertility, a symbol of rebirth. The Invitation to dine with the Dead part of the Don Juan legend is associated by Austen with the ancient pagan tradition to have a meal at the cemetery, in the honour of the deceased, and, consequently, with the traditions of All Saints' Day, or All Souls' Day, celebrated in Spain (and other European countries) in the first days of November. The presence of the dead man's statue in Tirso de Molina's *El Burlador* (considered to be the first and consequently the "standard" pattern of the subsequent Don Juan legend) is explained by Austen as the best choice of Tirso in terms of dramatic effect: effigies or statues on the tombs of the deceased had been familiar since Egyptian times, but the folk legends that Tirso draws on in his play usually speak of a skull, a skeleton or entire corpse that a young man insults (Austen 1939: 132-143). A stone statue symbolises the eternity of the Other World, and its movement produces a great dramatic effect, implying solemnity and seriousness, thus circumventing the morbidness that the appearance of a skull or a skeleton on stage would inevitably cause. It is possible to conclude from John Austen's study that the Don Juan figure may

be associated with the Egyptian vegetation god Osiris, and with pagan European rituals of the dead. In this way, the two most important aspects of the Don Juan character emerge: hyper-sexuality and strong links with death. Later scholarship, however, disregards Austen's theory of Don Juan's links with Egypt, emphasizing his origins in the body of folk tales of various European nations, known commonly as the legends of the Double Invitation.

The link between Tirso de Molina's *El Burlador* and the legend of the Double Invitation has been pointed out by many scholars. D.E. MacKay has documented the widespread diffusion of this motif in European oral tradition which seemed to be a Christianised version of pre-Christian burial customs and beliefs (Watt 1996: 112). The narrative is essentially about a young man so proud of life that he insults a dead man, usually represented in the form of a skull, and then invites him for a meal; the dead man unexpectedly keeps the appointment, and extends a return invitation; at the second meeting, the young sinner is either terrified into repentance, or punished by death or madness. Spanish scholars of Don Juan have traced two Spanish versions of the legend that may be considered the precursors of what is now known as 'the traditional Don Juan narrative'. The two popular Spanish romances, transcribed by the Spanish scholars J.M. Pidal and R.M. Pidal, are rather similar. One of them tells of a young man who goes to church just "to look at pretty girls". On his way he sees a skull and kicks it, inviting it jokingly to supper. Unexpectedly, the skull accepts the invitation, appears at meal-time, and in return invites the madcap to come to its tomb at midnight. There the young man is saved from the terrible doom only by a relic he is wearing. The second romance comes closer to Tirso's play in terms of plot, for it tells of a young ladies' man going to a church where he pulls a dead man's statue by its beard and sneers at it. In other details, the romance does not differ substantially from the previous one, except that the young man avoids punishment because he attends confession before answering the statue's invitation (Weinstein 1959: 10). Tirso could have known one of the versions of the tale, and the general story must have been familiar both to him and his audience. In any case, this version of Don Juan's

origins emphasises the idea of punishment and repentance, and Don Juan's links with the World of the Dead.

An important conclusion follows. The archetypal Don Juan figure is based on a narrative that raises the issue of respect for authority in general and for the socially accepted rules of behaviour, but not on sexual libertinism or serial seduction. It is the transgression of the boundaries between this world and the Other that is at the core of the pre-archetypal Don Juan narrative, the *ontological transgression*, so to speak, not the transgression of social boundaries that a serial seduction might imply. Considering the young hero of the folk narratives from the psychological point of view, it should be assumed that his interest in young girls is pointed out in the legend only for the purposes of illustration of his youth, his superficiality and his hubris. The female subject is of secondary importance, and the same scheme is preserved in what is considered to be the "traditional", or archetypal narrative of the Don Juan legend, produced by the Spanish playwright Tirso de Molina.

Tirso de Molina's *El Burlador de Sevilla y convidado de piedra* (*The Trickster of Seville and His Guest of Stone*) was written at some time between 1613 and 1630. The first, and what later became established as traditional, or 'archetypal', Don Juan story develops as follows:

Don Juan de Tenorio, the nephew of the Spanish ambassador at the court of Naples, has enjoyed Dona Isabela, deceiving her under the cover of darkness by pretending to be her lover, Duke Octavio. The lady discovers her error by striking a light, and her screams bring to the scene the guards, the King of Naples, and Don Juan's uncle the ambassador. The latter allows him to escape, advising him to go back to Seville, wherefrom Don Juan had fled for similar reasons some time ago. On his way back to the native Spanish shores Don Juan is shipwrecked; he and his servant manage to reach the shore, where a beautiful fishergirl Tisbea finds them. Don Juan, swearing eternal love and instant marriage, seduces the girl and flees again, finally arriving at the court of Spain. There he meets his old friends, Marquis de la Mota among them, who seems to be practicing a life-style very similar to that of Don Juan de Tenorio. Quite accidentally Don Juan finds out that de la Mota has to meet his beloved fiancee, Dona Ana, that very night. Don Juan deceives his friend, and goes to the meeting instead of him. However, Dona Anna discloses the 'impostor', and her cries of help bring out her father, Commander Gonzalo de Ulloa, who challenges Don Juan into a duel. The young man fights reluctantly, yet he kills

the Commander, and has to flee again. On his way to his next destination he chances upon a wedding ceremony of two peasants, and seduces the bride by promising to marry her right after their first night together. He has to escape from the village, however, as the bridegroom is burning with revenge, and together with his servant takes refuge in a church. This happens to be the very same church where Don Gonzalo the Commander is buried, and on his tomb, over which the dead man's statue towers, Don Juan reads the inscription "Here the most loyal knight waits for the Lord to wreak vengeance upon a traitor". Feeling that this is an offence to his sense of honour, Don Juan pulls the statue by the beard and invites it ironically to come to supper that night if it is willing to obtain vengeance. The statue does arrive for the meal, yet remains silent during the course of it, but asks Don Juan to return the favour and come for supper at its tomb next midnight. This is the first time in his life that Don Juan experiences terror, but he boldly promises to answer the invitation and does it. Upon arrival he shakes hands with with the statue courageously, but refuses to repent for his sinful and daring life till the very end, when he finally feels the infernal fire beginning to burn him. He asks for a priest to make a confession, but it is too late. The statue thunders the severe moral of the play: "This is God's justice: As you act, so you pay".

Apart from his 'nature' of the seducer which he holds responsible for his behaviour ("Why then ask me /And with my own true nature task me?" [Tirso I, 257]), Don Juan of Tirso de Molina has no philosophy or higher beliefs whatsoever. A young madcap, he seems to represent a social type of the Spanish Baroque that served as a good prototype for a morality play of Tirso de Molina. As a drama, *El Burlador de Sevilla* is "firmly constructed", its "themes are woven together so masterfully that it must be ranked among the great morality plays of all times". According to Leo Weinstein, we can find in Tirso's Burlador practically all the future interpretations of Don Juan, either directly or *in spe* (Weinstein 1959: 23). He may be turned into a sophisticated seducer by adding refinement to his methods and wit to his expressions. He may be turned into a sceptic by elaborating on his religious views. He may become a Romantic hero if an explanation is provided for his inconstancy. The Burlador may even expect to be converted as a result of miraculous events and end his life as a saintly monk, or be saved by an ideal woman. These are but a few of the myriad treatments that the Don Juan theme and figure have received since the Tirso play left its native stage and began its world-tour.

N.G. Round maintains that the reason for the universal appeal of the Don Juan figure rests in the fact that three very ancient motifs that are more widely spread across the world than anything merely European have come together in this one person: that of the sexually omnipotent male, that of the Trickster figure, and that of "an ancient story of boundaries violated and reasserted" (Round 2000: 24), or the motif of the defiance of the Otherworld. The scholar provides interesting comments as to the importance of the first motif. The roots of male sexual omnipotence are clearly in the primitive fertility cults. But those would celebrate raw femaleness as well, for they need both for the continuation of life. Western societies, claims Round, have celebrated maleness to a greater degree, as men have been historically more powerful than women.

Both Ancient Greek and Roman societies were obviously patriarchal, and the moral social code is first and foremost male. "It is first of all male ethics, made by men and for men", says Michel Foucault (Foucault 1999: 142). Marriage and matrimony being at the core of the social system, the moral code and the whole system of social ethics are constructed around these two institutions. The woman in Ancient Greece (and later Rome) is "under the power of her husband" (Foucault 1999: 244), or any other male guardian – father, brother, uncle, etc. The female half of society is categorised strictly into three groups, defined in the famous aphorism assigned to Demosthenes: *"Hetaerae* we keep for pleasure, concubines (*pallakai*) for daily attendance upon our person, but wives for the procreation of legitimate children and to be the faithful guardians of our households"[15]. All three exist to satisfy the needs of men, and live by the rules established by men. The Christian doctrine is much more severe on women and the concept of pleasure as such becomes dissociated from marital sex in general, sexuality being viewed merely as an instrument for reproduction (Foucault 1999: 238).

The Ancient Greek and Roman worlds have the figure of the omnipotent Zeus, or Jupiter, and other gods whose hyper-sexuality serves the

[15] From Demosthenes speech *Apollodorus Against Neaira*

noble cause of peopling the Earth with semi-gods and heroes, in this way making human life easier and better. Hyper-sexuality is employed and serves the social system as best it can. The Christian doctrine which separates the body from the soul chooses to ignore the needs of the former, necessitating the suppression of natural instincts within the social apparatus, with hyper-sexuality incorporated into the general system of control of reason (male) over nature (female). In such a system the womaniser's domination over women could be seen in tune with the way in which society was supposed to work. Yet, according to Round, the way it really worked was different, for in reality the social imbalance between men and women brought misery to both sides. The women were deprived of power, yet men also had to take the challenge of living up to the power they possessed to be in control and to have women dependent on them. Yet there are times in all men's lives when they are powerless, incompetent and dependent on women (like infancy, old age, sickness etc.). Consequently, "[t]he infallible sexual predator may then come to be seen as an avenger of men on women" (Round 2000: 13). The effect may be masked by the degree of sophistication involved. Mere sexuality in combination with physical force makes the aggression obvious; meanwhile, if the seducer has the skills to evoke his victims' own desires, the violence is disguised, and surrender occurs much more readily. Even if his sexual omnipotence, on close observation, turns out to be highly questionable, if not suspicious, Don Juan is no rapist. He is the seducer, though the interest of the first Don Juan lies not so much in the particular female he is chasing, but in the process of deceit and trickery required.

The Trickster motif in the Don Juan legend will be analysed extensively in Chapter 2.1.3. For the time being, it is important to note that the emphasis on the deception of women is the main motive of the first Don Juan only. The female here is rather an object, a line in the list, a commodity, yet this aspect receives little attention from the author of the first Don Juan drama. Similarly to the Spanish folk legends mentioned above, the main concern of the dramatist is the insolence and disrespect for authority that Don Juan

demonstrates. As a monk of the Baroque age, Tirso de Molina is primarily concerned with the neglect that the authority of the Christian Church must face at the time. Later treatments of Don Juan allow us to speak about him as a social instrument for the regulation of hyper-sexuality. Yet the major challenge that the first Don Juan faces is not sexual, but ontological.

The third motif, mentioned by Round, a "story of boundaries violated and reasserted" considers the theme of disrespect for authority. Don Juan is impudent all the time – he uses every chance to play a trick, and there are no taboos to him. Even the sphere that should evoke awe and respect, the Other World, or the World of the Dead, becomes yet another occasion for jest. The sanctity of the human bonds with the World of Beyond is violated, as Don Juan pulls by the beard the cemetery statue of Don Gonzalo, whom he has killed, and invites it for supper.

The theme of human dealings with the World of the Dead has been invariably treated in favour of the latter throughout the history of the humanity. It is enough to remember the ancient Greek myths of Sysiphus, Orpheus, or Demeter, Persephone's mother, who managed to transgress the boundaries of the two worlds, yet at the price of having to give up the laws of this world in favour of those of the Other. The already-mentioned Spanish folk-tales and romances also speak of humility, obedience and respect, even if only after initial defiance. The insolent young man is saved from Hell after he performs a certain ritual, i.e. acknowledges his weakness and seeks the protection of the highest spiritual authority of this world – the Church (he must go to confession, or put on a certain sacred relic, etc.). In the case of Tirso's Don Juan, we see that he is "a man, […] who, having in sheer carelessness strayed across the boundary-line between the living and the dead, does not know how to handle the otherness that he finds there" (Round 2000: 29). He refuses to acknowledge his mistake (i.e. to repent). When he finally realises the need to draw upon the single authority that could solve his conflict with the Other World, and asks for a priest to make a confession, it is too late. The Christian World of Beyond knows no compromise.

It must be added here that the relation of Western culture to the World of the Dead and death in general experienced several different stages of development that manifest important changes in the attitude of humanity toward the phenomenon of death. The greatest authority in the field, the French scholar Phillippe Ariés distinguishes four attitudes towards death in the society of Western civilisation: *tamed death*, *one's own death* (or *my death*), *thy death,* and *forbidden death* (Ariés 1974). He claims that it was only during the Middle Ages that the proximity of the two worlds – that of the living and that of the dead – became apparent. The attitude was alien to both pagan and early Christian societies; it has been equally alien to the Western mind since the end of the 18th century (Ariés 1974: 28). Though ancient peoples treated death as a natural phenomenon, they feared the proximity of the dead and would keep them isolated. Such was their respect for graves that human knowledge of ancient pre-Christian civilisations is mainly based on the archeological findings of cemeteries. However, one of the purposes of the grave-cult was to prevent the dead from returning and disturbing the living (Ariés 1974: 28). A dead man would be buried with all his material belongings so that he would lack nothing in the Other World, and thus have no intention to come back to this one. In Ancient Greece and Rome, the world of the living had to be separated from that of the dead and there was a special Roman law that prohibited burial *in urbe*, i.e. within the bounds of the city. Instead cemeteries would be established on the outskirts (as, for example, the Via Appia in Rome).

Gradually, however, disgust in relation to the dead was replaced by the wish to be buried *ad sanctos*, next to the saints – the martyrs of early Christianity. "The martyrs would protect us while we are alive, and take care of our souls when we die" (Maxime de Turin, 5th century AD, quoted in Ariés 1974: 30), guarding us from Hell – which is why it was so important to be buried as close to the martyrs as possible. Thus the difference between the outskirts, where one would be buried *ad sanctos,* and the city, where burial had always been prohibited, gradually faded away. Cemeteries grew round

churches and cathedrals, the dead resided among urban citizens and the graveyard became an open public place, equal in function to the churchyard which, in any case, it almost always was. The space would often become a place of meeting, like the Roman Forum or the great city square or street in the Mediterranean, where it was possible to trade, dance and play, or simply have a pleasant pastime. Dancing in a church or cemetery was only prohibited in 1231. In 1405 the prohibition on playing games or showing performances of all kinds was added. The awareness of a certain imbalance between the atmosphere of the cemetery (and the funeral that took place in it) and the 'public playground' emerged toward the end of the 17th century (Ariés 1974: 35). Nevertheless, for more than a thousand years the mixed company of the living and the dead had been perfectly tolerated.

Christian attitudes toward death also underwent development and change. Until the late Middle Ages death was a natural process that would come inevitably and had to be encountered calmly, in a dignified manner. It may be characterised as a humble reconciliation with human destiny, best expressed by the saying: *Et moriemur* – we shall all die. As the Medieval perception of each individual life increased, the attitude toward dying changed, reflecting the growing awareness of the individuality that death cuts short, and the subsequent love of life, material things and the beloved people who are irretrievably lost after death. This may be characterised as a new perception of human existence, formed in the 12th century and recognised throughout the New Ages. It may be expressed as *my death.*

During the 16-17th centuries, however, the death theme acquires erotic meanings. Before this, death used to pick up a living person and warn him. In the 16th century it rapes him. The art and literature of the period associates death with love, *Thanatos* with *Eros*: those are erotic-macabre or simply morbid themes, revealing the (extreme) admiration for the sights of death, suffering and pain (e.g. athletic naked executioners peel the skin of St. Bartholomeus; the mystical union of St. Theresa and God by Bernini is an

unconscious combination of agony and love-trance; the Baroque theatre would show its lovers in a graveyard, e.g. the Capulets[16]).

Since then, death, as well as the sexual act, is more and more often treated as a transgression from one state of being to another, ripping man out of his daily life, his rational society, distracting him from his monotonous work, providing him with the highest emotional upheaval and then throwing him into an irrational, ruthless and cruel world. Death, similar to the sexual act in the novels of the Marquis de Sade, is a disruption of the usual order. As J.A. Maravall argues, "an exacerbation of the interest in death became the final step of the great task to give sentiments public currency, preferably those of a morbid type" (Maravall 1986: 164). The 17th century exceeded the 15th century obsession with death, offering a more frightening and impressive version of it. "Whereas in the Middle Ages death was, in art and thought, a theological idea, and in popular spectacles was presented with an impersonal, generally didactic character, now it was the theme of an experience affecting each one individually and causing a distressing revulsion" (Maravall 1986: 165). If the figures and decorative elements on Medieval or Renaissance tombs spoke of the virtues of the deceased or attempted to beseech divine benevolence, addressing the one who had passed away, the Baroque monument addressed the still living public that contemplated it, and served very often as a warning

[16] As early as 1972 Frank J. Warnke argues that William Shakespeare should be acknowledged as a representative of the Baroque: "The authority, complexity and profundity of Shakespeare's work make it perhaps unrewarding to examine that work under the rubric of any particular historical style, Renaissance, Mannerist, Baroque or anything else. Nevertheless all his plays were composed after the general European Renaissance has began shading into the Baroque, and the great tragedies and later romances belong to a time at which Baroque features (variously manifested in Donne, Giles Fletcher, John Webster, and others) were clearly dominant in English literature. Without proposing that Shakespeare be definitely classified as "Baroque" artist, we might still find it profitable to note, briefly, his treatment of the theme of appearance and reality so obsessive for the entire epoch in question" (Warnke, 45-46). The author further analyses *A Comedy of Errors, Twelfth Night, King Lear, Antony and Cleopatra* and the motifs of 'mistaken identity conventional plot (Plautus), elaborated, 'poetic intensity', comic confusion', 'metaphysical wonder', 'metamorphosis', ambiguous death and rebirth', 'separation and reunion', 'magical transformations and reconciliations' (46), as well as the motif of 'sea change' in *The Tempest* (47), imaginary loss of identity', which paradoxically becomes 'the condition of their identity at a higher level of existence' and erotic aragon' – the 'paradoxical' and the 'phantasmagoric' in *Romeo and Juliet* (48) (quoted in Modrzewska 2015: 16).

about what lies beyond, or a reminder about what happens to those who do not know how to defend themselves from enemies or to those who dare to confront those in power (ibid).

From the 18th into the 19th century death is thought of as a break, its erotic characteristics sublimated and reduced to beauty (Aries 1974: 58). Romantic death instils new passion into those who witness its coming, emotions overcome them, they would cry, pray, gesticulate and experience their unique sorrow among sorrows. Importantly, it is not only the loss of somebody close that provokes this type of reaction, but, often, people are moved by the very idea of death (Aries 1974: 60). In the 20th century, death, so omnipresent in the past, would become shameful and forbidden: the initial tendency to spare the dying person the seriousness of his condition, was rapidly replaced by a "new sentiment characteristic of modernity: one must avoid – no longer for the sake of the dying person, but for society's sake, for the sake of those close to the dying person – the disturbance and the overly strong and unbearable emotion caused by the ugliness of dying and by the very presence of death in the midst of a happy life, for it is henceforth given that life is always happy or should always seem to be so" (Aries 1974: 87). A comparison of the attitudes towards death and the treatment of the theme in the Don Juan narrative would be an interesting enterprise, but this particular aspect of the topic is a little beyond the main scope of this thesis, and will not be explored further[17].

Returning to the context of the Don Juan legend, it should be pointed out that the erotic macabrity, or the morbidness of the death theme in the 16-17th century should be associated with the particularities of the European culture of the time. For historical and social reasons, it was the tragic,

[17] Noteworthy works on the subject of history of death and dying include Spellman, W. M., 2014. *A Brief History of Death*. Reaktion Books. Kellehear, A., 2007. *A Social History of Dying*. Cambridge: Cambridge UP. San Filippo, D., 2006. "Historical Perspectives on Attitudes concerning Death and Dying". In *Faculty Publications*. Paper 29. http://digitalcommons.nl.edu/faculty_publications/29.

grotesque, controversial and extremely complex culture of the Baroque[18] which gave birth to the figure of Don Juan as the audience is used to understanding it.

Death is an important topic in the Baroque, primarily because it was so frequent a companion in 16-17th century Europe, which suffered numerous periods of plague, war, and starvation. This contrasts sharply with the growing individual perception of the self, throwing into doubt the meaning of human existence and producing "a consciousness of disaster and suffering" (Maravall 1986: 149). Several decades of harsh suffering created and diffused the spirit of disillusionment, influencing the emergence of 'the madness of the world' topos that was very much a part of the artistic manifestations of the Baroque, acquiring diverse forms but focusing on disturbance, instability, disproportion, distortion of traditional, "acceptable" models of valorisation. Excess becomes the prevailing form – in expression as well as in behaviour and in mode of thought. Honour, gross sensuality, violent sexual debauchery (by both male and female), fanatical enthusiasm for chastity – these and other contrasting elements of social life form the world of the Baroque. The drama of the struggle between sexual passions and the rational mind was reflected in the personal behaviour of man. It emphasised action, personal success, constant combat and the resulting heightened sense of the self (Friedrich 1952: 46). Human passions are seen as central to man's essence; yet at the same time, man struggling passionately to master his own fate is seen as a helpless victim

18 The traditional historical chronology of culture tends to treat the Age of the Baroque as from 1610 to 1660 (Friedrich 1952). Yet, as with many other cultural phenomena, there is still much debate about the exact time of the period (or, rather, its absence), e.g. one of the most influential French scholars of the period A.-L. Angoulvent indicates that the "spirit of the Baroque dominated for 150 years (1540-1700)" (Angoulvent 2005: 7). Depending on the country, features of the Baroque worldview occur in the pattern of European social history from the late 16th to the early 18th century. One of the greatest authorities in the field, the Italian semiotic Omar Calabrese has suggested that the *concept* of Baroque transcends the limits of historical periodization, as "many cultural phenomena of our time are distinguished by a specific internal form that recalls the [B]aroque" in their shape of rhythmic, dynamic structure, but without rigid, closed, or static boundaries (Calabrese 1992: 5-15). He introduces the term 'Neo-Baroque', where the prefix 'Neo-' implies the idea of repetition, return, or recycling of a specific historical Baroque period, in contrast to the 'post-' in postmodernism, which indicates only a reaction 'after' the fact and 'against' the idea of modernism (ibid). In relation to this, I believe it is not a coincidence that the concept of a typically Baroque hero Don Juan experiences a revival in the epoch of Postmodernism.

of Fate: "It is almost as if baroque man had insisted that the final consummation of man's most striking exhibition of the never-ending quest for power was a violent death, or at least banishment, exile, oblivion" (Friedrich 1952: 47).

In Baroque culture, death and passionate eroticism, the two violent experiences of human life, merged into a controversial unity, acquired extreme forms of expression, and occupied an important position in the sphere of art in general and literature in particular (the art of Bosch, the image of the Capulets[19], etc.). The Don Juan figure is a typical product of Baroque culture – it seems to be a portrait of an insolent, light-minded, superficial young man and a social 'favourite', apparently master of his own fate; yet his doom is predestined by the same personal qualities that determine his exceptional social position. The power of social dominance cannot save Don Juan from the destructive power of his inner self. *Thanatos* is the victor in the original Don Juan legend.

The inner conflict of the cognitive – Christian – perception of seduction as violation of social rules leading to violation of ontological norms and the non-cognitive perception of seduction as a natural instinct cannot be resolved by the instruments of the social system of the time; the system is too corrupt to be able to maintain its own rules (all the friends of Don Juan, including de La Mota who already has a fiancée, sport the same model of tricking women, and no one seems to care as long as they are able to evade capture). It is only the Other World that is able to resolve this conflict and punish the violator; in other words, it is only when the conflict outgrows the

[19] The Royal Shakespeare Company website Stage History page tells that "Shakespeare designed [*Romeo and Juliet*] to be played in daylight on the simple thrust stage of an Elizabethan playhouse, where the balcony at the rear of the stage provided Juliet's bedroom window and a trapdoor in the stage was her tomb. No scenery and a minimum of props allowed the action to move swiftly and the audience to focus on the richly evocative language. Music and costume added to the effect" (https://www.rsc.org.uk/romeo-and-juliet/past-productions/stage-history, accessed 04-08-2016). It is possible that the stagings of the play in the age of the Baroque added some scenery that would suit the expectations of the period, emphasising the unity of 'Eros and Thanatos'. As to *Romeo and Juliet* being ascribed to the period of the Baroque, see Footnote 16.

limits of its present society and crosses ontological boundaries, that it *can* actually be resolved.

2.1.3. DON JUAN AS TRICKSTER

The consensus[20] amongst scholars of the Don Juan theme is that the Trickster motif is the main structural aspect of the archetype[21]. He announces his aim to become the greatest trickster of all Spain quite early in the play, and pursues it rather heartily. It is even possible to think that 'burla una mujer' (to trick a woman) is as good an aim as any other (tricking a friend, a neighbour or a stranger), because it is not the woman but the trick that Don Juan is interested in first and foremost; he may have chosen women as an easier and more readily-available prey for a young and handsome man like himself, not for some other reason. The resulting impudence of his behaviour serves as an example of disregard for the morals and proper social conduct of the time, that his creator, the monk Tirso de Molina, uses for criticising contemporary society – men as well as women[22]. Out of the three folk motifs (mentioned in Chapter 2.1.2) the Trickster is the least explored in almost all versions of the Don Juan legend after Tirso, though always present. It is the grounding notion of the concept of transgression that is an important component of the Don Juan concept, and is therefore analysed separately here.

The Trickster figure, features of which are used for the creation of the Don Juan person, is probably the oldest folk-motif in his character. The folklore of many nations and cultures tells of a "maverick figure for whom normal rules do not seem to exist" (Round 2000: 19). His image may be a celebration of human resource, cunning, creativity, of the social skill of playing with words and signs for individual purposes (yet rarely for economical or other mercantile motives). As Round puts it, the Trickster

[20] See, for example, Weinstein, or N.G. Round.
[21] Here – Tirso de Molina's Don Juan in *El Burlador*.
[22] Because women are not regarded in any better light by Tirso – they go to secret meetings with men, behave immorally, lose their virginity, which means abusing their own honour as well as that of their family, they are no better in any way than the men who trick them.

"makes bargains with society and authority, though it is also in his nature that he does not keep them" (Round 2000: 20).

The Trickster is an important character in many mythological systems. In his anthropological study of the Trickster figure Gintautas Mažeikis claims that the Trickster behavioural pattern is an alternative for serious religious or other ideological action. The divinely-inspired deceiver eliminates or ridicules all earthly convictions of secular, worldly origin, all images of welfare society, freeing himself and the surrounding space for unpredicted change, i.e. a creative tearing-up of traditions and norms based not so much on planning, but on existential, irrational aspiration (Mažeikis 2014: 10)[23]. The world of the Trickster is full of contradictions, differences, alternatives, variety, transformation, adventure and is therefore a space of laughter and merriment. The supernatural qualities of the smart deceiver are expressed through his existence among animals and gods - he is a beast and a hero at the same time (ibid).

In Ancient Greek mythology, for example, the role of the Trickster is performed by the god Hermes, the messenger of the gods. His task is to transmit divine knowledge to ordinary mortals who would otherwise be unable to understand it. According to the legend, he wears a helmet that enables him to disappear and reappear at will, during the day or night. He has wings on his sandals that can transport him rapidly over great distances, and a wand that can send one to sleep or awaken from slumber. He is a Trickster, the god of thieves and highway robbers, and can bring sudden good or ill luck. He is also the god of crossroads and boundaries, and leads the dead across the frontier into the Underworld (Hades). Hermes is the god that mediates or interprets the truth of the world in a form that would resonate with people under the conditions of their ordinary lives. True to his character, the knowledge that Hermes brings would always be subtle, partial and tacit; it enlightens people but resists completion (How 2003: 119-120).

[23] All translations of Gintautas Mažeikis texts, quoted or referred to in the thesis, are my own.

At first sight, there are several Trickster characteristics which Don Juan does seem to demonstrate: his actions do not have any serious religious or ideological background, quite the opposite; he seems to be ridiculing the social norms that regulate sexuality; his actions (i.e. seductions) are almost always spontaneous, unplanned; laughter, contradiction and adventure (i.e. secrecy of appearance, a mask to hide the face, dramatic revelation of his true self, absconding after the trick has been played and the woman dishonoured, insolent yet brave behaviour) seem to surround him and testify to his true being. Yet on closer inspection it becomes obvious that, as a matter of fact, Don Juan is much more insolent than brave: he uses social regulations to achieve his personal goals (i.e. to become "the greatest trickster of all Spain"), not to overthrow the norms. In fact, the very existence of those norms is what makes his life-style and his life-goal possible. His behaviour does infer change – especially for the girl who is seduced, consequently losing her virginity and her own honour, as well as the honour of her family, and to a large extent the prospects for a prosperous future marriage, i.e. the single 'career' for a female of the period (and for many centuries before and after). However, it is not an unpredicted change that frees the girl/woman or brings about any other type of (social) freedom. On the contrary, it brings about disappointment and misery. It does perform transformation, yet it is not social. The genuine Trickster figure is always a part of the community and his actions are always orientated towards the well-being of the community, or a challenge towards it. Meanwhile Don Juan acts on his own, and for his own benefit. He may be a villain (in the moral sense, of course) – his victims must continue with their ruined lives, but he is not a hero, as his actions do not infuse any immediate social welfare, like change in the regulations of sexuality or perception of authority.

After many years of research into Native American Trickster myths, the anthropologist Paul Radin makes the following conclusion:

"the Trickster is at the same time creator and destroyer, the giver and the taker, the deceiver and the deceived. He has no conscious aspirations. His

behaviour is always determined by impulses that he himself cannot control. He does not know good from evil, though he himself is responsible for one and the other. No moral or social values exist for him, he is led only by his own desires and inclinations, but, despite all that, only due to his activities values acquire their real meaning" (quoted in Mažeikis 2014: 12).

Don Juan of Tirso de Molina is obviously a deceiver. He is at first a *burlador* (trickster), and only then a *garañón* (stallion), for his primary aim in life is to *burlar una mujer* (to trick a woman). This is the key to his role with women that is contained in the very title of the play: Tirso does not call him "el Seductor" or "el Galán" but "el Burlador" – the trickster, the mocker, the jester. "In Seville I'm called the Trickster; and my greatest pleasure is to trick women, leaving them dishonoured" (Tirso II, 269), Don Juan himself states. The joke he plays on the woman is the most important part of his amorous adventures. His intention is to do harm to women; the pleasure lies in leaving the woman worse off than before. It is a very conscious aspiration that *may* be spontaneous; as far as planning is concerned, it all depends on the situation, yet possession of a goal of life – to trick women and leave them dishonoured – is what first and foremost distinguishes Don Juan from a genuine Trickster figure. It is in relation to this goal that the following distinction from the genuine Trickster follows: honour is a moral value, and depriving someone of it means that the aggressor is consciously aware of the difference between good and evil. Seen from the inside of the Don Juan narrative, the activities of Tirso's Don Juan do not evoke a re-consideration of social values, but confirm the existing model, sustaining the woman – and her family – in the humiliating position of a commodity.

It is worth making a parallel here with the arguments of the anthropologist Joseph Campbell, who writes about the Western African Yoruba tribe Trickster god Eshu. Eshu is

"a multipower, wandering between Heaven and Earth, who can be equally helpful and harmful: it tells the truth allowing to interpret it in the wrong way... He has many shapes (researchers count up to twenty four). The Yoruba people say that Eshu is all that you don't think about, and he always shows up in the shape that you don't expect. Usually what you say about Eshu

is a lie, but this lie comes out from the lips of the speaker, and not from Eshu. People say many strange things about Eshu. The Trickster puts people against each other, but at the same time he shows that play, contradiction, difference lead to heaven and back. Eshu tells people: you are not what you think you are, and not what you see. For that purpose Eshu would turn into two or more images at the same time, and people could see it in different shapes, for example, in clothes of different colours, at the same time in the same place. Afterwards, people would argue about the truthfulness of the image they have seen, not understanding that it was their own difference that they had been shown, and that *that* is what Eshu *is*" (Campbell 1990: 41-42).

Conscious change is characteristic of the Trickster, transforming not only himself but also others, encouraging their transformation into another being. The power of the Trickster lies in his ability to be the escort of the soul, its ferry (like Hermes, who accompanies the souls of the dead to the world of Hades), he helps to implement the change of the soul, the community, the country, the existential transformation, the destruction of the old symbolical space and the creation of a new (Mažeikis 2014: 13).

It is in the latter aspect that the Don Juan figure – Tirso's Don Juan as well as Don Juans created by other authors – seems to be closest to the idea of Trickster. This is not to imply that Don Juan is an ever-changing character, because he is not. As a matter of fact, the majority of Don Juans produced by Western culture do not experience much change (with the exception of the reformed Don Juan, as in Oscar Milosz's drama *Miguel Mañara*, where Don Juan turns to God and stops being a Don Juan). Don Juan is not transformed, he only hides his true self (personality, face, name) under a mask or a disguise, just to play the trick to the end and then to disclose himself in a dramatic fashion so as to emphasise the spontaneity and the effect of the trick on the woman. It is the transformation of the girl that is meant here, as she changes from an innocent virgin into a woman.

Female initiation rites exist in many primitive cultures, and a great majority of them deal with the loss of virginity and introduction into sexual life. Considering Don Juan as an initiation-rite figure would be an exaggeration and far beyond the scope of this thesis; yet it must be noted that the aforesaid

female transformation is an important action performed by Don Juan; its experience for the female is an existential transformation which destroys the old life, creating life afresh and a new manifestation of the transformed (woman).

It is really a challenge not to take up the feminist viewpoint here, especially because this particular aspect of the Don Juan legend has very rarely merited critical attention (especially from male authors, of course)[24]. Nevertheless, the focus of the thesis being the concept and figure of Don Juan, it is necessary to maintain the focus on the protagonist. And his character, though static, does have a link to the concept of transformation that is essential in the Trickster figure. This will be discussed in detail in Chapter 3.2.2.

Mažeikis considers the Trickster figure in the terms of metaphysics. He claims that the metaphysics of trickstery is as important as the metaphysics of play or dance (Mažeikis 2014: 15). Metaphysics generalises on the ideal models, perception schemes developed in myths and literature, adapting them to the explanation of being, man, subject. A jesting deceiver belongs not to the sphere of norm and truth, but to the sphere of *doxai*, i.e. the reality of opinions, chance, impulse and situation, that is beyond the certainty of the narrative. It manifests not the defined flow of time Xronos (*Χρόνος)*, but situations, advantageous opportunities – Kairos (*Καιρος*) (ibid). The Trickster involves man in a situation of play that does not belong to the sphere of either reason or lunacy; conclusions of binary logic are not valid for trickstery, in the same way that they are not valid for many plays that open up the possibilities for *n* meanings (Mažeikis 2014: 15).

It is important to note here that play is a predominant characteristic of the Baroque culture which produces the very first Don Juan figure. The 17th century in general, and Baroque culture in particular was an age of theatre, when the main motto of life was Shakespeare's phrase "All the world's a

[24] Moyra Haslett's study *Byron's* Don Juan *and the Don Juan Legend* is a fine example of a feminist reading of the legend, though it is clear that feminist concerns prevent the author from an unbiassed discussion of her subject.

stage". Man's existential awareness that he is caught up in his role since his very conception and has to act it out was very acute; however, he was always more or less aware that he was only a player. Moreover, according to the German poet Lohenstein, the acting here below was taken as a reflection of the activities on an altogether vaster and more sublime plane – the restless, compulsive interplay of elemental forces on an infinite and cosmic scale (Lohenstein quoted in Skrine 1978: 14). The traditional image of the world as a stage was recreated by making the theatrical stage a world – characterised by even greater transitoriness than the real one. The general game-atmosphere of the 17th century, inspired by the Baroque imagination, allowed the emergence of an illusory reality more opulent and splendid than any the ordinary world could offer – the illusionary reality of play. In it, the mask became one of the most important elements, and masquerade – one of the most popular social occupations. Mask coincided "with a growing delight in going […] 'unknown' and in discovering as you do so the truth about your fellow men through deliberate concealment of your own identity" (Skrine 1978: 25). In comedy, the removal of the mask would indicate that the conventional happy ending is in sight. But in cases other than those of theatrical masquerade, the removal of the mask might reveal the hideous grinning face of Death. In other words, "the distance, at once long and very, very short between the sequined wizard glimpsed at playhouse or court festivity and the mask as thin and fragile as screen between ignorant illusions and revelation of the starkest truth, represents one of the fundamental dimensions of baroque culture, and links together areas which may at first seem very far apart" (Skrine 1978: 26). Thus the joy, the playfulness of life and the solemnity of death are united under the mask of baroque. The removal of Don Juan's mask is expected to bring joyful revelation – in the majority of cases, his victims expect to see their 'true' lovers, or at least the men they know. However, what they encounter is not Death itself, but something similar. Most often it is the loss of family honour, personal reputation, and a respectable future as honourable family women – for

no husband would approve of a non-virgin bride, even under the lax morality of the 17th, and the more so, the 18th century.

The mask that Don Juan uses for his deceptions (at times he hides his face totally, in other cases, he dresses as his own servant; Byron's Don Juan is even disguised as a woman) and his insistence on disclosing his true identity after the trick has been played relates him to the figure of the Trickster. Yet, disguise and sudden revelation of secret identities is also peculiar to carnival – a phenomenon that has deep social and ontological meanings in Western culture, as Mikhail Bakhtin has successfully shown[25].

The carnival as a seasonal cultural phenomenon with the aim of overthrowing the existing social order has had, since its very early forms – the Ancient Dionysian and other festivals of vegetation gods – the sacred meaning of ritual practice with the definitive aim of carnal and spiritual purification. Rude carnival laughter had, as Bakhtin points out, the same function. Christianity embraced the carnival tradition, offering a corresponding occasion in the form of Easter festivities, the celebration of yet another resurrected god. Nevertheless, the sacred meaning of the carnival, in its Christian treatment, began to vanish. The Middle Ages celebrated not the sacred ritual of purification, but the Feast of Fools – the title itself implying the degradation of the carnival concept. Bakhtin's famous concept of carnival laughter is based on the Renaissance version of the festival. According to Burkhardt, the Renaissance fiesta was a resplendent manifestation of the pleasure of life. During the Renaissance epoch the carnival increasingly lost content (spiritual and sacred), while gaining to the same extent in form. Maravall claims that in the 17th century, though in general a time of sadness and crisis, other aspects predominated in the Baroque fiesta: "Its show of wealth and artifice was proof of the grandeur and social power of whoever gave it and at the same time proof of his/her power over nature, whose course one is always striving to change in some way. Baroque fiestas were held for ostentation and for evoking admiration" (Maravall 1986: 241). Thus the sacred play of ancient times – the

[25] Bakhtin, Michail, *Rabelais and His World*, 1965.

ritual of the carnival – degraded into a common play with no other meaning than to demonstrate the mastery of the artifice. Still the element of playfulness was retained, even if its sacred function was forgotten. The character of Don Juan seems to fit very well here, with his passion for tricks and new women (reversal of moral laws is one of the features of carnival), with his mask that aims to deceive for the sake of deception itself, and with his ignorance – or, rather, dismissal – of any considerations of the future, with the continual emphasis on the present moment.

Carnival laughter permeates the whole culture of late Renaissance and Baroque[26]. A peculiar type of folk humour, characterised by disrespect for all authority, extends beyond the carnival fiesta into the everyday life of common citizens, as well as the aristocracy. Practical jokes were among the most popular attractions of all social classes of Renaissance Europe in all the stages of the epoch, as illustrated in the Renaissance *novella*. The Spanish Renaissance produces the *novella picaresca*, which tells of the changeable life of the *picaro* ("rogue" in Spanish) – a knave or picaroon whose major occupation in life is mocking and jesting. Through his experience this picaroon satirizes the society in which he lives, by playing practical jokes on everybody who comes his way. Importantly, this activity is favoured by men and women on equal terms; the fooling of the husband is a rather frequent motif in the Spanish *novella picaresca.* One of the novels – *The Marten of Seville, or the Huntress of Purses* – even has a lady of picaresque inclinations as its main heroine. Although the most famous Spanish authors of picaresque novels were Mateo Aleman and Francisco Quevedo, the genre was also popular with other Spanish writers of the period, Lope de Vega, Tirso de Molina and Cervantes among them. In fact, Tirso's contribution to the genre is significant in relation to his characters' social positions. In one of his *novellas* (from the collection of

[26] Though there are certain differences between the two phenomena (e.g. laughter in the Baroque epoch often implies humiliation of the person who is being laughed at, while Renaissance laughter aims mainly at ridicule, see Morris 1994: 21), a further contrast between the two is not relevant to the main object of the thesis, i.e. the figure of Don Juan as a cultural concept.

The Villas of Toledo) three female citizens unexpectedly find a diamond ring and, unable to decide who should have the right to possess it, they address a person of higher social status, a count whom they know as a neighbour, with the request to decide upon the rightful ownership. As a man of "shrewd mind", the count decides that each of the women has to play a trick on her husband, and the one who is the most inventive will receive the diamond, together with a monetary bonus from the count himself. The ladies do their best, making their unfortunate husbands suffer the ridicule and mockery of their neighbours[27]. Eventually, the count is so delighted with their accounts of the tricks that he gives a great bonus to each of the three contestants. The conclusion to be drawn here is that the *novella* demonstrates that playing tricks is a practice that both the count and the ladies are quite well familiar with. It also shows that the activity is quite popular with all social classes of Tirso's Spain. In this *novella* tricks are played with an expectation of some reward (a diamond ring). In other *novellas* jokes are often played with the aim of teaching a lesson to a jealous husband, a mean patron, a nosy neighbour and the like. However, the practice of playing a trick with no other aim than fun, of laughing at the 'victim' was also quite widespread[28].

It is in this respect that the character of Don Juan bears resemblance to the *picaro* of Spanish Renaissance *novellas*. As already discussed, a sincere laugh at one's neighbour was favoured by all social classes. The important role

[27] One of the wives manages to convince the whole street to pretend that her husband has died, and while he walks home, his neighbours talk about him like he was not here and pretend not to see him. Another pretends to be mortally ill and while the husband travels a long way in violent rain to a doctor, she changes the door and hangs out a signboard 'HOTEL' on their house; when the husband returns, the people who are inside accuse him of being drunk. Next day they change the door back, hide the signboard and accuse the poor husband of longing for his wife's death. The third one manages to get her husband, under the influence of special herbs, into the monastery and, although temporarily, turn him into a monk, to the utmost horror of the man who comes to his senses in a monk's cell and garb.

[28] A number of examples of such jokes may be found in Renaissance *novellas* of Italy, Spain and France (the most famous authors are Francisco de Quevedo, Juan de Timoneda, Cervantes, Lazarillo de Tormes, Giovanni Fiorentino, Franco Sacchetti, Luigi da Porto, Pietro Fortini, Nicola de Troyes, Bonaventure des Périers, Margaret of Navarre and many others. See, for example, *Renesanso novelės,* transl. V. Petrauskas, Vilnius: Vaga, 1977). It may be added that the subject also occurs quite often in Shakespeare: in *The Merry Wives of Windsor*, for instance, the whole plot develops around a joke that two female friends contrive against an ardent, yet old and ridiculous admirer, donjuanist in his lifestyle.

that the Fool and the Smart Servant played in the drama of the epoch and their position in royal courts and noblemen's palaces proves that the aristocracy was fond of jesting as much as were the common people. Tirso's hero, a representative of the aristocracy, turns jesting into a kind of sport. Having by chance discovered a lady's note addressed to her beloved inviting to visit her in her room, he decides to use the same method of making love to her that he had used with another lady before: "Why, it's as good as done! / Oh, I could roar with laughter! I'll enjoy her/ By the same trick that limed the other one, / Isabel, back in Naples" (Tirso II, 269). Even though he is not a ruffian, his tricks are cruel, and their consequences disastrous, which resembles to an extent the above mentioned tricks that urban women played on their husbands.

According to Mažeikis, mythical, religious, literary names of trickstery reveal certain cognitive models which yield to a convenient analysis of literary prototypes, not empirical equivalents; the former are closest in structure to thinking models. *Commedia dell'arte* experience of the Italian Renaissance is very important in returning the sophistry to the city: misleading arguments, rhetorical and psychological, emotional seductions, false reasoning, teaching of situational acting and rehabilitation (Mažeikis 2014: 18). Together with the preserved elements of carnival in folk culture and a more artistic *commedia dell'arte* the citizens remembered and once more became open to the archetype of the Trickster: its right to take up a pretended role, and to embody it in a certain situation. At the same time it taught tolerance to another's manifestation, his venture and wish to seduce the audience and the nation, despite the fact that the type of behaviour was prohibited by the Church, scholastic universities, courts, inquisition and large manors. The Feast of Fools returned to the streets in better clothing and a more professional attitude. Street actors, masters of spontaneity, merrily embodied what was attainable behind the scenes of palaces and monasteries: the genre of subtle villainies, conspiracy and guile, explanation of world creation (ibid).

The figure of Don Juan in this context corresponds to the general pattern of the carnival scheme: he plays rude tricks; he does not distinguish

between girls of high and low origin; he uses a mask to hide his identity, but does not forget to disclose it in due time; nor is he concerned about the future (or the past, as a matter of fact). The complicated issue here is that of genuineness: though he seems to fall into the carnival pattern and may be fit to perform the function of Trickster, does he become one? On closer inspection it becomes obvious that though he may be related to the *picaro* characters of the Spanish Renaissance, and though certain aspects of his nature may be linked to the idea of the feast, his behaviour deviates significantly from the tradition of redeeming carnival laughter.

N.G. Round sees Tirso's Don Juan as a threat to the entire social order. That is why Catalinon, Don Juan's servant, says not "Guárdense todas" ('Let all women beware'), but "Guárdense todos" 'Let everyone beware'). The trick, or *burla*, is the key to Tirso Don Juan's behaviour with women, as well as with other members of his society. He tricks not only women. The men to whom the women are in one way or another related fall prey to Don Juan's schemes as well. In the course of the *El Burlador* at least two men are tricked by the "greatest trickster of Seville": the first is Don Octavio, whose beloved Doña Isabel Don Juan enjoys under the pretence of the very same Don Octavio; the second is the peasant Batricio, whose wedding Don Juan interrupts and whose betrothed, Aminta, he seduces. The attempt to trick Doña Ana and her beloved Marquis de la Mota fails, as Ana's father, the Commander Don Gonzalo, intervenes (and is killed in a fight by Don Juan). Marquis de la Mota, however, does turn into a victim, as he is charged with a crime he has not committed – the murder of the Commander. Other men who are to an extent tricked by Don Juan include the King of Castille, the King of Naples, Don Juan's uncle, and his father, as they also have to deal with his wrongdoings. Don Juan seems to have a tendency of making a joke out of everything. It is in this sense that he may be seen as a representative of the carnival, or the feast – his main aim is trick and laughter, he is violent, abusive and exaggeratedly disrespectful towards everybody and everything around him. Neither the authority of the King, nor the family honour that he abuses can make him reconsider his

actions – to say nothing of the reproaches from wronged women, or the words of his servant. The trick he plays is always the same (with the exception of the case of the Commander); though he is an excellent improviser, always ready to take advantage of an opportunity, "his improvisations are limited to proven and repeated maneuvers" (Weinstein 1959: 13). He seems to be vitality itself – he is unstoppable like the feast, and, in the same way, thoughtless about everything that is beyond the scope of his immediate attention. His main aim is entertainment and fun, very much like during the carnival. The crucial difference, however, lies in the fact that Don Juan is the only who laughs. The carnival is a collective feast, the carnival tricks, rough and abusive as they may be, are performed and perceived as a necessity of the situation. This is not the case with Don Juan. His jokes are funny for him alone. According to Julia Kristeva, "a carnival participant is both actor and spectator; he loses his sense of individuality" (Kristeva, quoted in Miller 1990a: 140). Don Juan is an actor and a spectator, too – like an actor, he uses somebody else's personality for the achievement of his aim, and like a spectator he evaluates the 'performance' of his 'stage-partners' – the ladies. Yet he never loses the sense of his own individuality. To one of Catalinon's appeals to his conscientiousness he replies: "As a seducer/ You've always known me. Why, then, ask me/ And with my own true nature task me?" (Tirso I, 257).

The obvious conclusion follows that Don Juan is neither a Trickster figure, nor does he belong to the world of the carnival. He is an adventurer, but the sphere of his adventure is very limited and monotonous. Don Juan uses the instruments of carnival (mask, disguise, jokes), yet the result he achieves is not that of purification, release of tension or instigation of social upheaval. He acts for his own benefit and though his actions induce transformation, it does not happen for the wellbeing of his community or its members, quite the contrary. His carelessness about the future and immersion in the present moment do bring him close to the concept of Trickster and the carnival, but in all other respects he is not the one who "[B]y seducing and playfully deceiving" is "saving souls with a smile" (Mažeikis 2014: 26). Don Juan is perceived as a

threat to his social order, and as such, he is much more a 'trigger' of transformation (personal, social or other) rather than its catalyst. Nevertheless, he does perform a certain *function* of the Trickster. This will be discussed in more detail in Chapter 3.2.2.

2.2. THE *PRE-CONCEPTUAL FIGURES* OF THE DON JUAN CONCEPT

In applying Deleuze and Guattari's theory of the concept to an analysis of the Don Juan figure it is necessary to explore the three planes of reference that, according to the theory, participate in the concept-formation process: the psychosocial, the aesthetic, and the philosophical. The method of exploration is chronological, following the phenomena relevant to the figure of Don Juan from the earliest dates of its emergence to the present day. The *pre-conceptual figures* that, according to Deleuze and Guattari, determine by their appearance the emergence of the concept – the concept of Don Juan in this case – are introduced and discussed in this section.

2.2.1. DON JUAN AS A *PSYCHOSOCIAL TYPE*

The psychosocial, the first plane of reference as described by Deleuze and Guattari in relation to the Don Juan figure should be divided into two constituent parts: the social and the psychological planes, or spaces, due to the simple reason that the psychological plane as a field of human study is much younger than its counterpart. Both subdivisions will be dealt with separately, and generalising conclusions will be provided at the conclusion.

2.2.1.1. The social plane of reference

Chronologically, Don Juan as a social type is a phenomenon known to all periods of Western civilisation, from Ancient Greece and Rome to Christian culture. The archetypal quality of the Don Juan figure has been dealt with in Chapter 2.1. In the context of the current chapter I would like to say that though the majority of literary criticism alludes to Don Juan as the "archetypal

seducer“, the use of the word *archetype*, however, is hardly Jungian in origin here. It is much more likely based on the other dictionary definition of *archetype* – “the original pattern or model from which all things of the same kind are copied or on which they are based; prototype” (Webster 1997: 41). Here, without trying to disclose the initial direction of the inextricable communication between art and life, the dissertation will look into the social and historical data available on the subject.

It is generally agreed that Tirso de Molina’s play *El Burlador de Seville* is the first ‘formal’ presentation of the Don Juan character and the Don Juan legend on the world stage. However, historical facts associated with the social contexts of *El Burlador* show that the character of Don Juan de Tenorio was not mere invention on the part of the playwright. Most contemporary critics agree that Tirso’s drama was intended as a morality play with the purpose of warning the audacious and sinners that God’s revenge extends to everyone, and that every sinner has a duty to think his life over and to repent. The didactic aim of the drama was directed towards the Spanish audience in general and Spanish nobility in particular; as a person of religious attitudes the monk Gabriel Tellez (the real name of Tirso de Molina) was disgusted with the habits and practices of the young Spanish noblemen (and women, it must be said). Academic research has shown that the way of life practiced by the character of Don Juan de Tenorio was so widespread in the Golden Age of Spanish Baroque that it is impossible to determine, or even guess, who might have been Tirso’s prototype (Watt 1996: 90). The aspect of sexual affairs in *El Burlador* is meant here rather than its religious concerns. Tirso’s drama, as well as much of his other writings, presents his moral vision of the life of his time, reflecting both his disgust with the decadence of the period of Philip III (1598-1621) and Philip IV (1621-1665), and his contempt for the world in general. The period was marked by the bankruptcy of the Spanish kingdom where the monarch left the direction of policy to his favourites, notably the Duke of Lerma, whose profligacy and extravagance made the court of Spain notorious throughout Europe. *El Burlador* may be seen as a reflection of the

"doctrinal and ethical rigor" and the condemnation of the secular world that was a strong feature of the Counter-Reformation in Spain (Watt 1996: 111). Though this attitude is not very typical of Tirso (*El Burlador* is generally atypical of Tirso), it corresponds to the theological, religious views of the age, when "[i]mmorality, beginning at the top and seeping downwards through the whole fabric of society, becomes the dominant mark of this age of retribution" (Atkinson, quoted in Watt 1996: 111). Thus Burlador is not a creation of Tirso de Molina's fancy, but a character "from the street", so to speak, a man whose behaviour was rather common, recognisable to the audience, and, in addition, had been introduced on stage before. A list of characters in plays of the Golden Age who resemble Don Juan in his passion and disregard of conventions in their dealings with women would be long; two could be related to Burlador rather closely: Leonido, in Lope de Vega's *Fianza satisfecha* (1612-15) and Leucino, in Juan de la Cueva's *Infamador* (1581). A folk tale about a young ladies' man (or a young proud man) who insults a dead man and then jokingly invites him to supper, whose invitation the deceased retorts with deadly interest, has been already discussed in this thesis (in Chapter 2.1.2.). Thus the subject was not really new when Tirso took it up, and it is even possible to say that the character of Don Juan had already possessed "archetypal qualities" before acquiring a proper name. However, it is only due to the drama of Tirso that the type of behaviour practiced by lecherous young men of Spain – and definitely other European countries – could be defined and classified. It is difficult, if not impossible, to say whether the immense popularity of the play and its expansion into France and Italy triggered an increase in the lecherous habits of European society, or if it was the recognisable behaviour of men around that aroused audiences to the adventures of Don Juan de Tenorio. Most probably it was both, and Burlador may be seen as exemplifying the self-perception of the young men of the epoch who began to apprehend themselves as womanisers, which gradually came to be understood as positive rather than negative personal characteristics[29]. Whether it was the influence of Baroque

[29] See, for example, *Europos mentaliteto istorija. Pagrindinių temų apybraižos (The History*

culture or the general decline in morals associated with the growing distrust and suspicion in the Christian doctrine is difficult to answer. One way or the other, the lecherous young man of libertine attitudes to life now had a certain literary 'counterpart', and their existences influenced each other.

Moreover, at a certain point there seems to arise a need to register that experience and to put it into a discourse. Real-life followers of Don Juan make their own lists of conquests – those who come from the upper classes, like Don Juan himself, and those who belong to the lower social strata. It should be noted though that there is little proof of a "*plebeian variety of Don Juanism*" (Darnton 1990: 20), apart from *Journal de ma vie*, the autobiography of a Parisian glazier named Jacques Menetra. This is a mid-18th century document told in the protagonist's own words. Menetra presents his life as a chase after skirts; his narrative covers a series of seductions strung out in geographical order: the juicy *bourgeoise* in Vendôme; the lusty farmer's wife in Luynes; the saddler's wife in Tours; the servant girl in Angers; and so on. Menetra's list is no competition for Don Juan's thousands of conquests as registered by his servant Leporello (Mozart/da Ponte's version of the legend), but it is nevertheless impressive: 52 seductions before his wedding (at the age of 27) and a dozen afterwards, not counting liaisons with prostitutes. In his accounts, Menetra often speaks of his friends and other men encountered during his voyages through France, and the jokes that they make often suggest that "he expressed the brotherhood of men by the spoliation of women" (Darnton 1990: 29). Though the autobiography remained unpublished, as it was intended (Menetra dedicated the text to himself; "*à mon esprit*"), it is nevertheless a document which proves that the donjuanist pattern of behaviour was widespread among the lower social classes by the 18th century (though the document is of French origin, it is a plausible idea that other European cultures experienced a similar decline in morals at that time)[30].

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of the European Mentality. Features of Major Themes). Comp. Peter Dinzelbacher. Second edition. Vilnius: Aidai, 1998.

[30] See, for example, Fuksas, E., 1995. *Papročių istorija. Buržuazinis amžius (The History of Habits. The Bourgeois Age)*. Vilnius: Mintis.

The "patrician variety of donjuanism", to extend Darnton's phrase, a good synonym for a more complex term *libertinism*, is registered in literature as well as what we may call 'history of habits' of Europe. It is enough to mention the life and works of Giaccomo Casanova, the Marquis de Sade, John Wilmot, and the like. The lecherous habits of the court spread profusely in the higher strata of society. The question as to what extent their reflections in literature mirror the real situation deserve a separate study, yet the majority of scholars agree that the sexual attitudes of the 18th century were most unrestrained.

The case of Giaccomo Casanova serves as a prime example here of how important the intermingling of life and literature (or a psychosocial type and an aesthetic figure) in the creation of a concept is. It is believed that his meeting with Mozart in Prague and the reflections on his own life as told to the composer may have influenced the creative process of *Don Giovanni*. In fact, Casanova claims to have actually written some episodes of the libretto. His view that women are to be blamed for the life-style of Don Juan, though not really reflected in the opera, found its way into some later interpretations of the Don Juan story, notably, Byron's *Don Juan.*

In the context of Christianity, however, the concept of libertinism had not been constant but rather became the paraphrase for moral dissoluteness only in the 18th century. Originally, the word 'libertine' is derived from the Latin *libertinus*, 'freedman'. In the 16th century it was used for the first time, amongst others by Calvin, to denounce a fiercely opposed Protestant sect in the Southern Lowlands. Later on, 'libertine' was a term applied to name a person who deviated from the ruling moral and religious precepts. For instance, in the first half of the 17th century scholars meeting in Paris in the 'Académie putéane' and questioning the current religious and scientific dogmas, were known as libertines. They were critical sceptics such as Gassendi, La Mothe le Vayer, and Naudé, who lived a modest, law-abiding life and showed no inclination towards sexual, or any other sort, of dissipations (Heumakers 1989: 109).

Nevertheless, at the same time, libertines 'of the worst sort' (Heumakers 1989: 110) were also known to the public, such as the young noblemen around the poet Théophile de Viau, against whom proceedings had been started in 1623 at the incitement of the Jesuits[31]. The second half of the 17th century had seen worldly-minded epicureans, such as Ninon de Lenclos, Marion de Lorme, Sévigné, La Fare, Chaulieu and Saint-Evremond. Their libertinism expressed itself in an elegant form, connected with *ésprit* and a feeling for decorum. They replaced the drinking bouts, obscenities and blasphemies of Théophile and his circle with intellectual subtlety. In it, nevertheless, the voluptuous side of epicureanism was expressed in an unreserved and purely physical way.

This was the idea of libertinism that spread in the 18th century, especially among the nobility. Though piety and devotion, at least outwardly, were mandatory during the last years of Louis XIV, the situation changed instantly after the death of the king in 1714. The years of the regency of the Duke of Orleans are notorious for their loose morals and religious liberty; the same attitudes were preserved under Louis XV. The best analyses of what happened in the world of the court can be found in the so-called libertine novels of the time, of authors such as Crébillon *fils*, Duclos, Dorat, Louvet de Couvray and Choderlos de Laclos. The protagonist of these novels usually cares for only two things – success and pleasure. Each seduction is literally and figuratively a conquest, which must add to the self-esteem and prestige in the

[31] The clash of Reformation and Counter-Reformation and the establishment of the Jesuit Order that followed should not be overlooked in the study of the European history of habits. The 'spirit of the Baroque' demonstrates the atmosphere of general controversy in almost all social, ontological and ideological matters. Religion was one of the spheres that experienced great changes during the time of Baroque while the Church was attempting to regain its authority and influence. The Jesuit Order was one of its eminent pillars, and a guardian of the moral standards of the time.

With regard to Teophile de Viau, he was banished from France in 1619 because of his religion and libertine lifestyle and travelled to England, though he returned to the French court in 1620. In 1622 a collection of licentious poems, *Le Parnasse satyrique*, was published under his name, although many of the poems were written by others. De Viau was denounced by the Jesuits in 1623, and sentenced to appear barefoot before Nôtre Dame in Paris to be burned alive (Chisholm, H., ed., 1911. Théophile. In *Encyclopædia Britannica* 26. 11th ed. Cambridge University Press).

monde. In its most radical and cynical consequences, this idea is elaborated in Laclo‘s novel *Les Liaisons Dangereuses*, which, nevertheless, can be interpreted as a moral rejection of mundane libertinism (Heumakers 1989: 110).

In England libertine literature flourished during the Restoration years after 1660. The preferred genre for libertine expression was the drama. John Dryden, Thomas Shadwell, Aphra Ben, Thomas Southerne, Thomas Otway, and John Wilmot, Earl of Rochester, made the greatest contribution to the development of the genre. The latter, apart from being a man of letters, was one of the group of ‘philosophical libertines‘, or the so-called ‘merry gang‘ of King Charles II. A number of the king‘s intimate friends and courtiers, who subscribed to the libertine lifestyle during the 1670s, are considered to have served as a sort of combined prototype for ‘the judicious rake‘, a character category of the English libertine drama. The prototypes as well as the rakish heroes, though diverse in many respects, share a courtly smoothness, polish and self-control, together with the qualities of wit and intelligence – all of which may combine to lend them a certain glamour and appeal, and to win them, albeit with reservations, general endorsement within the social contexts of their respective plays (Manning 2001: XXV). The two other categories, ‘the extravagant rake‘, and ‘the vicious rake‘, could be explained as more literary in origin, quite removed from the reality of life. ‘The extravagant rake‘ embraces characters who are predominantly comic, likeable and entertaining, as well as promiscuous, and (often) wildly madcap. Such sexually profligate protagonists as those in Aphra Ben‘s *The Rover* and John Dryden‘s *The Kind Keeper*, for example, are finally induced to exchange their much-prized freedom for financially advantageous marriages with pleasing partners, i.e. ‘reformed‘ at least from the social point of view. ‘The vicious rake‘ denotes the hard-core libertine, who either wholly resists marriage, or shows total contempt and disregard for the married state. Don John of Tom Shadwell‘s *The Libertine,* the notable 18th century English version of the Don Juan theme, and many similar characters of this type, are presented as cynical sexual predators who may have

wit, but are rarely designed to win audience sympathy or approval (Manning 2001: XXV).

The majority of libertine plays were produced during the reign of Charles II (1660-85), reaching their peak of popularity in the mid-to-late 1670s. It must be emphasized, however, that even during this period, and for all their undoubted influence, such works formed only a relatively small proportion of the totality of new plays, which were very varied in kind. As a matter of fact, "there is no instance in late seventeenth-century comedy in which ‚'libertinism' is presented both seriously and favourably", thus, "reputation notwithstanding, Restoration comedy gives precious little support to libertinism" (Hume, quoted in Manning 2001: XXVI). Hume also points out that *any* representation of libertinism on the public stage, irrespective of the viewpoint from which it was presented, would have been anathema to the Restoration moral majority (ibid).

The French libertine novels of the time do not glorify the libertine lifestyle either. Their subtle analysis of the courtly world (clearly) shows the emptiness that the pursuit of pleasure and success induces. They suggest a strong feeling of disillusionment that is revealed in the usually virtuous dénouements. Laclos makes known the moralistic intention of *Les Liaisons Dangereuses* by letting his most libertine protagonists, Valmont and Madamme de Merteuil, come to a bad end (Heumakers 1989: 111).

In subsequent times, the critique of worldly libertinism only increased. According to some historians, it even caused the French Revolution: the riots of 1789 were provoked by financial problems caused by the lavish debauchery of Louis XV. The story of the Marquis de Sade's imprisonment is the best example of the growing social intolerance of the libertine lifestyle. Even though de Sade pretended after the revolution that he had been put in the Bastille for his enlightened ideas or his revolutionary sympathies, the majority of his contemporaries (including his family) thought that he had deserved the death penalty. As a matter of fact, the parliament of Aix had condemned Sade to death for sodomy and attempted poisoning, and only due to the activities of

his family and in-laws was the sentence later reduced to imprisonment. In his writings, the philosophy of libertinism, in the shape of the theories that his heroes develop along with their practical applications, merges in a curious way with sheer pornography. It is possible to consider it another form of the donjuanist discourse – the registered practice of ultimate libertinism, reaching the extreme of the scale where reason gives way to passion and natural desires, hypersexual extremes being among the most innocent of them.

The next social type under analysis may be seen as a certain mutation of the libertine. The *dandy* emerges at the beginning of the 19th century, and has definite connections both with the ideas of libertinism and the figure of Don Juan.

The first essential link is the mark of dualism between spirituality and sensuality – a problem initiated by Christianity, which could not have resulted in a type careless about the social custom law before the modern period.

According to Hiltrud Gnug, the dandy entered the history of culture as more of an aesthete and lover of elegance than as a great erotic seducer (Gnug 1990: 230). His debut on the social stage took place two hundred years later than Don Juan's first appearance on the theatrical stage. Yet it is at the same time that the Don Juan type was enjoying a popular renewal that the acknowledged prototype for the dandy, Beau Brummell (1778-1840) was dominating high society in London with his elegance, his brilliant impertinence and his irony. Gnug claims that the same 19th century authors who were committed to a dandy aesthetic were in part reworking the Don Juan theme. She believes that the Don Juan figure took on the traits of the dandy as a result of E.T.A. Hoffmann's idealistic interpretation; yet the dandy, according to Gnug, distinguishes himself from Don Juan by his attitude toward a sensual existence in general and toward erotic passion in particular (Gnug 1990: 230). Acknowledging the basic differences between the two figures, Gnug finds many points common to the existence of both. The basic difference between the types is their "life-philosophy" – Don Juan's existence (more exactly, of the pre-Hoffmanian Don Juan) thrives in what may be called instinct-based

"animalism" – his aim is carnal, erotic pleasure, though it is nevertheless sensual; the dandy's existence is primarily intellectual, and much less erotic, even though it may also be seen as carnal and is, of course, very sensual. Romantic passion, however, is far from the dandy ideal. Moreover, it is seen as a threat to the role of dandy. Don Juan seeks forgetfulness in the pleasure of erotic feelings, while for the dandy the ideal is an ever-conscious life that has no moments of "orgiastic ecstacy" that "presupposes a loss of self-control and emotional control" (Gnug 1990: 232). After Hoffmann, however, Don Juan as much as the dandy begins to perceive himself as a loner, whose spiritual superiority raises him above the masses. Hoffmann's Don Juan seeks the "ideal of ultimate satisfaction" in each erotic contact, which makes his passion exceptional, elevating him above the rest of mankind, while the dandy seeks the ideal of superior intellect, of an exceptional originality of life, that fills him with the need to "fight against triviality, and destroy it" (ibid).

The dandy figure found its place in society as well as in literature. With reference to the social examples of dandyism in the 19th century, it is possible to mention a number of people, many of whom professed this life-style in reality as well as contemplating it in their fictional and theoretic works. Apart from the above mentioned Beau Brummell, whose literary production is dismissed as uninteresting (Gnug 1990: 231), it is necessary to mention Charles Baudelaire, Alfred de Mussett, and, to a certain extent, Lord Byron. The dandyist philosophy culminated in the creation of a new trend in art (and life) in the late 19th century England – aestheticism, whose main theoretician is considered to be the art-critic Walter Pater, and the main embodiment – the writer Oscar Wilde, one of the most scandalous English literary figures of the time. The Don Juan theme itself, though, seems to have no direct link to the creative work of Oscar Wilde. The philosophy of dandyism and aestheticism, meanwhile, by transforming into other cultural expressions, persisted and seems to have reunited with its initial "forefather" – the Don Juan figure – in the contemporary pop culture of late 20th/early 21st century (see Chapter 4.2.).

2.2.1.2. The psychological plane of reference

The trend to discuss Don Juan's character as a human type who can be described and analysed more or less independently of the literary works in which he figures begins in the early 19th century, with Stendhal's *De l'Amour* (1822). By opposing Werther and Don Juan as two types of lovers, Stendhal begins a discussion that is taken up by many later 19th and 20th century writers and philosophers (this will be reviewed briefly in the context of the analysis of the philosophical plane of the Don Juan concept; see Chapter 2.2.3.).

The discussion of Don Juan as a psychosocial type in the 20th century derives mainly from psychologists and psychoanalysts. One of the most influential psychoanalytical analyses of the Don Juan character is that by Otto Rank, one of Freud's followers. He claims that the driving forces for the behaviour of Don Juan, the overwhelming guilt and punishment, connected with strongly sexual fantasies, derive from the Oedipus complex. The endless series of seduced women along with the "injured final party" characteristics of the Don Juan type appear to confirm this analytical interpretation: that "the many women whom he must always replace anew represent to him the *one* irreplaceable mother; and that the rivals and adversaries whom he deceives, defrauds, struggles against, and finally even kills represent the *one* unconquerable mortal enemy, the father" (Rank, quoted in Banks 1989). For Gregorio Marañón, Don Juan's indiscriminate pursuit of women is not a proof of virility but of emotional and sexual immaturity, even a lack of virility. His sexual instinct is rudimentary and adolescent, which allows it to be satisfied with any woman. Hence, though he may be in love with a woman – in his limited way, of course, - he is incapable of truly loving an individual person. Each and every woman is merely the means to have sex. His tendency to boast about and exaggerate his conquests – the servant's catalogue is the sign of it – is adolescent as well (Marañón, quoted in Smeed 1990: 117).

An interesting psychological observation on Don Juan was made by G.R. Lafora, a Spanish neuropatologist. He regards Don Juan as displaying the typical hysterical symptoms of "lying, exaggeration, egocentrism,

disproportionate irritability resulting in violent psychological reaction to insignificant events, a rigid sense of etiquette, and an excessive predominance of the affective, emotional and sexual over the intellectual and cerebral forces (Lafora, quoted in Weinstein 1959: 142) (even though the *burlas*, or jokes that Don Juan plays on women, involve more intellectual than erotic pleasure for him). This hysteria, Lafora remarks, gives the continual urge to exchange old emotions for new: "They are like children who want a plaything very badly until they get it, and take it to bed with them in order to see it on opening their eyes the first thing in the morning; after which the toy lies about the house broken and despised, replaced by another better or worse that has attracted the little one's attention another day" (Lafora, quoted in Banks 1989).

One of the more recent interpretations of the Don Juan character is to view him as a psychopath, an individual who has "no sense of right or wrong, no feelings of guilt or shame for wrongdoing, and has a marked propensity to lie, cheat and engage in other activities which normal society considers reprehensible" (Banks 1989). Gordon Banks, the author of this original interpretation, having analysed Tirso de Molina's *El Burlador*, claims that throughout the play, Don Juan expresses no feelings of guilt or remorse, but glories in his reputation of the Trickster (El Burlador). He makes insincere promises to obtain the objects of his seduction, but never intends to carry out any of them; he lacks insight as to the significance of his behaviour for himself and other people; he is oblivious to punishment, though he is continually reminded of it; his affairs are loveless and shallow, his only aim is to enjoy, he is driven by his impulses; the aim of his seductions is not even sexual enjoyment, but playing the trick. All those characteristics are particularly peculiar to psychopaths. According to the psychoanalyst E.S. Person:

> "The psychopath's insight is always directed toward his internal needs. These needs are not what they appear to be. He is not predominantly hedonistic, although some of his behaviour, particularly sexual, might one lead to think so. Instead, he is motivated primarily by the need to dominate and humiliate either the person he is "taking" or, very often, someone connected to a person with whom he is involved. He may, for instance, seduce a friend's girlfriend" (Person, quoted in Banks 1989).

This is exactly what happens in the 'original' Don Juan story: he tries to seduce his friend's beloved, Doña Ana; this motif is retained by many subsequent versions of the legend.

Three more versions of the psychological interpretation of the Don Juan figure should be of interest in relation to the subject of this thesis. Seeing Don Juan as a male sexual power figure who exercises his influence on women is a method applied to the legend by an American psychologist D.G. Winter. This approach will be presented in Chapter 3.1.1., in the context relevant to the analysis of the power message of the Don Juan figure. The British philosopher Roger Scruton in his philosophical study of sexual desire (*Sexual Desire: A Philosophical Investigation*, 1986) lists Don Juan among sexual types, or sexual phenomena. He associates the figure of Don Juan with erotic desire, claiming that Don Juanism is a widespread phenomenon (Scruton 1986: 167). Contrasting Don Juanism with satyromania, he also alludes to Kierkegaard's argument that the character of Don Juan is genuinely erotic because he concentrates his whole attention on the individual whom he is trying to seduce. For this reason, Scruton claims, Don Juanism is "the most time-consuming and indeed debilitating of all sexual addictions; it requires the constant re-creation of passion, and with it the strategies of seduction, towards an unlimited number of objects" (Scruton 1986: 168). Don Juan's desire for a woman causes him "to see with her eyes", therefore he will promise her anything he wishes, even marriage, because at the moment he desires the woman he is in a frenzy. Don Juan's aim is not sexual excitement or physical pleasure, but conquest – invading passionately yet another point of view and compelling it to surrender, even if merely in the terms of the body (Scruton 1986: 169). Importantly, Scruton does not make any distinction in his study between Don Juanism as a "variant of the intentionality of desire", as he puts it, or "sexual addiction", i.e. a model of social behaviour, and the character of (Mozart's) Don Juan who is the eponym of it.

The tendency of blurring the lines between life and art, or the aesthetic and the psychosocial planes of reference in the field of psychological

interpretation of the Don Juan figure is quite pronounced. Julia Kristeva, discussing Don Juan in *Tales of Love* in 1983, still seems to distinguish clearly between the protagonist of a drama (the chapter in her book "Don Juan, or Loving to Be Able to" speaks about the works of Tirso, Molière, Mozart and Camus) and a real patient (a man named Emile, in her case); though it must be said that the distinction is not made upon the terms of 'the real' versus 'the fictional', but upon the seducer being an artist (like the fictional Don Juan), or merely an imitator (like Emile and other serial seducers from real life). Roger Scruton, as has been mentioned above, writing in 1986, does not make that distinction clear at all. This does not mean, however, that it should be considered a drawback on the part of the interpretation. On the contrary, I maintain that this particular treatment of the Don Juan figure implies that it has been established on the psychosocial plane of reference as a concrete image representing a concrete cultural phenomenon, i.e. serial seduction; the absence of distinction between reality and fiction means that the image is associated directly with the phenomenon for the users of that culture, and no separate explanation or link is necessary. In other words, Don Juan finds his counterpart in a donjuan, and their familiarity with each other is taken for granted.

Twenty-first century psychology uses the Don Juan figure as an already established term for the serial seducer type. A typical example worth mentioning is the latest publication by a Lithuanian psychologist Andrius Kaluginas who in his study *Complexus Amoris* (2014) defines the figure of Don Juan as a sexual complex. A man with a donjuan complex is one whose aim in life is to conquer as many women as possible and have sex with them. This man is a collector, who is fond of playing with the emotions of women, yet the main goal is "not the sexual ardour, but the pleasure of the play itself" (Kaluginas 2014: 273)[32]. He finds greatest pleasure in conquering the woman and cares nothing about those who cling to him. He also finds great pleasure in the process of flirtation, communication, love-making and sex, investing much effort to ensure that the process is equally pleasant for the partner. But despite

[32] All translations of Andrius Kaluginas' texts are my own.

all his chivalry and pleasantry, he never becomes close to any woman, leaving them before any chance of stable relationship may occur. Therefore he is always followed by a trail of "angry, disappointed, abandoned, hurt women with unpleasant or painful memories" (ibid). Kaluginas claims that the donjuan complex urges a man to search for the ideal woman, yet the search is in vain, for no woman can fit the ideal that he has created for himself. Though he loves sincerely and is loved back, yet following a dream that can never come true he wanders among women – from prostitute to aristocrat – like in a vicious circle. It is not women that the donjuan collects, but sexual adventures. In relation to these, the psychologist distinguishes several types (jealous, astronomer, braggart, etc.), yet all have the same scheme of behaviour – seducing and leaving as many women as possible, which Kaluginas explains as sexual inferiority, or incapability to experience real sexual satisfaction, as well as fear that the partner will not be satisfied with the sexual intercourse either. Importantly, Kaluginas does not allude to the original Don Juan figure (nor any similar figure from the aesthetic plane of reference), preserving the distinction between the psychosocial and the aesthetic planes.

Consequently, it is possible to distinguish (at least) two aspects of Don Juan's behaviour that seem to be the most important for his psychoanalytic interpretation: his sexual hyperactivity involving a series of female partners, and his "means of action", i.e. seduction. It is also interesting that the majority of psychoanalysts do not even try to overcome the obvious confusion of Don Juan as a literary character and the donjuanist manner of behaviour as practiced by real men. In fact, the majority of psychological and psychoanalytical interpretations of the Don Juan character in the 20th century enhance the confusion of life and art. They apply psychoanalytical theories and models of behaviour, used for the analysis of real psychic patients, to the discussion of imaginary personages (mainly in the 'traditional' Spanish version of the play, i.e. Tirso de Molina's *El Burlador de Sevilla*). They seem to turn inside out the practice used by the forefather of psychology, Siegmund Freud, who used fictional narratives (ancient myths as well as contemporary works of

literature) for psychiatric diagnoses of their authors (the most widely known examples are the Oedipus complex, the Electra complex, and others).

Suspicious as such arguments may seem, the tendency shows the constant penetrations between the psychosocial and the artistic planes of reference and confirm Deleuze and Guattari 's idea on the concept formation process.

2.2.2. DON JUAN AS AN *AESTHETIC FIGURE*

The aesthetic plane of reference of the Don Juan figure is the bulkiest in terms of contents. Bibliography of versions, analogues, uses and adaptations of the Don Juan theme (Singer 1993) lists 3081 entries[33]. This thesis does not aim to present a full history of Don Juan as an aesthetic figure, for it has already been done by other authors[34]. I would like to review that history very briefly, by distinguishing several interpretations of the legend that, in general agreement of specialists of the Don Juan subject, represent its most important stages of development as well as the finest versions of the theme. They are, to be precise, Tirso de Molina's *El Burlador de Seville*, Molière's *Dom Juan*, Mozart's *Don Giovanni*, Oscar Milosz's *Miguel Mañara* (preceeded by Prosper Mérimée's *Les Âmes du urgatoire* that will be also reviewed briefly), G.G. Byron's *Don Juan* and Zorilla's *Don Juan Tenorio*[35].

If the history of Don Juan as a psychosocial type begins with the Ancient Greek gods and the fertility cults of pagan civilisations, his aesthetic history undoubtedly traces its beginnings to Tirso de Molina's *El Burlador de*

[33] The bibliography does not include films on the Don Juan topic.
[34] See, for example, the study by Leo Weinstein *The Metamorphoses of Don Juan,* or Moyra Haslett's *Byron's* Don Juan *and the Don Juan Legend.*
[35] Due to restrictions of space, the generic aspect of the Don Juan theme is touched upon very briefly in the thesis. The focus of the work is on the figure of Don Juan and its development in relation to other social and cultural phenomena rather than the analysis of the character or the play it features in according to the requirements of the genre of the play (morality play, mystery play, or other). Therefore comments on the genre of the concrete work of literature under analysis in each case are fragmentary in this thesis. An interesting text on the generic aspect of the Don Juan theme is available in the collection *Tirso's Don Juan: The Metamorphosis of a Theme* (Gingras G.E., 1988. "Some Observations on the Generic Status of the Don Juan Theme from Tirso de Molina to Mozart").

Sevilla. With Tirso rests the privilege and the honour of naming the young profligate of the Spanish court who quickly turned into a recognisable emblem of male behaviour. In the morality play *El Burlador de Sevilla* the greatest emphasis is put on the 'ideological' subjects: procrascination and repentance, contrasting individual freedom with responsibility involved – personal and social, and the problems related to the latter in Tirso's contemporary Spain.

The theme of procrascination is embodied in Don Juan's phrase "¡Que largo me lo fiais!" (*That is a long way off!*). The presence of God and His judgement dominate the entire play, and every character, including Don Juan, is constantly aware of this. The Burlador receives warnings to repent before it is too late throughout the course of all the play, but he merely laughs at them mockingly: "¡Que largo me lo fiais!". The phrase appears like a fate-motif at every moment when Don Juan is enjoying his greatest triumphs: Catalinon, his servant, warns that his master will have to pay for his tricks with his own life when Don Juan is about to deceive Tisbea, and when he is preparing Doña Ana's deception; Tisbea herself asks him if he is not afraid of God's judgement. Yet Don Juan is too full of youthful self-pride to think of transcendent matters; his father's position at the Spanish court (i.e. the honour of his family) protects him against any formal punishment, and he is sure he can manage those who dare to challenge him with the help of his sword. Tirso's Don Juan

> "is not an unbeliever but a madcap; he is not impious but wild; he is not in revolt against society and family but a young man drunk with gaiety. Like most youngsters, he keeps his religious and moral beliefs in a corner of his mind and he assumes that a great amount of time will have to go by before he may need them. He does not deny that at some time he may be punished for his actions; but the remoteness of justice keeps that thought out of his mind" (Picatoste, quoted in Weinstein 1959: 19).

Warned by one of his victims, the fishergirl Tisbea, to remember that "God exists – and death", he comments – for himself, of course: "Yes, on the credit side I seem to be / If it's till death you'll keep on trusting me!" (Tirso I, 259). Tirso's Don Juan perfectly fits the description found in the Spanish folk

romances – he is “a young man flushed with the pride of life” (Watt 1996: 113); his personal features as well as his social position of a representative of the old and powerful Tenorio family allow him to make the best use of it.

Molière’s *Dom Juan* (first performed in 1665) created a modern hero, de-emphasising the religious problem that was of supreme concern in Spain but not outside it. Though in general Molière’s version is rather long-drawn-out and its action is slow, several innovations introduced were to change significantly the further development of the legend.

Molière’s Dom Juan is refined and sophisticated, he has a philosophy of seduction. The dramatist does not drop the subject of religion entirely, he just changes the emphasis: his Dom Juan is an outspoken religious sceptic, whose only belief is in that “two and two make four, four and four make eight”. He is an atheist fighting an idea in which he does not believe, and therefore he is far less convincing than his Spanish predecessor (Weinstein 1959: 34). He is a hypocrite who uses hypocrisy as a means to “ward off those who interfere with his pleasures; like in the scenes of making excuses to Elvire (I, iii), of double-dealing with the two peasant girls (II, iv), of treating Monsieur Dimanche (IV, iii), and his conversion to religion” (Weinstein 1959: 32).

One of Molière’s most significant changes in the plot was to introduce the wife of Don Juan onto the stage. In earlier versions (including the popular *commedia dell‘arte* performances, due to which the story degraded to a vulgar street show) the audience would learn about Don Juan‘s habit of ‘marrying right and left‘, yet they would never perceive the situation to the full. The figure of Elvire, introduced by Molière, added to the emotional contents of the play.

The character of Elvire is an important novelty in other respects as well. None of women in Tirso’s play are really impressive, they are either simply deceived or have selfish motives for giving in to Don Juan. Elvire is the first female to love the seducer, even after she realises his true nature. She continues to pray for his salvation, though she has been deceived more than

once. Also, Elvire is the reason for Don Juan's severest transgression. While Tirso's Burlador is able to avoid the violation of the Holy Sacrament of Matrimony, doing away with promises only, Molière's Dom Juan is doubly a violator – in order to obtain the woman that he wants he breaks ecclesiastical as well as social law. In relation to Elvire he commits two crimes against religious authority (or, rather, against God, speaking in the terms of the epoch) – he abducts her from a convent, where she was intended to be the bride of Christ, and then leaves her after their marriage, intending to break the sanctity of the Sacrament of Matrimony by marrying some other girl that he will like. His servant Sganarelle makes it clear that the marriage with Elvire was not the first and will definitely not be the last. If Tirso's Burlador is continuously defined as "trickster", and his behaviour with women, the "burlas" that he plays on them, are as important for the development of the action of the play as other things that are happening on stage, Molière's Dom Juan is at the very beginning introduced by his servant as an evil person, a man who is "the greatest scoundrel on earth… a heretic who fears neither Heaven nor Hell" (Molière I, i). Molière thus significantly reworks the religious theme of the play. Tirso's Burlador was a madcap, postponing obedience to social and religious authority for later, more mature and thoughtful times. He took his own violation of moral norms in the same way that he took everything – half-seriously, half as a joke. Though he took the inscription on the Commander's tomb seriously, as an offence to his honour, he was not serious when he pulled the statue by the beard and invited it to supper. Burlador may disregard the religious norm of sin and repentance in his own life, but in the face of the higher forces he is very aware of them: the first thing he asks the statue when he is left alone with it is: "Are you in the grace/ of God? Or was it that I killed you recklessly/ In a state of mortal sin?" (Molière III, 301). Meanwhile Molière's Dom Juan is much more mature in his disregard of religious authority. He is a conscious atheist, he does not believe either in Heaven or in Hell; even during the last moments he refuses to repent, or believe in the existence of the Other World. When the statue comes to dine with him,

warning him to repent, he refuses: “If Heaven wants to give me a warning, it will have to speak a bit more clearly if it wants me to understand” (Molière V, iv). He is consistent and outspoken in his disbelief, and that is the strength of his character, while his major weakness is the hypocrisy that seems to be his most significant characteristic.

The next outstanding version of the Don Juan legend, Mozart’s opera *Don Giovanni*, is considered to be by far the best variant of the story by almost all scholars of Don Juan, and the greatest opera ever written by some interested in music. It is unanimously agreed that *Don Giovanni* stands out due to its extraordinarily vivid impact and universal appeal. The prime reason for this, of course, lies in the mode of expression, i.e. music - the best medium for disclosing sensuous-erotic desire which, according to Søren Kierkegaard, one of the greatest admirers of Mozart in his age, comprises the essence of Don Juan. I shall return to Kierkegaard in Chapter 2.2.3 to consider Don Juan as a *conceptual figure*. It must be said here, however, that it was Kierkegaard and Hoffmann whose fascination with *Don Giovanni* began a new phase in the evolution of the legend.

With regard to *Don Giovanni*, it is important to note that the immortal music is accompanied by an equally outstanding libretto and this alliance achieves “the highest place among all the classic works of art” (Kierkegaard 1987: 52). Da Ponte’s greatest merit as libretist was his mastery in combining the details of previous versions (mainly Tirso’s and Molière’s) into a unanimous and convincing whole, returning the seriousness and dignity to the statue of the Commander which had been abandoned after its first appearance in Tirso’s play. The greatest synthesis is the character of Don Giovanni, who rises for the first time as the seducer not because the author says that he is one, but because he is convincingly seductive: “Da Ponte’s Don Giovanni possesses the courage, vitality and passion of Tirso’s ‘caballero’, the irony and wit of Molière’s ‘grand seigneur mechant homme’, and the *finess* of the Italian ‘galantuomo’” (Weinstein 1959: 62). The latter may have been influenced by the acquaintance of Da Ponte with Giacomo Casanova already mentioned in

Chapter 2.2.1.1. The complexity of Tirso's play, based on the looseness of sexual habits that lead to the looseness of morals and result in the transgression of human ethics as well as the ethics of the Other World, was replaced by the simple and easily grasped issue of vengeance, even if it is the vengeance of God, and the character of Don Juan. The direct appeal of music to the senses – an effect that literature or drama can achieve only with immense effort and always only in part, determines that the audience of today, and surely also in Mozart's time, are fascinated by a story which portrays "a man who, though indisputably a villain, by his musical and dramatic impact, his sheer charisma, earns our rather shame-faced admiration: 'all the world loves a lover' and this is the archetypal lover, identified on the titlepage of the libretto as 'Giovane, extremely licentious young nobleman' [Giovane Cavaliere estramamente licenzioso']" (Branscombe 2000: 64).

It is important to note here yet another difference that was introduced into the subject by *Don Giovanni*: the almost absolute abandon of the religious subject, and the particular emphasis on the lecherous habits of Don Juan. Tirso's drama, a morality play, used the character of a young dissolute nobleman as a most typical specimen of the lecherous Spanish society; the aim of the Spanish monk was to teach a lesson to the impious and the careless. Molière's Dom Juan, a pronounced atheist, seems to profess his sexually liberal life-style as an addition to, or an illustration of, his religious libertinism and scepticism in general. In both versions, the religious subject is at the centre of the playwright's attention, and the figure of Don Juan seems to be an instrument in the assertion or the rejection of religion, his dissolute life-style being a complementary, though of course essential, characteristics. With *Don Giovanni,* the religious message of the legend seems to fade away against the exuberant vitality of the Don Juan character that comes into the central focus of the dramatic development. The Commander statue retains its role of the avenger of the Other World, yet the revenge turns more personal than global. It seems that Don Juan is punished not so much for insulting the dead, as in the previous variants of the story, but for his light-headed behaviour, his

irresponsibility and his disrespect for the rules of this, not the Other, world. The general motif of the urge to change the life-style that Don Giovanni leads is recurrent throughout the whole opera, Leporello and Elvira being the most active here; the final accord is the stroke by the statue who, taking Don Juan's hand, urges him: "Repent, and change thy life/ Or thy last hour is come!" (Da Ponte II, xv). Though Mozart/ Da Ponte's Don Juan, like his predecessors, refuses to repent or change, it is possible to conclude here that the increased emphasis on the character itself rather than on the religious message of the drama determined a new direction in the further treatment of the Don Juan subject. In this way, the personality of Don Juan becomes the most interesting element for the authors; the greatest emphasis is put on his frivolity with women, his insatiable hunger for ever-new adventures; urged by his servant to leave the women, Don Juan calls him a fool: "That I shall never do! Know that to me/ They're more delightful than the bread/ I eat -/ Yes, or the air I breathe." (Da Ponte II, i). Claiming that he loves them all, Don Juan takes it as the problem of the women exclusively that they call his "good intention/ Without considering, a deception." (Da Ponte II, i). In other words, it is the sexuality of Don Juan that comes into the focus of attention in *Don Giovanni*, though the authors of the opera do not seem to see serial seduction as a problem. Yet, though he has turned into a 'top seducer' character, the 'Colossus of Seduction', to paraphrase M.A. Rees, and seems to have been born with a new, much more pleasant personality, he still ends up in Hell, to the great disappointment of a significant number of the lovers of Mozart's opera. Gradually there emerges another problem: after the religious background is abandoned, there remains a gap of motive in the Don Juan legend. As religion in general and the Church in particular experienced a decline as moral authorities in the 18th century and beyond, the challenge of Don Juan declined in sense and significance. The cynical and pleasure-seeking Don Juan of Mozart could not last forever, for all his charms and charisma. E.T.A. Hoffmann's tale *Don Juan* (1813, final edition 1819) breathed a new life to the legend and opened up a new depth in its superficial hero.

Hoffmann, a devout admirer of Mozart and himself a musician, was captivated by the opera (much as Kierkegaard was) the very first time he saw it on stage. The result of his fascination, the tale *Don Juan*, was a revolutionary turn[36]. The essence of the tale lies in the letter that the protagonist, a truly Hoffmanian hero – a travelling enthusiast – writes to his friend after a performance of *Don Giovanni* he has just seen. The letter discusses the relation between Don Juan and Donna Anna, characterising him as a "masterpiece of nature fallen through Satan's trickery" (Weinstein 1959: 68): "nature endowed Don Juan like her favourite darling with everything that lifts a man through closer contact with the divine above the common herd, above the mass products flung out of workshops as mere ciphers before which a digit must be placed to give them any value at all" (Hoffmann, quoted in Weinstein 1959: 68)[37]. In addition to Don Juan's looks, education and personal history, provided for the first time, Hoffmann supplies his hero with a motive that had never emerged before: the Don Juan of his tale is in quest of the ideal woman with whom he could find paradise on earth: "Fleeing restlessly from one beautiful woman to a still more beautiful one, drinking in her charms with rapturous ardour to the point of destructive intoxication, always feeling deceived in his choice, always hoping to find the ideal of ultimate satisfaction, Don Juan was bound to find at last all earthly life dull and shallow" (ibid). Hoffmann suggests another idea, which resonates very well with the Romantic ideology that was the major influence of the time: disappointed in his hopes, Don Juan turns into a rebel, revolting against God and men. Meanwhile, Donna Anna is considered his counterpart, "destined by Heaven to make Don Juan

[36] It is even suggested that the history of the Don Juan legend can be divided into two main parts: before and after Hoffmann (Weinstein 1959: 67).

[37] An important note on the English translation of Hoffmann's *Don Juan:* attempts to find the full text in printed or digital form were not successful. The only full translation of the tale, available freely, is that performed by Douglas Robinson in 2008 (https://sites.google.com/site/theworldviewannex/home/translations). The other version of Hoffmann's *Don Juan* that I have read appears in the critical study of Leo Weinstein (*The Metamorphoses of Don Juan*, 1959), though only parts of the text are reproduced. Weinstein does not indicate the author of the translation, but its style and language, in my opinion, render the Hoffmanian ideology much better than Robinson's version. I therefore chose to quote from the translation of Hoffmann's *Don Juan* as it appears in Weinstein's text.

recognize the divine nature within him through love (which Satan skilfully used to ruin him) and to rescue him from the despair of his vain striving. But it was too late; he saw her at the moment when he had reached the height of wickedness and then he could find enjoyment only in the diabolical pleasure of ruining her" (Hoffmann, quoted in Weinstein 1959: 70). Donna Anna is the ideal woman Don Juan has been seeking for, yet he meets her too late.

Another quality with which Hoffmann endows Mozart's Don Juan (creating, in fact, his own version of the character) is his being the irresistible lover. Never before had Don Juan's sexuality been questioned in any way, or indeed seemed to matter. Women who pursued Don Juan would be driven by the wish to make him fulfil his marriage promises, or to avenge themselves for having been deceived, even if it is possible to suspect Moliere's Elvire of some other motive beyond that of the abandoned wife demanding justice. Hoffmann makes it obvious that it is the "voluptuous madness", inspired by Don Juan's lovemaking, that "fire of superhuman sensuality, a blaze out of Hell", which drives Donna Anna after him (Hoffmann, quoted in Weinstein 1959: 70).

There are two important moments related to Hoffmann's version of the Don Juan legend, as correctly pointed out by Leo Weinstein. Firstly, Hoffmann's story is not a new version, but an interpretation of an existing one, i.e. the variant of Mozart/Da Ponte. Before him, every author would try to produce his own version in the form of a play. After Hoffmann, the prose genres would exploit their rights to the legend. Second, the emphasis of Hoffmann's tale was first and foremost on the attitude towards the main hero of the legend and his actions. Hoffmann gives a very important motive for Don Juan's vice and sexual inconstancy: the hero is not evil because of himself, his aim is not to deceive or achieve personal pleasure. He is seeking the ideal woman with whom he would be able to find paradise on earth. Therefore, the audience has no right to condemn him or send him to Hell. The spectators shall watch his punishment with regret or try to save him (Weinstein 1959: 77).

Such a Romanticist version of the legend, apart from being a wonderful re-working of the theme, may be also treated as a very realistic

justification of donjuanism as a social behavioural pattern[38]. On the other hand, the pursuit for the ideal woman puts the character of Don Juan in a very complicated state of identity: if he does not find such a woman, he will end as a regular Don Juan – in Hell; if he finds the ideal woman, he then will end his quest and stay with her, but in that case he would cease to be a Don Juan. Thus the circle closes, and only death may solve it – in the case of the woman's death, it would free him, but the question arises as to how credible the chance to find a second ideal woman is? In the case of Don Juan's death, he may die at the moment he recognises the ideal (which happens in Hoffmann's tale), and stop being a Don Juan in all senses; or he may die in the process of the quest, not having attained the ideal, but remaining a Don Juan.

This problem of identity was solved very smoothly, however, with the aid of the subject that the previous centuries had dropped as uninteresting, i.e. religion. Having met the ideal woman, the Spanish rake does pass away but only in the moral sense: she converts his soul to God, turning him into a pious monk.

The latter tendency became very popular all over Europe in the 19th century. As a matter of fact, the reason for this was a certain merging of the Don Juan theme with another legend that, contrary to the first, was based on the real life of a historical person, Miguel Mañara. A dissolute in youth, though with a background of strict religious education, Mañara married at the age of thirty, yet his wife died after several years. Her death drove him almost out of his mind, yet a confession helped him somewhat to return to his senses. He entered a monastery and devoted his life and his money to the care of the poor, rebuilding a church (the Church of Charity in Seville) and constructing a hospital next to it[39].

The figure of Miguel Mañara became first known to the European reading public through the short novel of Prosper Mérimée *Les Âmes du purgatoire* in 1834. Mérimée was the first to join the two legends firmly by

[38] Which resonates with the personal life of Hoffmann as well.
[39] For further details, see Weinstein, p. 106.

introducing elements of the Don Juan theme into that of Miguel Mañara, already familiar in Spain for some time, and by changing Mañara's name to Juan[40]. The story tells of a Don Juan de Maraña, who is a licentious student, with a list of conquests from which only God as a cuckolded husband is missing. On the discovery of this fact, he searches out a former acquaintance, Teresa, who has become a nun, and convinces her to elope with him. Before the event he sees a funeral procession and learns that it is he who is being buried. A further vision of his two evil friends frightens him into conversion. He enters a monastery, gives his money away to the poor and informs his friends and Teresa of his changed life. The latter dies in grief, and Don Juan Maraña continues as a monk for several more years, during which he commits yet another evil act, though most unwillingly. Teresa's brother provokes him into a fight and is killed by Don Juan. Before his own death, Don Juan orders an inscription on his tomb that says: "Here lie the bones and ashes of the worst man who ever lived" (Mérimée 1994: 128).

In his novel, Mérimée elaborates upon several already familiar elements: Don Juan's involvement with a nun and his seeing his own funeral. The writer does not join the plots of the two legends mechanically, however, but provides psychological motivation. Don Juan has a certain religious background, instilled by his mother; he gives in to the passions of his nature only under the pressure of his friend; even in the midst of his dissolution he is able to commit pious acts such as paying for a Mass for the deceased captain of the ship he was travelling in. Therefore his conversion is more convincing and does not come out of the blue.

Of the many subsequent attempts to combine Don Juan with Miguel Mañara I would like to distinguish the mystery play *Miguel Mañara* (1912) by

[40] Claims that Mañara could have served as a real-life prototype for the Don Juan legend (i.e. Tirso's play) cannot hold true, as, born in 1626, he was only four years old when *El Burlador de Sevilla* was first published. The analogies between the two figures are few, except that they were both Spaniards from Seville, licentious in youth. This, however, seems to have been enough for making associations between them and attempting to combine them into a single unit that would answer the emerging need of the epoch to offer a concrete and less mystical solution of the Don Juan legend than condemning him to the eternal flames of Hell.

Oscar Milosz[41]. The main novelty that Milosz introduces in his drama is the way Mañara discovers love. The surfeited hero has exhausted all sensuous pleasures of life and is disgusted by them "[…] I am strangely tired of this bitch of a life. Not to reach God is certainly a tiny thing, but to lose Satan is a great sorrow and a huge bore, by my faith! […] I have lost Satan. I eat the bitter herb of the rock of boredom" [42] [43] (Milosz in Giussani: 3). He desires to experience something new, grand and not boring "Do you know what I need, sirs? A new beauty, a new sorrow, a new love that I'll soon be fed up with in order to taste better the wine of a new evil, a new life, an infinity of new lives. That's what I need, sirs, nothing else"[44] (ibid). The urge for an infinite number of new lives, the burning desire to "fill the abyss of life" (Milosz in Giusani: 3) prompts Don Miguel to question of the meaning of his own existence. This, Milosz shows, is a first step into a new life, an existence that is not "blind to the beauty of God" (Milašius 2002: 19). The miraculous change takes place when Mañara meets the naïve yet extremely womanly Girolama, whose love fills up his empty heart. "Peaceful she was like the dreams of waters, beautiful like radiant honey and innocent like the laughter of infants. She talked to me of God, she taught me how to pray. And like an infant, every evening I would say the words of prayer"[45] (Milosz in Giussani: 5). Her purity makes such a deep impression on him that after her early death he commits himself to a religious

[41] Considered to be among the best of the kind, see Weinstein.

[42] Fragments of the English translation of the Milosz's play are provided in comments on *Miguel Mañara* by Monsignior Luigi Giussani, published by the Crossroads Cultural Centre in the USA (www.crossroadsculturalcentre.org). The reference provided in the main text of the thesis is to that particular translation. I have read the play in Lithuanian, in the translation of Petras Kimbrys, published in the collection of Milosz's plays *Misterijos* (*Mystery plays*, 2002, Vilnius: Vaga). The Lithuanian quotations provided in the subsequent footnotes refer to this version. References of the short phrases are to the Lithuanian version of the play; translated into English by myself.

[43] *"Aš pavargau nuo tokio šuniško gyvenimo. Nerasti Dievo – iš tikrųjų nebaisu, tačiau prisiekiu, kad netekt Šėtono man labai skaudu ir nuobodu be galo. […] Šėtonas pasitraukė nuo manes, ir karčią nuobodžio uolynų žolę aš dabar kremtu"* (Milašius 2002: 14).

[44] "*Naujõs kančiõs ir naujo grožio, naujo gėrio, kuriuo greit persisotini, kad maloniau ragautum naujo blogio vyną, naujo gyvenimo ir begalės naujų gyvenimų – štai ko man reikia, ponai: vien tik to – daugiau ničnieko"* (Milašius 2002: 15).

[45] *"Rami ji buvo tartum vandenų sapnai, graži lyg spinduliuojantis medus ir nekalta lyg kūdikėlių juokas. Ji apie Dievą man kalbėjo, ji mane išmokė melstis. Ir vakarais aš tartum kūdikis kartodavau maldos žodžius"* (Milašius 2002: 45).

life. It is then that the greatest revelation of Mañara takes place - through the love of a pure woman he finds the love of God.

The chosen genre of *mystery play* allows Milosz to join successfully the narratives of Don Juan and Miguel Mañara for the illustration of a theological truth: woman is the cause of the fall, and woman is the cause of redemption. In this way Milosz, similarly to Mérimée, comes close to what was developed into a theory several decades later by the French thinkers, Roger Caillois and Georges Bataille: the life of sensuous thrill and that of religious devotion have much resemblance in terms of passion and fervour. The extent to which Don Juan lives out his passion for life as a lecher, and then his rejection of life's passions as a monk balances on the verge of extremity, leading to destruction. It must be also noted that Milosz seems to have found a solution to the problem of Don Juan on more planes than one. Though his hero hurtles from the extreme of licentiousness to the extreme of piety, a similar scheme, a little simplified, might work for Don Juan's followers in real life. A licentious young man may be converted to a virtuous life-style by love, but it must be done by a truly virtuous woman[46].

The next version of the Don Juan legend to be discussed, however briefly, deals with the salvation of Don Juan and is also based on the combination of Don Juan and Mañara legends. It is the play of Jose Zorilla y Moral, *Don Juan Tenorio* (1844) that in the development of the Don Juan legend is considered to occupy a position analogous to the works of Moliere and Mozart: "On the one hand, *Don Juan Tenorio* modernizes both hero and action; on the other hand, it is a synthesis of the interpretations and trends which had evolved during the preceding years of the nineteenth century – an irresistible lover, an ideal woman, a religious and mystical atmosphere, and, finally, the logical culmination of Don Juan's rehabilitation: the saving of the hero through the intercession of a pure woman" (Weinstein 1959: 120). The value and importance of Zorilla's play is testified by the fact that it is

[46] This scheme has remained quite popular with Hollywood film producers, and with certain authors of romance novels.

performed to this day every year, on November 1(2), All Saints' Day, all over Spain and Latin America. Though a highly modernised and synthesised version whose strengths are quite numerous (poetic brilliance, the character of Don Juan, the logically improved statue motif etc.), there are several drawbacks due to which the play has been greatly criticised. The most significant of these is the salvation of Don Juan, the way he escapes Hell. He is saved by his repentance after death (which is a heresy from the theological point of view), and due to the sacrifice of a loving woman who offers God to take upon herself Don Juan's fate and suffer instead of him. All his victims groan in Hell or Purgatory, as they had no time to repent for their lives, the innocent and pure Doña Ines risks eternal damnation out of love for him, and Don Juan rises to Heaven, though he never repented in his life or at the sight of death, expressing his belief in God, and that only after he *is* actually dead and has wasted the "moment of contrition" that has been given to him (Manuel de la Revilla, quoted in Weinstein 1959: 127).

Possibly due to those solutions, doubtful from the theological as well as moral viewpoint, Don Juan's conversion and salvation provoked a reaction that was most often unfavourable. For the purposes of this thesis, I will only mention that this reaction was, significantly, often in the form of an essay, although there were, of course, reactions in dramatic form as well. The essays and other considerations of the Don Juan character are important constituents in the formation of Don Juan as a conceptual persona and some will be considered in Chapter 2.2.3.

The last important version of the Don Juan legend to be reviewed here is the epic poem of George Gordon Byron *Don Juan*, an unfinished work of 17 cantos that is one of the most original interpretations of the narrative. The first two cantos were published anonymously in 1819; Byron continued the composition and publication of the poem right until his death in 1824.

Though critics agree unanimously that it is one of Byron's best works, the poet's loose treatment of the Don Juan theme encountered little enthusiasm. Nevertheless, some of the innovations Byron made later became to

a certain extent standard in the interpretation of Don Juan; others remain a peculiar feature of his work, distinguishing it from the whole body of the versions of the legend.

The most significant change was, first of all, turning Don Juan into an epic hero (even though if it was merely a mock-heroic epic). Secondly, he divided the epic into two separate though constantly interpenetrating planes of narration, Don Juan being the hero merely in the second, the action plane, while the first, or the reflection plane was occupied – and dominated by – the narrator who is the real seducer of the poem. Byron's Don Juan, in his turn, is equipped, as the tradition requires, with good looks and irresistible charm, but apart from those, he seems to have little in common with the 'archetypal seducer', because – and that was the third most important innovation– he is not the seducer, but the seduced. The action narrative of the poem does not follow the traditional scheme either, except for the serial seduction motif, and a few fragments of the Don Juan legend (like Don Juan's fight with the Commander, who in the poem is the husband of Don Juan's first lover, Doña Julia, and the shipwreck episode followed by Don Juan being saved by a fishergirl). The escape element, important in the legend, is naturally maintained; amorous adventures and their consequences take Don Juan from his native Spain to a remote island near the shores of Greece, then to a Sultan's palace somewhere in Constantinople, then to the Russian court of Catherine the Great and, finally, to England, to the society of London and the people of the English country-house. As the poem is unfinished, the reader does not see Don Juan end in eternal flames; Byron had not succeeded in making up his mind how to treat his hero – send him to Hell or to an unhappy marriage, and which of those two endings would be a more severe punishment[47].

One more important innovation deals with the very name of Don Juan, i.e., its English pronunciation. We owe to Byron the [ʒ] sound of the letter J, which he exchanged for the Spanish [ç] ([chuan]), because it fitted the rhyme

[47] In a letter to his editor, John Murray, he says that "Hell probably is only an Allegory of the other state" (Byron, *Letters and Journals*, VIII, 78).

better. The new English pronunciation of the name was adopted into many European languages (Russian, Polish, Lithuanian, etc.). Meanwhile, the novelty of placing Don Juan in a satirical context (because Byron's poem is first and foremost a social satire) complemented the reversal of the seducer-seduced pattern; it also played an important role in a later treatment of the seduction subject in the 20th century contexts, which the present thesis will analyse in Chapters 4.1. and 4.2.2.

Making Don Juan not the seducer but the seduced, and thus showing women as the active participants in the seduction process, as well as the general negative and scornful attitude towards women, expressed Byron's idea about his own amorous life[48]; it also determined a cold reception of the poem by the female audience. The situation only changed in the second half of the 20th century, when sweeping social changes allowed a new perception of the values professed by Byron.

At the beginning of the 20th century the interest in the figure of Don Juan is clearly pronounced in the philosophical plane of reference; the most important examples will be reviewed in Chapter 2.2.3. It is possible to say that the aesthetic and the philosophical planes interpenetrate strongly at this period, producing a Don Juan figure who is at the same time an object of aesthetic and philosophical reflection (e.g. in the works of Kierkegaard, Camus). Among the works that should be attributed to the aesthetic plane alone, several tendencies of Don Juan's portrayal stand out: Don Juan is shown as a "first rate chess-player who could checkmate his partner at will but prolong the match until he simply can no longer avoid the fatal move" (Weinstein 1959: 145), or the refined seducer, who may at the highest moment reject the woman he has striven for (Henri Lavendan *Le Marquis de Priola*); a refined and caring lover (Marcel Barriere *Le Nouveau Don Juan*); and an exhausted female-pursued

[48] Being one of the most infamous Don Juans of his time, he nevertheless resisted the opinion, complaining about being persecuted by women. In a letter to Hoppner (29 October 1819) in which he spoke of the early reception of *Don Juan* in England, Byron also referred to rumours of his own Venetian 'conquests': "I should like to know *who* has been carried off – except poor dear *me*. I have been more ravished myself than anybody since the Trojan War" (quoted in Haslett 1997: 234).

personality, the opposite of the popular myth about him (Bernard Shaw *Man and Superman*). Two later tendencies worth mentioning display attempts to confront Don Juan with a *femme fatale* (Claude-Andre Puget *Echec à Don Juan*) and to turn him into an existential hero (Camus, André Obey, Jean Anouilh, Henry Motherland). The latter versions show an aging, and even old Don Juan – a new tendency in the treatment of the theme. Leo Weinstein, concluding his review of the 20th century versions of the Don Juan legend[49] with a brilliant summary of the character and its development, makes a forecast that it will go on indefinitely. He notes three tendencies that should be taken up by future interpretations: Don Juan as an ideal-seeker, an irresistible lover, and the necessity for him to encounter obstacles in order to maintain the dramatic interest – in the absence of which "we watch the monotonous surrender of women and his repeated: 'No, she was not the one', which is featured in only too many modern Don Juan versions" (Weinstein 1959: 175). I would like to make particular note of this remark, as it has a direct connection to the main argument of the thesis about the change in the cultural perception of the Don Juan figure and the 20th century version of the Don Juan concept.

In the conclusion of this chapter, it is possible to claim that the aesthetic plane of reference produces several most exceptional examples of the Don Juan figure, the climax points being the works of Mozart, Byron, Milosz and Zorilla. The 20th century does not offer an aesthetic interpretation that could equal in the artistic merit those four or the original Don Juan figure produced by Tirso. It is also possible to claim that in the second half of the 20th century the general interest in the Don Juan legend diminishes, few truly outstanding versions are created that would enrich the legend or the hero in a meaningful way.

[49] Mid-20th century, in fact, because the publication date of Weinstein's study is 1959.

2.2.3. DON JUAN AS A *CONCEPTUAL PERSONA*

The last plane of reference of concept formation, the philosophical, is the most complex, and though, in the case of Don Juan, less crowded, so to speak, but with more impressive faces.

As has already been observed, reflections on the figure of Don Juan as an independent type, not a character from a drama, began with Stendhal's essay *De l'Amour* (1822). It was in Søren Kierkegaard's *Either/Or* (1843) that the philosophical frame for the formation of the Don Juan concept was first introduced. After Kierkegaard, the topic has been favoured by a great variety of philosophers, thinkers and theoreticians, especially in the 20th century, which has contributed greatly to the embedding of the Don Juan concept in Western culture. As a matter of fact, in the majority of cases, they seem to be using an already existing concept of Don Juan, encoding in him new meanings, created by their immediate cultural context. Most of the texts allude either directly to Mozart's Don Juan or Kierkegaard's interpretation of the figure, yet the cases when the Don Juan character is discussed without any reference are equally frequent.

The passionate yet violent figure of Don Juan, juggling sexual desire, rebellion and death, was extremely favoured by post-structuralist and postmodernist authors, who employed him willingly into their theoretical reflections. The issues encoded in the Don Juan figure – sexual flippancy, emphasis on the present and disregard for the future, resistance to authority and moral laws and his relation to transcendence – resonated greatly with the main concerns of postmodernist thought. Michel Foucault, Georges Bataille, Jean Baudrillard, Julia Kristeva, J.F. Lyotard and many other thinkers of the 20th century have written about Don Juan as myth, figure or concept. While some of those writings will be reviewed further in the present thesis, this chapter will only present the most important influence on the conceptualization of Don Juan, that of Søren Kierkegaard, in greater detail. The ideas about the figure of Don Juan provided by pre-postmodernist thinkers will be reviewed only briefly.

In one of the chapters of the first part of *Either/Or*, "The Immediate Erotic Stages, or the Musical-Erotic" Kierkegaard discusses Mozart/ Da Ponte's opera *Don Giovanni* under the cover of one of his characters. One of the most distinctive features of this text is the evident fascination of the author with Mozart's *oeuvre*. The opera, he claims, makes Mozart a "classical composer and absolutely immortal" (Kierkegaard 1987: 51). Despite this highly personal attitude, it is still one of the best analyses of the character of Don Juan in general, and Mozart's Don Juan in particular.

Providing a basis for the definition of "classical works" in the arts, Kierkegaard points out their most important common characteristics that every classical work should have, i.e. the idea. The aesthetic evaluation of art should be grounded on the consideration of the medium through which the idea becomes visible. As language is the most concrete medium, it is the worst suited for expressing abstract ideas. Therefore the most abstract medium is the one that is furthest removed from language, and, according to Kierkegaard, that is architecture. Yet the most abstract medium does not always have the most abstract idea as its theme, as is the case with architecture. For further reflection, Kierkegaard prefers works that have the most abstract idea rather than medium (concerning the ideas that can become a theme for artistic, not scientific, treatment). Having pointed this out, Kierkegaard claims that the most abstract idea conceivable is "the sensuous in its elemental originality" (Kierkegaard 1987: 56). The only medium through which it can be presented, or expressed, is music, for the sensuous cannot be painted or caught in definite contours. It is a force, a wind, a passion which exists not in one instant, but in a succession of instants, for if it existed in one instant, it could be painted or depicted. The succession of instants indicates its epic character, but it is not epic for it has not reached the point of words: "it continually moves within immediacy" (Kierkegaard 1987: 57). Therefore the only medium that can present it is music. According to Kierkegaard, in Mozart's *Don Giovanni*, we have the perfect unity of this idea and its corresponding form.

Kierkegaard begins the analysis of the immediate erotic stages by claiming that it was Christianity that brought sensuality into the world, to the extent that sensuality is posited as a principle, as a power, as an independent system first by Christianity. It was also placed under the qualification of spirit first by Christianity, though a spirit to be excluded, or repressed, speaking in contemporary terms. Sensuality existed in the world before Christianity, yet it was not qualified spiritually, but psychically. In Greek culture, the sensuous was not posited as principle; it was "liberated to life and joy in the beautiful individuality" (Kierkegaard 1987: 64). Erotic love was present everywhere as an element, including the beautiful individuality, yet it was not present as principle. Having pointed this out, Kierkegaard provides a definition of the concept of the sensuous-erotic in its elemental originality: "If I now imagine the sensuous-erotic as a principle, as a power, as a domain, defined in relation to spirit – that is, defined in such a way that spirit excludes it – if I imagine this principle concentrated in a single individual, then I have the concept of the sensuous-erotic in its elemental originality" (Kierkegaard 1987: 64). According to Kierkegaard, the best medium to express this idea is music, for music is the demonic, as it is the art that "Christianity posits in excluding it from itself" (ibid). The philosopher continues by comparing the expressive qualities of language and music and arrives at the conclusion that language, which has reflection implicit in it, cannot express the immediacy of the sensuous as well as music, because reflection is fatal to the immediate. Music is the sole expression for the immediacy of the immediate, and the kind of immediacy that is essentially the theme of music is sensuousness in its elemental originality.

Kierkegaard distinguishes three stages of the immediate-erotic. The first stage is represented by the Page in Mozart's *Figaro*. The sensuous in the character is associated with deep melancholy. The desire and the longing are quiet here. Desire in this stage is present only as a presentiment of itself, it is "devoid of motion, devoid of unrest, only gently rocked by an unaccountable inner emotion" (Kierkegaard 1987: 76). Meanwhile the music of Mozart in

this stage Kierkegaard characterises as "intoxicated with erotic love", which reveals "a concentrated obscure depression" (Kierkegaard 1987: 78) – the prevailing mood of the Page in *Figaro*. The second stage is epitomised by Papageno in *The Magic Flute*. This is the stage where desire that has been dreaming during the first stage awakens. The desire is not yet fully "realized", it "discovers" (Kierkegaard 1987: 81). Desire is present in all three stages; in the first stage it is qualified as *dreaming*, in the second as *seeking*, in the third as *desiring* (ibid).

The third stage is the most important of the three. It is epitomised by *Don Giovanni*. Here, desire gains its fullest expression. In the first stage desire was unable to find an object, but, without having desired, desire did possess its object and therefore could not begin desiring. In the second stage, the object appears in its multiplicity, but since desire seeks it in this form, it still has no object in the more profound sense; it is still not qualified as desire. In the third stage, desire is absolutely qualified as desire. It has an absolute object; it desires the particular absolutely. In this stage, desire is "absolutely genuine, victorious, triumphant, irresistible, and demonic". Kierkegaard notes that desire here is not desire in a particular individual but a principle, qualified by spirit as that which spirit excludes. This is the idea of the elemental originality of the sensuous, and the expression of this idea is Don Juan, for whom expression is, simply and solely, music (Kierkegaard 1987: 85).

Developing this point further, Kierkegaard makes a claim that is closely related to the subject-matter of this thesis and must be taken particular note of. He claims that it is not known when the *idea* of Don Juan emerged (my emphasis). It is important to point out here that Don Juan as an idea did not exist before Kierkegaard himself took up the subject for his considerations. Don Juan existed as a character in a play, as an artistic figure, a hero of folk legends; he even existed as a psychosocial type (it has been discussed in Chapter 2.2.1 that certain patterns of social behaviour were modelled on the artistic figure of Don Juan). Yet the *idea* of Don Juan had not been discussed before Kierkegaard. That is why the chapter "The Immediate Erotic Stages, Or

Musical – Erotic" in *Either/Or* has a special significance in the field of Don Juan studies. Kierkegaard is the first to reflect philosophically on the nature of the Don Juan character, on the idea of Don Juan, and, consequently, the first to introduce Don Juan as a *conceptual persona*.

Kierkegaard begins his considerations by claiming that the idea[50] of Don Juan is linked to Christianity and through it to the Middle Ages. The Middle Ages, the epoch in its own turn, is the idea of representation, where the totality is represented in a particular individual. The great dialectic of life is continually exemplified in representative individuals who are usually paired in opposition to each other, e.g. the clergyman and the layman. An individual as representative of the idea is usually placed alongside with another individual who is in relation with the first one. This relation is customarily comic(al), one individual being addition of the other, e.g. the king has the fool by his side, Don Quixote has Sancho Panza, Don Juan has Leporello (Kierkegaard 1987: 88)[51].

The story of Don Juan reflects the discord between the flesh and the spirit that Christianity brought into the world. Kierkegaard maintains that Don Juan is the incarnation of the flesh, or "the inspiration of the flesh by the spirit of the flesh itself" (Kierkegaard 1987: 88). He is the incarnation of passion, the play of desires, the pleasures of erotic love – but only before erotic love, or sensuousness, becomes a subject for reflection. Reflection turns sensuousness into sin, and that is when the second part of the Don Juan legend may occur – his punishment by death: "When sensuousness manifests itself as that which must be excluded, as that with which the spirit does not wish to be involved, but when spirit has not as yet convicted it or condemned it, sensuousness takes this form, is the demonic in esthetic indifference" (Kierkegaard 1987: 90).

[50] For the sake of authenticity, I will further use Kierkegaard's term, though the above explanation would enable us to use the term 'figure' instead.

[51] Kierkagaard's treatment of cultural epochs is rather free, the Middle Ages in his text is a little wider and more vague period than 21st century scholarship defines. It is mentioned further in the thesis that Kierkegaard was most probably unaware of the Spanish origins of the Don Juan figure. Yet he is not saying here that Don Quixote or Don Juan are Medieval figures, but that the structure (a serious individual plus a comical one) is Medieval.

It is interesting to note at this point that Kierkegaard, like many authors before and after him, does not reflect on the motif of the defiance of the Other World, which, even if overshadowed by the radiant personality of Don Juan, is the major cause of his death punishment, and not his frivolity with women. Considering that it was Kierkegaard's reflections that laid the groundwork for further formation of the Don Juan concept in Western culture[52], it is possible to understand why the prevailing allusions to the seductive hero are in relation to hypersexuality, and disregard spiritual matters.

Kierkegaard further compares Don Juan and Faust, calling them both "the Middle Ages' titans and giants" (Kierkegaard 1987: 90) whose difference from the titans of antiquity lies in their isolation, i.e. all power is concentrated in one individual. This is what makes them two aspects of the demonic – Don Juan is the demonic perceived as the sensuous, while Faust is the demonic perceived as the spiritual that the Christian spirit excludes. Both these ideas have an essential relation to each other, claims Kierkegaard, making the point that they both should have been preserved in legend. This is the case with Faust, yet not with Don Juan, according to Kierkegaard. Possibly, Kierkegaard remained ignorant of the existence of the Spanish version of the Don Juan story – Tirso's *El Burlador*. He repeatedly alludes to pre-Mozartian Don Juan as "the Middle Ages hero", even though he says that Don Juan "existed long ago as melodrama" (Kierkegaard 1987: 91).

Continuing his comparison between Don Juan and Faust, Kierkegaard points out the main difference: Faust is an idea but at the same time essentially an individual, as it is natural to conceive of the spiritual–demonic concentrated in one individual. Yet it is impossible to conceive of the sensuous in one individual, and that is why Don Juan continually hovers between being an idea – i.e. power, life – and being an individual. In this way, Don Juan is a picture that is continually coming into view but does not attain form and consistency, "an individual who is continually being formed but is never finished" (Kierkegaard 1987: 92). Don Juan lives in the sum of moments – moments of

[52] See the explanation in the second paragraph of this Chapter.

seduction, for, according to Kierkegaard, Don Juan is a "downright seducer" (Kierkegaard 1987: 94). It is because his love is sensuous, which, according to its concept, is not faithful but totally faithless; it loves not one but all – that is, it seduces all.

Comparing other types of love, the chivalric or psychical, with sensuous love, Kierkegaard points out the most important features of Don Juan's love: he is always brisk about his business, he must always be victorious, and his love only lasts a moment during which he sees her and loves her, and in the same moment everything is over, and the same thing repeats itself indefinitely. Kierkegaard explains the essence of Don Juan's character thus: "For Don Giovanni, every girl is an ordinary girl, every love affair a story of every-day life. Zerlina is young and beautiful, and she is a woman; this is the extraordinary that she shares with hundreds of others. But it is not the extraordinary that Don Giovanni desires, but the ordinary that she shares with every woman" (Kierkegaard 1987: 97). And every woman after she has been seduced becomes a danger to Don Giovanni – like Elvira, like Zerlina after her seduction, because seduction raises them to a higher sphere: they acquire a consciousness that Don Giovanni lacks. In this way, the eroticism of Don Giovanni lies in the fact that he is a seducer; yet Kierkegaard emphasises that this term must be applied to Don Giovanni with caution. Seduction, according to Kierkegaard, implies a degree of reflection and consciousness absent in Don Giovanni. He desires, and it is this desire that acts seductively. Don Giovanni seduces to this extent only; his aim is the satisfaction of his desire, on the achievement of which he seeks a new object. Don Giovanni cannot be the seducer in the traditional meaning of this term, for he lacks consciousness and time – the time beforehand in which to make his plan and the time afterwards in which to become conscious of what he has done. Also, Don Giovanni cannot be the traditional seducer because he is purely musical, he lacks one essential feature for the seducer – the power of words. Unlike other, traditional, seducers, Don Giovanni seduces by the energy of sensuous desire. "He desires total femininity in every woman" (Kierkegaard

1987: 100), his immense passion for the feminine enwraps the object of desire, independently of her age or social status. A seducer Don Giovanni deceives his victims by "the sensuous in its elemental originality", of which he is the incarnation (Kierkegaard 1987: 101). Kierkegaard says that he cannot express in words the kind of power that drives Don Giovanni, music only being able to express his omnipotence and life – the exuberant gaiety by which he seduces all (ibid).

I would like to finish this presentation of Kierkegaard's Don Juan by emphasising one observation that is relevant to the subject of this thesis – his claim that Don Giovanni is the hero in the opera. Not only is he the focus of interest, but also the force in the other characters. His life is the life principle in them. And it is possible to claim that this power of life, this "exuberant gaiety", the omnipotence of life is one of the essential categories in the formation of the Don Juan concept.

The essence of Kierkegaard's philosophical ideas is reflected in what may be described as a dialectical progression of existential stages. First is the aesthetic, which gives way to the ethical, which gives way to the religious (McDonald 2015: SEP). *Either/Or* presents only the first two stages; the subject of religion receives attention in other works of the Danish philosopher. In fact, it is possible to claim that it is the aesthetic, the lowest stage of human existence, that is most developed in *Either/Or*. It presents the figure of the aesthete, drawing on Medieval characters as diverse as Don Juan, Ahasverus (the Wandering Jew), and Faust, creating the sophisticated character of Johannes Climacus, the seducer. Johannes is the reflective aesthete whose sensuous delight comes from scheming the act of seduction rather than from the act itself. His actual aim is the manipulation of people and situations in ways that generate interesting reflections in his own mind. He uses artifice, arbitrariness, irony and wilful imagination to recreate the world in his own image. The prime motivation for the aesthete is the transformation of the dull into the interesting.

The ethical stage of existence views this type of aestheticism critically, as escapist and a despairing means of avoiding commitment and responsibility. It fails to acknowledge one‘s social debt and communal existence. It is self-deceiving, as it substitutes fantasies for actual states of affairs. The ethical for Kierkegaard, in its turn, has two meanings: it is a limited existential sphere, or stage, which is superseded by the higher stage of the religious life, and it is also an aspect of life which is retained even within the religious life. Ethics in the first sense represents “the universal“, the prevailing social norms that are seen to be the highest court of appeal for judging human affairs. The only power higher than social norms is the power of God alone.

The ethical position in *Either/Or* is advocated by the character of Judge Vilhelm whose belief is that the ethical life lies above the aesthetic. In order to raise oneself beyond the merely aesthetic life, the life of drifting in imagination, possibility and sensation, one needs to make a commitment. The aesthete needs to choose the ethical, which entails a commitment to communication and decision procedures.

The highest stage of existence is the religious, in which both the aesthetic and the ethic find their place. The aesthetic stage supplies religious existence with the sense of infinite possibility made available through the imagination. The ethical stage provides the conceptual distinction between good and evil. The distinction, however, from Kierkegaard‘s religious perspective, is ultimately dependent not on social norms but on God. God‘s definition of the distinction between good and evil outranks any definition by human society.

For Kierkegaard, the religious stage of existence means total immersion into the Christian faith, which he sees not as a collection of ecclesiastic dogmas, but a matter of individual subjective passion. It cannot be mediated by the clergy or by human artefacts. Faith is the most important achievement to be sought by a human being. Only on the basis of faith does an individual have a chance to become his/her true self. This self is the life-work which God judges for eternity.

The individual is, therefore, subject to an enormous burden of responsibility, for upon his/her existential choices depends his/her eternal salvation or damnation. At the threshold of this existential choice the main feeling that the individual experiences is anxiety (*Angest*). The latter is a two-sided emotion: on the one side, there is the dread burden of choosing for eternity; on the other side, there is the exhilaration of freedom in choosing by oneself.

The choice of faith, however, is not made once and for all. Faith must be constantly renewed by means of repeated avowals. There is no mediation between the individual self and God by priest or by logical system. According to Kierkegaard, the repetition of faith must be the individual's own.

In Kierkegaard's writing on Don Juan and the process of his conceptualisation, the context in which the character is placed is of prime importance. The hierarchy of the aesthetic, ethical, and religious stages of human existence has a direct link to Mérimée–Milosz development of the Don Juan theme mentioned in Chapter 2.2.2. The character of Miguel Mañara, the reverted Don Juan, passes all the stages, from the aesthetic seducer through the lover of one woman to the love of God. Ethically 'correct' love allows him to discover religion and God's love. This development, however, reforms him and he stops being a seducer, thus being eliminated from the field of the Don Juan concept. For this reason, this version of the legend will not be explored further.

Returning to the philosophical persona of Don Juan and his conceptualisations after Kierkegaard, it is obvious that the image of Don Juan as an erotic seducer and the overwhelming power of life that his hyper-sexuality is seen to represent settled down in Western culture for quite a while. Later authors would develop the same idea further, without always referring to the Don Juan of Kierkegaard (based on Mozart), or another Don Juan figure from the aesthetic plane of reference. It is quite logical to assume that national images of the Don Juan figure would have been most influential in the formation of their philosophical attitudes, at least as much as it is valid for

thinkers coming from a culture with a deeply rooted 'Don Juan tradition', so to speak. Namely, the view of José Ortega Y Gasset would have been mostly formed by the Spanish treatment of the Don Juan legend, while the attitude of Albert Camus would most probably be to a large extent determined by the French versions, notably Molièré's *Dom Juan*.

In the case of Ortega Y Gasset, however, the claim about Kierkegaard's view of Don Juan being a most important influence does not hold true. A firm believer in the uniqueness of Spanish culture, Ortega reflects on the Spanish cultural figures that he sees as crucially important to the world's cultural heritage (Don Juan, Don Quixote, Celestina) as heroic characters. Attempts to present them otherwise are denounced severely – for example, it is Byron's version of the Don Juan legend that Ortega has in mind when he says that the ridiculous image of Don Juan as an inconsequential effeminate fellow is a reduction performed by "certain narrow, shallow minds" (Ortega 1957: 30).

Ortega returns to the figure of Don Juan many times in his texts. He sees Don Juan as "the enigmatic figure which our age has continued to prune and polish to the point of finally bestowing a precise significance upon it" (Ortega 1931: 59). For him, Don Juan is a great Spanish hero figure, whose cultural importance cannot be overestimated. The character presents an eternal theme for reflection, as it is one of the symbols of human emotionality with the immortal power of development (Ortega 1921: 121). He symbolises the male tragedy of pain, caused by superficiality and lasciviousness, peculiar to almost all men. Nevertheless, Don Juan for Ortega is the epitome of manliness and virility. In a fashion resembling the Romanticist ideals of an individual misunderstood and hated by the crowd, Don Juan in Ortega's view is far above the common herd, disliked by the mass mind because it cannot understand him. If Don Juan seems to have no ideal, says Ortega, it is not, as Maeztu claims, because he seeks momentary pleasure but because "he has examined all ideals and has found them wanting" (Weinstein 1959: 156). In his essay "Towards the Psychology of an Interesting Man" Ortega defines an interesting man as

somebody whom women fall in love with, providing the single example of Don Juan as such a type, claiming, however, that nobody, including himself (as well as Don Juan) can know anything about Don Juan. It is in this essay that Ortega names 'Don Juanism' "the most obscure, abstruse, delicate problem of our time" (Ortega 1957: 184). The subject of love is introduced into the discussion of the Don Juan figure in another essay of the same collection (*On Love: Aspects of a Single Theme,* 1957 English translation).

Debating with Stendhal on the nature of Don Juan's love ("Love in Stendhal"), Ortega argues that "Don Juan is not the man who makes love to women, but the man to whom women make love", thus pointing to the figure's characteristic irresistibility. Don Juan is irresistible, because he charges the woman with magic electricity (Ortega 1957: 33). In Don Juan Ortega sees the personification of virility, the man who makes a woman truly a woman: "Don Juan is the man who before the woman is nothing but man – neither father, nor husband, nor brother, nor son... Most women are fully women only one hour in their lives, and men usually are Don Juan for only a few moments" (Ortega, quoted in Weinstein 1959: 4). The true Don Juan is always detached from the woman and "wrapped in his cloak of melancholy" (Ortega 1957: 31), and would never be moved "to woo any woman at all" (ibid). As an illustration for his claim, Ortega provides an example from the life of René Chateaubriand (contrasted in the essay with Stendhal: Chateaubriand is explained like a 'true Don Juan' by Ortega, not Stendhal, who only wishes to be seen as one), who seems to be very distant from a typical image of Don Juan as a handsome man, as he was small, stooped, always ill-tempered, disagreeable, and detached and with attachments to his lovers that lasted for a week. Despite that, "any woman who fell in love with him at twenty continued at eighty to be bound to his "genius", whom perhaps she never saw again" (Ortega 1957: 33). Ortega tells of the Marquise de Custine, the first lady of France, who was extremely beautiful and from the noblest of families. On meeting the author of *Atala*, "a mad passion immediately erupts within her" (Ortega 1957: 34). Chateaubriand expresses his caprice that madam would buy a castle where Henry IV had once

spent a night. The lady collects all her small fortune and buys it, but the writer is in no hurry to visit. When he finally does, it is only for a few days and he never returns again. But when the Marquise at 70 years of age is asked about a room in her castle: "Is this the place where Chateaubriand was at your feet?", she "quickly, astonished and seemingly offended: 'Oh, no, sir; I at Chateaubriand's feet!' " (Ortega 1957: 34).

Ortega's perception of Don Juan obviously resonates with the later Spanish version of the Don Juan legend – Zorilla's play *Don Juan Tenorio* (1844), in which the insolent villain is saved by a woman who loved him so much that agreed to take the punishment for his vicious life upon her own soul and suffer in the Afterlife instead of him. Ortega's view of Don Juan explains and at the same time confirms the character's irresistibility, or rather, the faithfulness of female devotion to him until death and even beyond. In Ortega's writings the Hoffmannian search for an Ideal Woman is in fact turned upside down (or, rather, inside out): it is Don Juan who is "an interesting man", or the loved man, here, and he is the Ideal Man for every woman who comes his way; that is why they cannot forget him and love him until their death and beyond it. This may, perhaps, explain why the concept of seduction is not referred to in Ortega's reflections to the figure of Don Juan: his Don Juan does not have to seduce the woman, because the magic energy that he radiates is enough to make her follow him and remain faithful forever.

Albert Camus presents the idea of Don Juan as the 'absurd' hero in his series of essays *Le Mythe de Sisyphe* (1942). It reveals the tendencies towards philosophy in existentialism, presenting the picture of a typical character of the absurd. The only thing that matters in life is death, it is the only thing to be feared, and all other concerns of life are meaningless. Camus treats Don Juan as a sort of Sisyphus in the sphere of sexuality. Like Sisyphus, who recommences his task with full consciousness of his fate every time the stone has rolled back down the mountain, Don Juan loves every woman with the same passion and "each time with his whole self [...] he must repeat this gift and his profound quest" (Camus 1955: 45). Each time he loves anew, and no

one love should be distinguished from the rest. He desires each and every woman – though women change, but desire remains the same. Camus sees Don Juan as the ordinary seducer and the sexual athlete; yet the character‘s consciousness of his two functions make him the absurd man. Don Juan lives his life to the full, enjoying all the possibilities that life offers – in his case, in the shape of women. Unlike Milosz‘s Mañara, this Don Juan is interested not in the quality but in the quantity. His love is short-lived and exceptional, therefore he knows none of the bonds that any other perception of love would bestow on him. Thinking of the punishment of Don Juan, Camus questions the tendency of his time to turn Don Juan into an old man and make him pay for his life-style with humiliation that the seducer experiences due to evaporation of his charms. Camus claims that Don Juan‘s very consciousness had made him aware of his fate and “A fate is not a punishment...” (Camus 1955: 49). In relation to the religious plane of the legend, Camus, as a true existentialist, rejects the idea of God: “What comes after death is futile“ (ibid). He presents his own vision of what happened on the night of Don Juan‘s perdition. According to him, it was “the mad laughter of a healthy man provoking a non-existent God“ (ibid) that caused his punishment. As a true atheist, Camus defies the very idea of the Underworld, claiming that “on that evening when Don Juan was waiting at Anna‘s the Commander didn‘t come, and that after midnight the blasphemer must have felt the dreadful bitterness of those who have been right” (ibid).

By way of conclusion it is necessary to note here that it is the philosophical plane of reference that produces the most significant contribution to the development of the Don Juan concept in the first half of the 20th century. The *conceptual personas* of Don Juan, appearing in the works of Kierkegaard, Ortega and Camus, offered particular readings of the Don Juan figure that treated the behavioural pattern as typically masculine and to some extent exemplary, thus confirming the neutral, or even positive attitude towards the figure in the Western cultural consciousness of the early 20th century. It is also

possible to claim that in the middle of the 20th century the formation of the Don Juan concept was complete.

III. THE CONCEPTUALISATION OF THE FIGURE OF DON JUAN

Having reviewed the three planes of reference of the formation of the Don Juan concept (the psychosocial, the aesthetic and the philosophical), I must conclude that it is the aesthetic plane of reference that is of special quality in the formation of the Don Juan concept. Being the bulkiest in terms of reflection on the Don Juan figure, as well as having the advantage of producing and naming it, the aesthetic plane of reference is undoubtedly in a privileged position over the remaining two planes of reference. Also, because the focus of interest in the current work is a cultural concept, the aesthetic plane as the main result of cultural endeavour should be at the centre of attention. Therefore, further discussion of the concept of Don Juan will be mainly carried out within the limits of the aesthetic plane of reference, i.e. the figure of Don Juan as produced in various versions of the aesthetic plane (literary, dramatic or musical).

In the following chapters of the thesis the Deleuze and Guattari theory of the concept on will be applied, in the attempt to explore the contents of the Don Juan concept.

Deleuze and Guattari claim that every concept consists of other concepts, or compounds. It is an accumulation of other heterogenous, distinct, yet related concepts representing a zone of partial overlap, in which they are inseparable. The task of the present chapter is to identify the compounds of the Don Juan concept and to explain their choice in terms of the critical theory.

The review of the three planes of reference of the Don Juan concept has shown that the three motifs recur in the absolute majority of interpretations of the Don Juan legend. They are, in order of importance (as determined by the frequency of the recurrence): first, Don Juan is always perceived and represented as a serial seducer, and the emphasis on his hyper-sexuality predominates the majority of versions of the legend since its very first variant

(Tirso de Molina's *El Burlador*); second, his behaviour is in the majority of cases perceived as a violation of the moral laws and a transgression of the accepted rules of social conduct; third, this violation is treated as a form of utmost disrespect by an individual to the authority of collective social and moral law, and is considered a threat to the very system that the authority represents, which determines the eventual destruction of Don Juan. The three themes correspond to the archetypal motifs noted by the early scholarship of Don Juan (mentioned in Chapter 2.1.2 of this thesis): the omnipotent male, the Trickster figure, and the violation of the boundaries with the Other World. The interplay of the three themes is different in each representation of the Don Juan of the legend, but all three are always present in every version. Consequently, it is possible to claim that the most important concepts, comprising the cultural concept of Don Juan, are seduction, transgression, and disrespect for authority. The remainder of the thesis will focus on the contents of these three concepts in relation to Don Juan, i.e., the zone of overlap. The conclusions of the discussion should enable us to provide the definition of Don Juan as a cultural concept.

It is important to note, however, that there are at least two other concepts that cannot be overlooked while discussing the concept of Don Juan, namely, love and religious faith. In relation to the first, it is necessary to clarify that it only came into the zone of the concept of Don Juan in the time of Romanticism (mainly due to E.T.A. Hoffmann, see Chapter 2.2.2). After Romanticism, the notion of love evaporated from the Don Juan legend, giving way to ideas of cynicism and flippancy. Therefore the concept of love is not included among the compounds of the Don Juan concept in this thesis. The concept of religious faith has been always close to the zone of the Don Juan concept, and has maintained its position in some cases. It will be briefly reviewed in Chapter 2.3.2, in relation to the concept of transgression.

In this thesis the concept of Don Juan is regarded in the light of critical theory that is very much in favour of the practice of concept formulation and analysis. Being an interdisciplinary, intercultural, multinational and, first of all,

socially-oriented mode of thought, critical theory as the leading type of philosophical reflection of our time has to meet the challenge of rapidly changing life in a globalised society, in which new concepts emerge continually and at great speed. Reflecting upon new phenomena, issues and problems becomes equal in importance to the communication of the results of the reflection, and, especially, agreement on those results. Habermas' theory of communicative action assumes agreement upon meanings and communication of those meanings within a society, be it a national, multinational or international society, to be a primary social issue. Mutual understanding based on communication of meanings presupposes the establishment of common terms for reflection and common concepts, the meanings of which are communicated later. Through reviewing old and considering new problems many critical theorists have produced important works on the contemporary cultural and social concepts that are essential for the perception of the changing role of man as a social being in the age of digital technology, globalisation and the overwhelming mass media[53].

As has been already noted, third generation critical theory embraces certain issues of Postmodernism it had previously resisted, aiming at a universal explanation of the contemporary human condition. Therefore a combination of ideas that a few decades ago would have been considered incompatible becomes possible.

The concept of Don Juan in this thesis is constructed on the grounds of several Postmodernist ideas, carefully combined to produce a synthesis that would be sensible in terms of critical theory, and with a meaning that the latter could explain and justify.

Seduction, a constituent component of the Don Juan concept, is presented within the theoretical framework of Jean Baudrillard, whose study

[53] Such as Honneth, Axel (1995), "Patterns of Intersubjective Recognition: Love, Rights, and Solidarity"; Mažeikis, Gintautas (2012) "*Po pono ir tarno: Lyderystės ir meistrystės dialektika" (After Master and Servant: the Dialectic of Leadership and Mastery)*; (2014) "Triksteris: besijuokiantis, ekstatiškas kūrybinis griovėjas. Analitinės antropologijos žvilgsnis" (Trickster: the Laughing, Ecstatic Creative Destroyer. A Glance of Analytical Anthropology).

Seduction (1979) is based on an interpretation of Kierkegaard's *The Diary of a Seducer* (1843). The concept of transgression and the issue of Don Juan as a transgressive cultural figure are explored according to the reflections on the subject of Georges Bataille. The concept of disrespect for authority is integrated into Michel Foucault's theory of power and analysed in relation to the Don Juan figure and its context. For the purposes of the main aim of this thesis – the exploration of the cultural message of the Don Juan concept, and the change that the concept undergoes in the 20th century – the discussion of the compound concepts is presented in converse order to that mentioned above (i.e. the subject of power is presented first, while seduction is the last concept to be explored). The cultural message of the Don Juan concept is formulated at the final section of this chapter.

3.1. THE POWER MESSAGE OF THE DON JUAN FIGURE

The concept of disrespect for authority is at the core of the very first – the 'archetypal', or traditional, Don Juan figure. As has been stated, the author of the first Don Juan drama intended to warn the abundant followers of the donjuanist lifestyle that licentious morals lead to destruction, and if the social authority is too weak to deal with boundless impudence, there is always the highest authority to implement the deserved punishment. Though the emphasis in the issues related to the Don Juan figure changed quite quickly after its debut, the idea of Don Juan acting as a challenge to accepted social rules has remained ever-present. It must be noted though that the emphasis on the *set* of rules that is being challenged experienced a change as well. In the very first Don Juan narrative serial seduction comes as an eloquent example of an irresponsible behaviour pattern. With Molière, who introduces a wife of Don Juan (Elvire), it is the institute of marriage that becomes the focus of attention in the legend. In other words, a certain 'institutional' change occurs, which is so important that it affects all subsequent versions of the legend (to this day, it should be added).

The concept of authority and individual as well as collective submission to it are one of the most important in Michel Foucault's theory of power. In the following chapter the figure of Don Juan is considered within the Foucauldian theoretical framework, which permits an analysis of how the concepts of power, authority and control interact within the cultural concept of Don Juan.

3.1.1. Don Juan in the light of Foucault

Michel Foucault views Don Juan as "the great violator of the rules of marriage", and also an individual "driven, in spite of himself, by the somber madness of sex" (Foucault 1998: 39). Foucault proclaims him a libertine and a pervert who deliberately breaks the law, but at the same time "something like a nature gone awry transports him far from all nature" (ibid). The figure of Don Juan overturns the two great systems of the West for the governing of sex: the law of marriage (society, man-made, artifice), and the order of desires (individual, natural, nature). Foucault does not develop his ideas further, leaving it for psychoanalysts to decide whether Don Juan is homosexual, narcissistic, or impotent. Yet his theory of sex suppressed under the discourse of sexuality is a way of reflecting on the figure of Don Juan.

Foucault places the conception of power in the central part of his work, yet it experiences a certain development from an emphasis on institutional power to a later exploration of individual power and the power of government. In his early work, Foucault is interested in the "disindividualization" of power, in how the institutions of modern disciplines, with their principles of order and control, make it seem as if power inheres in the prison, the school, the factory, and so on: "...Power has its principle not so much in a person as in a certain concerted distribution of bodies, surfaces, lights, gazes; in an arrangement whose internal mechanisms produce the relation in which individuals are caught up" (Foucault 2001: 202). The effect of this tendency to disindividualise power is the perception that power resides in the machine

itself (the "panoptic machine"; the "technology" of power) rather than in its operator.

In his later work, however, Foucault makes it clear that power ultimately does inhere in individuals, including those under surveillance or punished. It is true that contemporary forms of disciplinary organisation allow an ever larger number of people to be controlled by ever smaller numbers of 'specialists'; however, as Foucault explains in *The Subject and Power*, "something called Power, with or without a capital letter, which is assumed to exist universally in a concentrated or diffused form, does not exist. Power exists only when it is put into action" (Foucault 2001: 788). Foucault therefore makes it clear that, in itself, power "is not a renunciation of freedom, a transference of rights, the power of each and all delegated to a few" (Foucault 1977: 220). Indeed, power is *not* the same as violence because the opposite pole of violence "can only be passivity" (Ibid). What brings power relations into play is "neither violence nor consent, although it does require one or the other, rather it is a structure of actions brought to bear on other actions. It is a way of acting on acting subjects – prescribing, inscripting, desiring, and seducing. The exercise of power is the way in which certain actions structure the field of other possible actions termed governmentality" (Foucault 2001: 790). Thus the most important interest in Foucault's later work is the internalisation of power, the inner power apparatus that functions inside an individual, the personal censor who performs the inner surveillance. This means that power is not a structuring feature functioning from above – it works within society and its social networks. Indispensably, power can only exist when it is put into action – it cannot exist in a void.

The concept of power opens some insights into the character of Don Juan, the ideology behind his figure, and the popularity of the Don Juan legend. As a matter of fact, treating the Don Juan character in terms of power theory has already been attempted in 1973 by an American sociologist, D.G. Winter, who explored various aspects of the Don Juan legend in the light of

male sexual power over women and the figure of Don Juan as an expression of it.

At the beginning Winter says that "To be sure, the terms "donjuanism" and "donjuanesque" are used in clinical practice to denote a type of man who practices (or who attempts) serial seduction" (Winter 1973: 168). The author further provides a psychoanalytical reading of the Don Juan legend (namely, its 'original' version by Tirso de Molina), ending with that claim that "the legend in its most basic and primitive meaning is an assertion of male power and strength against women who are both desired and feared", while "the theme of male power against female incorporation seems to run through both the early and the more recent versions of the Don Juan legend" (Winter 1973: 176). Winter distinguishes several links to the motif of power in the Don Juan legend, namely, seduction; disguise and concealment; indifference to time, risk and death; illusions; confining (i.e. marriage); background; colours of power; other European versions of the legend; and the Spanish setting of Tirso's play. Among other interesting observations made, I would like to quote the final paragraph on his chapter on Don Juan:

> "Don Juan lives out the secret ideal of many men, and has a career of glorious conquest – until his courage and energy drive him to destruction. In an analogous way, perhaps, the legend is an imaginative treatise on the very nature of power and the power motive. Power is a form of conquest; arising from an ambivalent fear of a powerful and binding mother, and symbolized by the sexual degradation of women. Yet in the end power is a fleeting illusion, because in death it inexorably ends with the swallowing up of even the most powerful man. Power is everything; yet it is nothing, for man can never escape 'the encircling arms' [of death]" (Winter 1973: 200).

In this way Winter discerns the two most important motifs in the Don Juan legend, linked to what may be termed the power message of the Don Juan figure: social power, and the power of the transcendence (or the Other World, or Death). Both motifs are closely intertwined in the character of Don Juan, yet it is important to note that they have received unequal attention by various

authors. The absolute majority of later[54] versions of the Don Juan legend focus on Don Juan's character, the motives of his behaviour, and his relation to the seduced women, i.e. the social moments of the story. In this regard, I would like to point out certain relationships of Don Juan's that may be seen as power-based, namely: his relationship with his society, his relationship with women, and his own discourse.

Don Juan dominates his society, due to his social and financial position (he is the nephew of the Spanish ambassador to Naples, and comes from a wealthy aristocratic family). He is not afraid of punishment because he will easily escape it, either with the help of his quick feet and the cover of night, his sword, or his connections. This is determined by the peculiarities of the social morals of the time and Don Juan's position in the society. The very idea of the Don Juan character and his end in Hell was intended as criticism and warning to Tirso's contemporary society, one of notoriously lax morals. Don Juan differs from his friends only because he has tricked a greater number of women and has the intention of tricking still more. His social and financial status, his appearance, manners and bravado allow him to fear no-one, but to act freely. His own perception of his superior position makes him arrogant, yet he remains attractive nevertheless.

It is obvious that Don Juan dominates the women whom he violates – according to the existing moral code, they cannot complain, for if they did, they would disclose their loss of female honour, and consequently, the honour of the whole family. Don Juan's women are completely dependent on his discretion – a place in his catalogue means only shame. Don Juan does not take them by force either, he is no rapist. They freely give in to him, even if they have been tricked in one or another way into intercourse with Don Juan. They go with him of their own volition, and what they get is their own 'work'. It is interesting to note that in the majority of versions of the Don Juan legend the emphasis is put on the punishment of the seducer – though the women who

[54] I.e. produced after Tirso de Molina's *El Burlador*, which is considered to be the original version of the Don Juan legend.

give in to his seduction break the moral code as well, formally at least. Though, of course, we must not forget that in fact Don Juan is punished not for his immoral behaviour with women, but for insulting the dead.

Returning to the subject of female involvement with seduction in the legend, however, it can be seen as one of the possible explanations for the inequality between men and women in Tirso's times and until much later. As the woman is not treated as an equal partner, she does not deserve an equally severe punishment. On the other hand, all the women are cheated by Don Juan, which adds to the shame and is a sort of punishment on its own.

Another aspect of inequality between men and women is related to reputation – though formally most men despise Don Juan, they behave in the very same way as he does (Don Juan's friend de la Mota and others). While the reputation of a 'woman from Don Juan's list' is always shameful – though she has been cheated, and may be treated as a 'poor thing', her honour would be irretrievably lost. Meanwhile, the honour of Don Juan (and his followers) does not seem to suffer from his profligate affairs – he proclaims that he keeps his word with men and that is what matters in the society of his times.

It is in Byron's version of the Don Juan legend that the usual treatment of the subject is reversed. The young man is always not the seducer here, but the seduced. The idea of punishment remains, but Byron punishes his hero less severely than the women who come his way. The reader does not see his Juan sent to Hell or marriage, which was Byron's intention, as the poem is unfinished. Yet most of the women the young hero encounters end in pain or death: Julia ends up in a convent, Haidée dies, Gulbeyaz suffers an insult to her honour (as Juan refuses her), Dudù of the harem has to suffer the misery of escape from the palace and the horror of war; only the Russian Queen Catherine seems to be immune to the fate of a Juan's woman.

Don Juan's third power-based relationship deals with his reputation. He seeks to dominate by controlling his own discourse, or his reputation. He is not very eloquent, and the audience does not see him talk much on stage (except when he is seducing the girls, of course). Yet Don Juan is careful about

making his reputation of "the greatest trickster of all Spain" widely known. Though with the ladies of aristocracy he hides his face under a mask, he leaves enough time to reveal his true identity just before leaving; with the women of lower social classes he emphasises his noble origins. In fact, Don Juan seems to possess a good knowledge of public relations, and seems to be acting for the sake of becoming famous rather than for anything else. It is as if the very existence of his reputation of the greatest trickster of all Spain would render him more satisfaction – and power – than the real acts of seduction he has performed. According to Foucault, discourse is created and perpetuated by those who have the power and means of communication. In the case of Don Juan, it works the other way round as well – creating and perpetuating one's own discourse through an adequate means of communication accords power. For Foucault, it is through discourse (through knowledge) that people are created. In the case of Don Juan, he is the only one who is able to create his own discourse: the women involved are incapable of doing so, for that would mean they have had direct experience, and consequently, have lost their honour. In fact, there is no way to find out the truth: the women would not speak freely, even if they wanted to. Thus Don Juan is the only one who creates and spreads his reputation of "the greatest trickster of all Spain".

To sum up, Don Juan is a figure of domination, and this quality is maintained in all the versions that feature his high social position, a multitude of his female 'victims', and his reputation of a serial seducer (as the three characteristics occur in the absolute majority of Don Juan versions, it is possible to conclude that his being a figure of domination is one of his qualifying characteristics).

The issue of social domination turns the Don Juan narrative into a story that can be interesting not only from the moral or religious viewpoint. With the decline in the authority of religion and the Church which followed soon after Don Juan's debut on the world stage (and which was, in fact, one of the reasons that raised him onto that very stage in the first place) other issues came to the front line of the story of 'archetypal seduction'. The emerging

concept of an individual, and his opposition to his society as a system built on obedience and duty is seen by some scholars as another very important reason for the interest in Don Juan as first of all a socially 'engaged' character[55].

As such, Don Juan is an instrument of the system of surveillance over the 'law of marriage', as Foucault would put it; he is the one who disobeys the discipline of the social system and seems to have the privilege of being exempt from its requirements. Tirso's Don Juan offends the discipline of the patriarchal family by destroying its honour (in the form of virginity of its daughter); it is with Molière's Dom Juan that the law of marriage is violated. From Molière on, Don Juan becomes a social evil because he consciously ignores social rules, marrying 'right and left'. In this way not only the honour of the family, but its very existence comes under threat. What Horkheimer says about the family in 1936 could have been very well-applied two centuries earlier: "The family, as one of the most important formative agencies, sees to it that the kind of human character emerges which social life requires, and gives the human being in great measure the indispensable adaptability for a specific authority-oriented conduct on which the existence of the bourgeois order largely depends" (Horkheimer, 2002: 98). A human character who does not follow the requirements of social life and does not demonstrate submission to authority cannot fit the existing social pattern; breaking the family law must be punished.

Thus the story of Don Juan communicates a power problem that has worried every cultural system for as long as it has perceived itself as such: the issue of authority and its limits. The age that Don Juan first emerges in – the late Middle Ages – finds itself against the problem of the individual against authority and the limits of a system as opposed to individual freedom.

The concept of freedom is essential in Foucault's understanding of power: "Power is exercised only over free subjects, and only insofar as they are free", he explains (Foucault 2001: 790). Conversely, "slavery is not a

[55] See, for example, Ian Watt, 1997. *Myths of Moderns Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe*. Cambridge: Cambridge University Press, Canto edition.

power relationship when man is in chains. (In this case it is a question of a physical relationship of constraint.)" (ibid). Indeed, recalcitrance thus becomes an integral part of the power relationship: "At the very heart of the power relationship, and constantly provoking it, are the recalcitrance of the will and the intransigence of freedom" (ibid).

Freedom has a double face in the context of the Don Juan legend: it is the choice of an individual to disobey the system, yet it is clearly divided into male and female freedom. It is the tension between these two forms of unrestrictedness that culminates in the concept of seduction in the play: seduction may only occur when the seduced gives in by her own free will, and is, in fact, willing to be seduced. An 18th century 'donjuan' Valmont, the sophisticated seducer of Choderlos de Laclos's novel *Les Liaisons Dangereuses*, puts it this way: "My plan is to have her *feel* thoroughly the value and extent of each of the sacrifices she is going to make for me; not to lead her on so quickly that remorse cannot follow her; to make her virtue expire in slow agony; to fix her attention unceasingly on that distressing spectacle; and to grant her the happiness of having me in her arms only after she has been forced to admit this desire freely" (Letter LXX). Don Juan (that of Tirso, or even that of Mozart) is not as refined or as malignant as Valmont; yet women give in quite readily to his seductions, fooled by his vows of eternal love and instant marriage, but there is more. Along with the nice promises, the victims of Don Juan fall for his freedom of attitude, his fearlessness of whatever around, his bursting energy and enthusiasm that seem to sweep away all resistance. Don Juan the libertine invites his partners (or victims?) to partake of this liberty, to spend a moment in an unrestricted existence. This invitation, though unconscious, to experience the primeval unrestrictedness of self-enjoyment and the inherent human need to transgress the accepted norms, to explore the limits of freedom, cannot but be answered positively – especially by members of the rigid Christian society of the 17th century (as well as the centuries to come) that has only begun to realise the changing relationship between the society and its individuals.

It must be mentioned here that in the times of Tirso, the very idea of an individual challenging society seemed abhorrent. This is why, in part, Don Juan is sent to Hell. In later versions, and later epochs, the streak of individualism becomes increasingly important, more emphasis is put on the character itself rather than the moral and religious problems that the original play intended to discuss. This change of emphasis may mean that the social challenge of Don Juan has been solved, fitted into the formal cultural pattern, and that the issue of religion has yielded to those of sexual morals and male-female relationships. The figure of Don Juan seems to have turned into a synonym for womaniser. Yet, not every womaniser is a Don Juan. A womaniser is not a problem – Don Juan is. So the question that needs to be asked then is "when does a womaniser turn into a Don Juan?".

At the conceptual level, a womaniser becomes a Don Juan when he fulfils two conditions: when he poses a challenge to the existing ethical, moral norms about sexual behaviour, and when this challenge is perceived as a threat by the society whose moral or ethical norms of sexuality he challenges. This touches on the sexual relations between the two sexes, of course; yet it should not be surprising that the issue of challenge to the norms has been favoured by authors whose personal sexual lifestyle was perceived as a challenge by the society of their times (like Michel Foucault or Georges Bataille).

Yet Don Juan is not merely a womaniser who is seeking power in trying to overmaster the female form (every and any) that comes his way, and by violating her, to experience himself as more powerful. In a broader social or cultural context, Don Juan is an obvious challenge to society. Applying Foucault's terms, Don Juan may be seen as an 'irritator' of social morals. Every society needs such irritators – they force it to reflect upon itself, and at the same time he (the irritator) and his treatment is the result of that social self-reflection. Society would problematise something that it sees as highly important, and the existence of an 'irritator' should trigger a solution to that problem. The development of the Don Juan legend reveals the scheme of

action of the social order that discerns the relevant behavioural pattern, recognises it and tries to incorporate it into the legitimate social apparatus.

On the moral plane, Don Juan is a violator – he violates the social taboo of premarital sex, the moral restriction about obligations, and his responsibilities towards women with whom he has had sexual relations. He also violates the religious requirements about dealings with the dead, and the universal human attitude of respect to the Other World. On the social plane, Don Juan is a challenge to his society. His domination over it is determined by his family's high position in the king's court, and his personal qualities of a brave *señor*; nevertheless, his sexual behaviour and his concern about his reputation of trickster turn him into a social problem. His lifestyle becomes a kind of test for social tolerance and its limits. In this way, he is allowed to perform the violations that he does, to transgress the limits of moral behaviour. He is more than a mere youngster brimming with self-confidence, or a womaniser carried away with his own successes. Don Juan becomes a political figure, because his behaviour is an expression of a policy of the social regime of his time. The story of Don Juan is a story of social regulation of male and female sexuality, and the restrictions that society imposes on an individual freedom.

3.1.2. Power relations in Byron's *Don Juan*

With regard to Byron's *Don Juan*, power relations, as most of other issues, should be analysed on the two levels of the poem, those of Don Juan and the narrator. Following the scheme constructed above, it is necessary to speak of three types of power relations: power relations with women, dominance within society, and relation to the discourse – that of Don Juan, and that of the narrator – in the poem.

Don Juan, being not the seducer but the seduced in the poem, retains the secondary position in relation to his women as well – women seduce him into physical contact and continue to dominate in further relationship: with Julia he is driven into her bed, emerging "half smother'd" (I. CLXV) and has

to flee almost naked (though he does fight bravely with Don Alphonso, as a character with his ancestry should); with Haidée he is made "the master of the island' (III.XLIII) under her initiative and certain guidance; with Dudù, the shortest and the most absurd 'relationship' Juan is in a female disguise and the girl, though being "of a more silent class", has to stand up to him so that his disguise is not uncovered; with Gulbeyaz, a Sultana, Don Juan is not only dominated but also treated as a commodity, in the fashion peculiar to the Orient of those days (i.e. he is bought as a slave). He manages to resist Gulbeyaz, but not her domination. The Russian Queen Catherine is a dominant figure by definition and by character; even Adeline Amundeville looks upon Juan with patronising care, making marriage plans for him without his consent ("But Adeline determined Juan's wedding/ In her own mind, and that's enough for woman" (XV.XL)), and Duchess Fitz-Fulke throws herself upon him in the robe of a ghost, making his consent an irrelevance. The single female in the poem, the Turkish girl Leila, saved by Juan in the battle for Ismail, does not dominate but has to be 'disposed of' (XIII.XLI) into the hands of an educator, in order to maintain the general pattern.

Don Juan's dominance within his society is a feature of the legend that is preserved fairly intact in Byron's poem. Juan is always in a dominant position: at home in Spain he is from a high family ("of the noblest pedigree" (I.XXXVIII)), in the shipwreck scene he dominates the society of the unfortunate sailors due to his moral convictions (he refuses to eat either the meat of his dog or the body of his teacher Pedrillo, maintaining his dignity as well as his sanity), even at the Seraglio he maintains a dominant position, because he is a newcomer, and though dressed as a woman, the girls still sense something unusual about him ("A sentimental friendship through and through,/ Extremely pure, which made them all concur/ In wishing her their sister, save a few/ Who wish'd they had a brother just like her" (VI.XXXIX)). In the battle for Ismail he plunges where the fight is the thickest, and thus, having "shone in the late slaughter" (IX.XXIX) becomes an honoured soldier, though the battle in fact is dominated by a single figure – that of death. At the Russian court

Juan finds himself in the dominant position due to his looks, his achievement at Ismail and also due to Catherine's favour. Being a foreigner, an attractive man and substantially well-off, he maintains the dominant status in England as well. Thus the motif of social dominance is retained in the poem.

In terms of Don Juan's relation with his discourse, it is the narrator who predominates in Byron's poem; Don Juan is merely his puppet. Except for a short "pubertal spasm" in Canto I (Beatty 1985: 46), the audience never sees him think: his thoughts are either expressed by the narrator, or should be guessed by the reader (following the narrator's innuendos). Discourse is the cardinal sphere of domination in the poem, and the narrator rules here.

With regard to the narrator's relation to women, the situation could not be more different. The narrator's remarks in the poem testify to his negative attitude towards women ("A lady with her daughters or her nieces/ Shines like a guinea and seven-shilling pieces" [III.LX]), the general misogynist approach is strengthened by the poem's choice of language. The latter may seem normal to the ears of the 21st century reader, especially a foreigner, except some immodest remarks here or there; however, the female reader of Byron's time found the language of the poem "almost throughout scandalously licentious and obscene, fit only for the shelves of a brothel" (*The Gentleman's Magazine*, September 1823, quoted in Haslett 1997: 217)[56]. With the pure female ear and mind of 19th century England representing treasures of great delicacy and value, Byron's *Don Juan* is for a male audience alone. Mocking and even abusing women is one of its major themes; Don Juan being not the seducer but the seduced corresponds to the general pattern of the poem, which tries to satirise publicly proclaimed female sentimentality and continence:

> Now here we should distinguish; for howe'er
> Kisses, sweet words, embraces, and all that,
> May look like what is — neither here nor there,
> They are put on as easily as a hat,
> Or rather bonnet, which the fair sex wear,

[56] Very interesting information on the subject of female reader of Byron's *Don Juan* and the subject of its language is presented in Moyra Haslett's Byron's *Don Juan* and the Don Juan Legend, see p. 216-233.

Trimm'd either heads or hearts to decorate,
Which form an ornament, but no more part
Of heads, than their caresses of the heart. (VI. XIV)

A slight blush, a soft tremor, a calm kind
Of gentle feminine delight, and shown
More in the eyelids than the eyes, resign'd
Rather to hide what pleases most unknown,
Are the best tokens (to a modest mind)
Of love, when seated on his loveliest throne,
A sincere woman's breast,— for over-warm
Or over-cold annihilates the charm.

For over-warmth, if false, is worse than truth;
If true, 'tis no great lease of its own fire;
For no one, save in very early youth,
Would like (I think) to trust all to desire,
Which is but a precarious bond, in sooth,
And apt to be transferr'd to the first buyer
At a sad discount: while your over chilly
Women, on t' other hand, seem somewhat silly." (VI. XV – XVI).

Though it is possible to agree with Anne Barton that Byron does sympathise with the social position of the female, perceiving "of the waste and futility of so many of their lives", their treatment as […] commodities reared to be sold in the marriage market, often nothing awaiting them, whatever their capacity for love, their beauty and education" (Barton 1992: 25), but "A thankless husband, next a faithless lover,/ Then dressing, nursing, praying, and all's over" (II. 200), the poem's criticism of the weaker sex is still much more pronounced than the sympathy.

The relation between the narrator and society is the most complicated in the poem. As the narrator is Byron's alter ego, the attitude towards the society that is expressed in *Don Juan* corresponds to a large extent to Byron's own (obvious in the poem's sarcastic tone and the general remarks about the heroes, the morals and the beliefs professed by his contemporaries), and is characterised by haughtiness and distance. The narrator, like Byron himself, is an outcast, therefore his relation with society is in fact non-existent: the society he is describing neglects him (as it neglected Byron), and the poem does not provide any other society for its narrator. Consequently, he maintains the

dominant position with regard to his hero, i.e. Don Juan, and his own discourse as well as that of Don Juan, but his social domination, though sought for (through dominance over women), is characterised by absence, i.e. it is non-existent. Meanwhile Don Juan, though maintaining his social domination in the poem, is overshadowed by the narrator in terms of the discourse. Discourse being the main instrument for resolving domination, the narrator is the most important dominating figure of the poem.

As a final remark it should be claimed that seeing the figure of Don Juan in terms of the theory of power helps to explain its popularity. He dominates the audience in the same way as he dominates the society he lives in and the women that he chooses to seduce.

This is the secret of his attractiveness. Apart from the fact that he is young, quite handsome, and comes from a good family, there is no evidence or explanation in the majority of the permutations of the legend why the seducer is so irresistibly seductive. This feature is omnipresent, self-evident, but never explained. Therefore the audience is free to make its own interpretations. Consequently, I suggest that the secret of Don Juan‘s attractiveness lies in three aspects related to his character: his freedom to ignore the social norms, his ability to get what he wants without any obstructions (it does not even matter what means he employs for the achievement of his aims), and the thrill in the suspense: will he be punished? Or *should* he be? It must be said to Don Juan‘s credit that he is very insistent on his aims – his single aim, in fact. This, together with the tool of cheating, and a good deal of mere luck, makes him not only irresistible, but unbeatable. He *makes* himself liked, even if he is not so at first. Though the audience does not usually see it (this seducer is not as eloquent as one would expect, and the spectator/the reader is *told* about his successes rather than witnessing them), his victories are taken as natural, without even questioning his irresistibility. Like all the women he cheats, the audience is attracted to him, against its own will. Don Juan is an attractive evil. Or is he really evil? What is evil about him? Which part of Don Juan‘s behaviour is evil? The inconstancy with regard to women, or self-

overestimation leading to pride and death? Or the fact that he always gets away with it? Where is that absolute limit that a violator might not cross fearlessly? What is an adequate punishment for the violation of such a limit? How should society deal with the violator? What does the social regime do for those who disobey it?

It is in these questions that, I suggest, the cultural power message of the Don Juan figure is encoded. Don Juan is a political power-figure, because he acts as an instrument of surveillance over the social male-female relationship. The seduction process, performed by Don Juan, launches the inner surveillance apparatus of every individual – the female victim, her male protector (father, brother or any other), other members of the Don Juan's society, as well as male and female members of his audience (i.e. spectators or readers). Along with the other characters of the legend, the audience explores and tests its inner order of desire; the results of the exploration, and ultimately the fate of Don Juan, depend on the tension between the outer social and the inner individual censorship on sexuality.

In brief, the message of power that is communicated by the Don Juan figure is, obviously, related first of all to the authority of the family as the basic structure of the system. Disrespect to it may be tolerated to a certain extent, yet it is punished when it grows into a total disrespect to the system itself, when it transgresses not only social, but also ontological limits.

3.2. DON JUAN THE TRANSGRESSOR

The transgressive quality of an encounter with Don Juan has been observed by Kierkegaard (see Chapter 2.2.3), who uses the term 'transgression' in the traditional meaning of breaking the rules. The same meaning is at the core of the concept of transgression; however, in the 20th century the field of the concept's meanings expanded due mainly to the works of Georges Bataille and Michel Foucault. For the exploration of the Don Juan concept the expanded concept of transgression is used in this thesis, especially because it embraces the concepts of violation, sexuality and death that are

essential in the perception of Don Juan as a cultural concept.

3.2.1. The transgressive function of Don Juan

According to Georges Bataille, transgression is the violent breaking of a taboo, often a sexual taboo, and leads to anguish. In his writings (mostly in *Eroticism: Death and Sensuality*) Bataille makes clear that transgression and taboo are mutually dependable yet irreconcilable. There is no possibility for an equilibrium of the difference between these two forces: "Transgression piled upon transgression will never abolish the taboo, just as though the taboo were never anything but the means of cursing gloriously whatever it forbids" (Bataille 1962: 48). These forces are never balanced, as transgression dominates over taboo as the force that makes taboo possible. There is a continuous interdependence between the two, as what is forbidden must be possible, otherwise there would be no need for the taboo. If it were naturally impossible to commit incest or murder, there would be no need to forbid it, as such a possibility would not arise. In this way, the movement of transgression towards "infinite excess" solidifies the taboo as it reveals the fragility of the taboo (Noys 2000: 85). In other words, without boundaries to cross, or laws or rules to break, transgression would not exist. And this is where the Don Juan figure appears. It is especially true about the first, Tirso's Don Juan, who is not a conscious law-breaker, but takes it rather as a sport. It is in relation to the Other World that his transgression is directed towards, and with regard to this it is possible claim that Tirso's Don Juan is the only one who experiences the ontological transgression himself. He transgresses the taboo related to the Other World, and is punished by condemnation to Hell. Later Don Juan's transgression of social laws (morals, marriage, infringing another's property, i.e. the woman), and the punishment by sending to Hell seems to be a little inadequate. Here it is possible to remember Don Juan's links with the Trickster figure, because they may explain the transgression attributed to the concept of Don Juan.

As was mentioned in Chapter 3.1.1, Don Juan is an instrument of

surveillance on the social system of marriage. He works as a certain 'tester', inspecting the validity and the reliability of this social institution: is it able to resist the temptation of freedom from obligation, irresponsible existence and the need for reproduction? A positive answer would mean that the social institution of marriage is falling apart, which would cause danger to the whole society as a system. This implies that the society needs Don Juan in the same way that he needs the society and its norms – if there were no rules to transgress, Don Juan could not become "the greatest trickster of all Spain", and the system, in its turn, could not know its own limits. Transgressing, and inverting, the rules is one of the functions of the Trickster figure that Don Juan seems to perform, at least to a certain extent.

The second function of the Trickster that is quite clearly pronounced in the figure of Don Juan, but not always necessarily perceived as such, is related to the persons who perform the transgression together with him, i.e. the women, and, by extention, other people who are close to those women (male and female, family members, friends, etc.). Bataille explains this as a "violent opening" (Bataille, 1991: 40); Foucault, speaking of sexuality, defines it as a "fissure", through which we slip into the experience of transgression (Foucault 1977: 30, 34). Transgression for Foucault "does not seek to oppose one thing to another, nor does it achieve its purpose through mockery or by upsetting the solidity of foundations [...]. Transgression is neither violence in a divided world (in an ethical world) nor victory over limits (in a dialectical or revolutionary world); and exactly for this reason, its role is to measure the excessive distance that it opens at the heart of the limit and to trace the flashing line that causes the limit to arise" (Foucault 1977: 35). It is possible to say that transgression opens a new possibility within a limit, a rupture through which a new, unexpected, possibly drastic realm is discovered, a new possibility that is neither positive nor negative but different in relation to the limit itself. The realm may (and often does) open onto the experience of the divine, yet it may also open onto an unexpectedly new, different aspect of human existence, which helps to realise its fullness. In this context Don Juan is like a Trickster

who takes young girls through that "fissure" of sexuality into a new form of existence – femininity. Like Hermes, he leads them through the ontological threshold of maturity to womanhood, and it is in this respect that the concept of Don Juan is related to transformation.

The "fissure" is also the point where, according to Bataille, the social and individual arrangements of power disintegrate. As Maurice Blanchot explains in one of his commentaries on Bataille: "*The interdiction marks the point where power ceases*. Transgression is not an act of which, in certain conditions, the power and mastery of certain men would still be capable. It designates that which is radically out of reach: the attainment of the inaccessible, the crossing of the uncrossable" (quoted in Shaviro 1990: 81, original emphasis). This particular space, free of power, is what attracts to Don Juan not only women, but also men: his transgressions promise freedom from the social as well as individual power-based restrictions for those who partake of them; if you are a woman, you may be free *with* Don Juan, if you are a man, you can be free, *like* Don Juan, with a woman. In this way Don Juan turns into an instrument used for transgression: to slip through the "fissure" of sexuality into transcendence that, according to Bataille and Foucault, is the single meaning of transgression. The ontological transgression, leading to transcendence is, Bataille claims, essential for human development that would cease without the ability to experience it (Bataille 1962: 38, 67). It could be even possible to say that women use Don Juan for their own purposes of transcendence.

As Chapter 2.1.3 has pointed out, Don Juan himself does not experience transformation in the course of the legend (except when he is reformed and turns to God, discovering Divine Love), and his fidelity to his lifestyle is, according to critics, what makes him "a truly great dramatic hero" (Weinstein 1959: 20). It is the woman who is transformed after her encounter with Don Juan, sometimes in more ways than just one. Firstly, as Don Juan is mainly interested in young, beautiful unmarried girls, after spending a night with him they experience the ontological transformation from girlhood to

womanhood (on condition, of course, that they *were* virgins before the encounter with Don Juan; affirming the opposite cannot be grounded by any data in the legend, so it should be assumed that the preceding affirmation is universally true). Consequently, this means that it is the moment when they discover and experience eroticism – and the passion and pleasure of erotic desire. A very interesting work on the latter has been published by an American Lithuanian philosopher Algis Mickūnas. Referring to the perception of the world before Christianity (because Christianity distorts eroticism, separating the human body from the soul), namely, the view of eroticism exercised in Ancient Greece and Rome, and ancient Indian civilisation, Mickūnas in his work *Summa Erotica* sees Eros as the fundamental life-giving power and source on Earth, a passion that will overwhelm the human being who has the courage to give himself ultimately to this power (Mickūnas 2010: 87-88)[57]. Erotic passion exists for its own sake, it does not look for biological intercourse for reproduction, for creation of some stable structure, like family, or restriction of the existence of one being according to the needs of another, like marriage. Erotic passion is the synonym of freedom; ancient mythologies show us that eroticism "opens the human soul to the cosmos, freeing it from the material worries of everyday life" (Mickūnas 2010: 62). The main emphasis in *Summa Erotica* is put on female eroticism and passion, which is seen as the fundamental cause of male passion and desire. Therefore, according to Mickūnas, it was repressed and severely restricted by patriarchal (especially Christian) society. Though Don Juan is defined as a searcher for 'ideal love' in *Summa Erotica*, which quest prevents the unfolding of fertility, his figure is not analysed in any detail in this study. Yet the female perspective that is drastically lacking in the Don Juan legend (despite certain attempts by several authors to compensate for this, the woman is traditionally, and perhaps, ultimately, unrepresented in the Don Juan narrative) acquires a lot of sense in terms of Mickūnas's theory.

It has been generally noticed (and not only by female authors) that

[57] All translations from Mickūnas's text are my own.

Don Juan's irresistibility is not grounded in the legend in any way. Except from being young, good-looking and having the ability to talk nicely to women when swearing eternal love, the figure of Don Juan or the narrative itself do not give any other convincing reason why every single young lady who comes his way should fall into his charms almost instantly. Kierkegaard explains that Don Juan[58] is the incarnation of passion, the play of desires, the pleasures of erotic love, and it is possible to continue from here that it is this erotic freedom, stretching beyond the "frissure" of sex with Don Juan that gives meaning to the transgression the woman/girl performs. Because, according to Mickūnas, it is the realm of transcendence, the space of the pure given, that is the single aspiration of every human being. It is the realm where Eros rules, permeating everything with its fiery passion. It is also the realm of absolute freedom from any restrictions – social, moral, sexual, cultural or even ontological, the realm of thriving in and enjoying the fullness of life. To understand this it is not even important to know whether Don Juan is a good lover (the issue is very subtly hinted in Hoffmann's Don Juan, see Chapter 2.2.2), because the woman is the erotic beginning, the seductive element of nature, able to "engage a man into a vertigo in which he would disappear, become powerless and loose the distance necessary for reflection" (Mickūnas 2010: 116). Therefore the moment of her transformation and her opening up to the realm of Eros is of extreme ontological importance, to which (moment) Don Juan is the 'channel'. That is his Trickster function, which he performs with great ardour. Seen from this point, the irresistibility of Don Juan is easily understandable – he offers the whole of the Universe in a moment of transcendence, and in freedom from all restriction.

This freedom, however, is achieved through violence; the notion of the latter is inherent in the very perception of Bataillian transgression. Bataille is fascinated with the way in which violence breaks the limits, by its relation to violation, and its excessive nature, because all violence involves violence to boundaries, membranes and integrity. Violence is at once excessive as it steps

[58] Don Giovanni, in Kierkegaard's case.

outside those bounds, and it also exists within even the most innocent activities: "Violence never declares either its own existence or its right to exist; it simply exists" (Bataille 1962: 188).

The analysis of violence Bataille finds problematic, because it is through the violent breaking of limitations that people are led to freedom. War experience has demonstrated to Bataille that violence breaks down limits, which leads to freedom, however, it is a violent freedom with the risk of death. It is at this limit of the violence of life on the edge of death that people nevertheless experience freedom, for "Freedom is nothing if it is not the freedom to live at the edge of limits where all comprehension breaks down" (Bataille 1991: 40). Such existence is "an impossible experience that combines violence *with* freedom" (ibid), and this once again points towards the figure of Don Juan. Because the figure itself, as a symbol of transgression of norms, is associated with violence from its very first appearance: (Tirso's) Don Juan is careless about anything that is not related to his life-goal of becoming the greatest trickster of all Spain (morals, honour of the girls he wants, etc., repentance, social laws), and will resist any attempt that may prevent him from achieving his goal – with the help of his sword, his sharp tongue or his laughter[59].

Existence at the edge, a limit situation, the violent freedom balancing on the verge of death is, for Bataille, also very much related to the context of sexuality. He sees sexuality as inextricably connected to violence and death. The human relationship to sexuality can never be a happy one; it must always

[59] Interestingly, Bataille himself demonstrates only a 'lukewarm interest' in the figure of Don Juan (Hollier 1997: 48), though the Don Juan legend, especially its ending, seems to be a perfect "adjunction of the interdiction-transgression apparatus around which Bataille's thought develops" (ibid). The figure of Don Juan defines eroticism as "approval of life event unto death" (Hollier 1997: 47) – when he refuses to repent for having lived life to the fullest because he may be at the threshold of death. Even in death, Don Juan approves of a life that disapproves of death – which is the reason, among others, for Bataille's choice of de Sade, not Don Juan, as his *persona*. The name of Don Juan does not appear even once in Bataille's book entitled "Eroticism", though the figure had already become directly linked to the sphere of sexuality and erotic desire in the middle of the 20th century. Bataille's preference, meanwhile, is not that of life, but that of death (Hollier 1997: 48).

involve anguish (*angoisse*) because "In essence, the domain of eroticism is the domain of violence, of violation" (Bataille 1962: 16). Bataille attempts to explain the necessity of this anguish in *Eroticism*, which defines the formula of 'eroticism' as "assenting to life up to the point of death" (ibid). The sexual act is an experience of continuity, that is an experience of the loss or dissolution of the boundaries of our body. This loss is an act of violence, even if we experience it in the most tender caress, and in this loss of discontinuity it prefigures death, when our body will lose its integrity and return to the earth (Noys 2000: 83). It is so because the "most violent thing of all for us is death which jerks us out of a tenacious obsession with the lastingness of our discontinuous being" (Bataille 1962: 16). He writes:

> "Violence, not cruel in itself, is essentially something organized in the transgression of taboos. Cruelty is one of its forms; it is not necessarily erotic but it may veer towards other forms of violence organized by transgression. Eroticism, like cruelty, is premeditated. Cruelty and eroticism are conscious intentions in a mind which has resolved to trespass into a forbidden field of behavior. Such a determination is not a general one, but it is always possible to pass from one domain to another, for these contiguous domains are both founded on the heady exhilaration of making a determined escape from the power of a taboo. The resolve is all the more powerful because the return to stability afterwards is at the back of the mind, and without that the outward surge could not take place" (Bataille 1962: 79).

Though it may be argued in what terms eroticism is a premeditated activity, and though the eroticism associated with Don Juan is always a spontaneous act rather than a matter of any (pre)meditation, the idea of Bataille that both eroticism and cruelty are forms of trespassing the forbidden which eventually brings about "the return to stability" help to explain the seductive attraction of the Don Juan figure. The freedom that the company of Don Juan seems to suggest – the secret satisfaction of violating the accepted social norms, experiencing the forbidden pleasure of eroticism and the fullness of life in one moment – is achieved by way of violence and loss of integrity (for the woman). Yet it is also a limit situation, a moment of trespassing the forbidden that, according to Bataille, is essential for human growth, thus it cannot be but welcomed.

Obviously, the process of seduction is an act of violence in itself, as it is an act of mastery over the woman's will. The general seducer logic requires that the woman must be conquered, i.e. seduction is a victory over her initial unwillingness. Thus every success is a conquest that is measured in military terms (conquest itself obviously being one such term). Don Juan is first and foremost a conquistador (Hollier 1997: 48), and the conquest of a woman is a form of violence, though not of course in the physical sense. The violence is never applied onto the woman directly, otherwise it would be tantamount to rape[60]. It should be noted that the idea of seduction as a process similar to a sophisticated game of chess was formed in the mid-18th century[61] (see Chapters 2.2.1 and 2.2.2), and the general notion of seduction as performed by Don Juan pertains more to the sensual rather than the meditative aspect of the process; nevertheless, the initial resistance of the woman (in the absence of other obstacles, such as her being somebody else's girlfriend, fiancée, etc.) to Don Juan's advances is an important condition for his very interest in her. A lady clinging to him is not worthy of his effort – as the situation requires no effort in the first place. Bataille's argument fits very well here: "only violence can bring everything to a state of flux in this way, only violence and the nameless disquiet bound up with it" (Bataille 1962: 17). In the absence of female resistance, the act of seduction – sensual, intellectual, premeditated or any other – loses its violent characteristics, and the transgressive situation cannot occur. In other words, the experience of transcendence brought about by the transgression achieved by slipping through the "fissure" of sexuality becomes possible only in the presence of violence.

[60] Which is quite often the case with another 'archetypal seducer', the ancient Greek god Zeus (e.g. the rape of Leda).

[61] The comic satirical play *A Game at Chess* (1624) by the English Jacobean playwright Thomas Middleton was one of the early cultural examples where the seduction process was likened to the game of chess; each seductive move of the characters in the play was accompanied by a corresponding chess figure movement on the chess-board.

3.2.2. Transgression à la Byron

In relation to Byron's *Don Juan*, transgression may be redefined as a sudden twist in a situation, causing the reader to start at the bewildering realm that opens within the limit of a given situation, and which reaches beyond the limits of the mind (usually the reader's) that is modelling that situation. Most often, the situation evolves around a human condition pushed to the limit of existence, and the transgression may deal with a related taboo, or the limitations of the mind that expects an appropriate resolution of that situation. The outcome provided by the author would always imply violence, which may acquire various forms and expressions, yet it would always be present.

A human condition pushed to the limit of existence may proceed in two directions: that of life or that of death. Traditional literature would explore one or the other version, or both[62]. Byron's poetry is no exception. The limit situations in *Don Juan* normally turn out to be scenes of death, though the title hero would, of course, escape it. It is possible, however, to trace a tendency with regard to the representations of death in *Don Juan* that evokes transgression.

As a matter of fact, it is possible to say that death in the poem occurs so often that it is one of the major themes. Though it is never personified, it is never absent[63]. Also, in *Don Juan* death is frequently accompanied by sexuality. Or, rather, *vice versa:* sexuality in *Don Juan* is usually destructive and brings about deadly results (the affair with Julia leads to Juan's 'exile', consequently the shipwreck and the death of his tutor Pedrillo; the affair with Haidée leads to his enslavement and her death; the affair with "her frolic Grace", Fitz-Fulke, is shadowed by the ghostly figure of the Black Friar, etc.)

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[62] Postmodern literature, as well as postmodern literary theory, would very often focus on the state of in-between, trying to explore the meaningfulness of existence beyond the limit of life that is not yet death. Conditions such as madness, trance, coma until recently would not win great favour with writers (with some very fine exceptions, like the madness of King Lear, or the pseudo-self-poisoning of Juliet in Shakespeare). Yet few writers of 'high literature' would make those pitiful conditions an object of close interest.

[63] One of the most noteworthy examples is the episode of the death of a military man at the first half of Canto V, a mere mechanical insertion that has nothing to do with the plot poem, and is a seven-stanza digression, added by Byron after the Canto was already completed.

The violence of death in *Don Juan* is the most prominent in the Ismail battle episode, which covers two entire Cantos – VII and VIII. The Battle of Ismail, an authentic episode from the Russian – Turkish wars, is a death-scene from beginning to end, the epitome of violence. Byron here is very eloquent in his abhorrence of war and its instigators, and in expressing his belief that "...drying up a single tear has more/ Of honest fame, than shedding seas of gore" (VIII.3).

Several scenes stand out in the general atmosphere of the clash of arms and spilling of blood. Juan and Johnson parting with the Oriental women, Juan's rescue of Leila, and the heroic last stand of the Turkish Khan and his five sons – all three moments involve a contrast between looming death and the tender emotional attachment that the parties involved exercise towards each other. This is an almost universal characteristic feature throughout the whole poem: death looms at close distance in almost all the situations that involve emotional attachment between the two sexes (the same sex as well). By way of extension it is possible to treat an emotional attachment as an equivalent of sexuality in its relation to death. Their clash at limit situations may evoke transgression.

The first scene, describing the parting of Juan and Johnson with the two harem girls and their sexless attendant, has more significance that may appear at first sight. It is the first moment in the poem where we see Juan the gentleman. In his first affair with Julia he was still a schoolboy, though he fought like a man with Don Alfonso, Julia's husband, and even knocked him down. His second affair coincided with his first true love, although with Haidée he was also the protected one. In the harem he had to be 'under cover', dressed as a girl, and his intercourse with Dudù, one of the harem girls, is an accident, even if anticipated. In this way, by the time Juan escapes the harem, the reader has not had many chances to see him as a real hero, even if in a mock-heroic epic. Meanwhile, Byron makes it clear from the very start what he will be writing about: "I want a hero: an uncommon want [...]" (I.1). Therefore Juan throughout the poem repeatedly demonstrates great courage,

self-command, generous heart, perfect manners and many other attributes of the real hero. In the parting with the Oriental girls he appears for the first time as capable of taking care of somebody. Until then, the reader has seen him mostly as an object of care or attention – with the exception of the shipwreck where he was able to help his teacher into the life-saving boat, he was seduced by Julia, attacked by her husband, sent away by his mother, saved, nursed and loved by Haidée, enslaved by her father, bought by the Sultana, and encouraged by Johnson (in the intercourse with Dudù Juan is the 'active agent', yet the reader does not see this explicitly either). In this way, up to Canto VII Juan has had little chance to show his potential other than that of somebody's prey. The parting scene shows him able to care about more than his own good – he does not follow the Suwarrow's order "The women may be sent/ To the other baggage, or the sick tent" (VII.64). The parting scene is a limit experience, for the girls at least, who at that moment enter the world of the military, totally new to them and a limit situation in itself.

Meanwhile, the second scene, the rescue of Leila, is important for several reasons. The fact that Juan noticed how the two 'Cossaques' were about to kill the poor child reminds us that he is "a generous creature,/ As warm in heart as feminine in feature" (VIII.52), for the reader might have forgotten it, seeing him busily employed in the slaughter of Turks. It is also a reminder that Juan is a hero, capable of humanism amidst the overall destruction. As the narrator puts it, his Pharisaical readers will call the episode "quite refreshing" (VIII.90). At the same time, it also speaks of his 'legacy': the child is a girl, and a pretty girl at that. The reader may wonder how this situation would have ended if it was a Turkish boy that the Cossacks were trying to kill.

So "while their eyes were fix'd/ Upon each other, [...]/ In Juan's look, pain, pleasure, hope, fear, mix'd/ With joy to save, and dread of some mischance/ Unto his protegée" (VIII.96). A miraculous moment follows that could quite safely be classed as transgression – Juan, who has been excelling in 'the noble art of killing' a few seconds ago, now gets a chance to perform an

unquestionably heroic act – to save an innocent child from death. Once again, as several times before, he is able to abstain from transgression, to invert its process, resolving the limit situation and turning it towards life. We may feel that with this act of redemption he receives the author's pardon for his participation in the battle – it is his chance to be a true hero in the mock-heroic situation of the 'human slaughter'.

Meanwhile the girl, whose body has just been saved, "glared as from a trance,/ A pure, transparent, pale yet radiant face/ Like to a lighted alabaster vase" (VIII.96). Her soul is still at the limit, and the reader does not know how soon or in what manner the transgressive trance will end for her. Presumably, it does not last, for when we see her next, she is on a *kibitka* with Juan as they travel to Russia, and it is her physical comfort that Juan is most worried about in the jolting vehicle.

The pause while Juan and the girl regard each other is a very fine and well-designed contrast to the previous rapid action, as well as the action to follow, because what follows is another scene where death cuts short an emotional attachment.

The death of the Tartar Khan and his five sons evokes a scene form the shipwreck episode of Canto II that tells of two fathers who must see their sons die. In the shipwreck, as well as in the battle scene, the father has to endure more than his own death - he must witness the death of his son, or five sons in the case of the Turkish Khan. The shipwrecked fathers realise they have little chance to survive, as does the Khan. Yet before looking their own death in the eye they observe the heart-breaking sight of their boys' demise. The violence of the situation cannot be solved by the degree of activeness of the subject – the shipwrecked fathers must endure their passivity, while the Khan is involved in active fighting, which is hopeless as it leads to death all the same. Both active and passive dying is equally violent, as it not only "jerks us out of a tenacious obsession with the lastingness of our discontinuous being"; it also forces its victims to endure the cutting short of the guarantee of their continuity – their progeny.

Respect for death in *Don Juan* is maintained in few cases only, the shipwrecked families and the Turkish Khan and his sons being among them. Satire is withheld in the scene describing the agony of the second boy and his father:

> The boy expired – the father held the clay,
> And looked upon it long, and when at last
> Death left no doubt, and the dead burden lay
> Stiff on his heart, and pulse and hope were past,
> He watch'd it wistfully, until away
> 'Twas borne by the rude wave wherein't was cast;
> Then he himself sunk down all dumb and shivering,
> And gave no sign of life, save his limbs quivering (II.90).

Even the final *ottava rima* couplet is not funny, though the "limbs quivering" does sound a little too playful. In the case of the last fight of the Turkish Khan and his five sons with the Russian army, there is more controversy in the narrator's tone: the Turks strike at their enemies "as babies beat their nurses" (VIII.108); the Russians pour on them "like rain", and are resisted "like a sandy plain/ That drinks and is still dry" (VIII.110). In the middle of the fight the narrator introduces the subject of *houris*, the Muslim nymphs of Paradise, who doubtlessly "prefer a fine young man/ To tough old heroes, and can do no less" (VIII.112), thus hinting of the lasciviousness of the heavenly pleasures of the dead heroes. Yet after all the five sons fall, the narration concentrates on the Khan, with full respect: "his heart was out of joint,/ And shook (till now unshaken) like a reed,/ As he look'd down upon his children gone,/ And felt – though done with life – he was alone." (VIII.117). When he thrusts himself on a Russian's sabre, even the soldiers of the enemy "Touched by the heroism of him they slew,/ Were melted for a moment" (VIII.119). The *ottava rima* here preserves earnestness for five more stanzas, until the narrator lets his own thoughts loose again.

Even though the overall tone of Cantos VII and VIII is very different from that of Canto II, several more scenes are parallel in the shipwreck situation and in the siege. Byron himself pointed out that the siege episode was written "in the style of the Storm in the 2nd C[ant]o... with much philosophy –

and satire upon heroes and despots and the present false state of politics and society" (*Byron's Letters and Journals*, IX, 1973-82: 196). In the shipwreck, as well as in the Ismail battle scene, the scale of human suffering is overwhelming, and both portray human behaviour under extreme conditions; there are a few instances of courage (Juan in shipwreck, the old Pacha, the Khan and his sons in Ismail), consummate professional skill (sailors in the shipwreck, Suwarrow drilling his recruits in the siege). However, the shipwreck episode is one of the few limit situations in *Don Juan* where sexuality as a subject is absent. Meanwhile, it is present in the siege episode, and in a highly transgressive form.

Sexuality for Bataille is driven by and to violence, acquiring excessive, unusual forms. In *Don Juan*, several forms of sexuality are introduced, yet the 'excessive distance' of transgression is of a different duration for Byron than it would be for Bataille, or Foucault. Throughout the poem Byron presents several types of what was termed as "suspect sexualities" (Barton 1992: 60). The dubiousness would be determined by the limit situation in which they occur, leaving transgression as the only possible escape from impending death.

As a matter of fact, in *Don Juan* the only form of sexuality free of any suspicion appears in the Haidée episode (Cantos III and IV). The love of Juan and Haidée is very natural, though doomed from the start. Nevertheless, Haidée, the beautiful "nature's bride", is the only female throughout the poem with whom Juan's emotions are pure and sincere. All other relationships with women are better suited to the label 'sexuality' than, say, 'emotional attachment', or 'love'. Actually, all other forms of sexuality that appear in the poem, even if they do not involve Juan, are 'suspect' sometimes in more ways than one. Also, it is interesting that almost all depictions of sexuality in *Don Juan* (the case of Catherine, the Russian Empress, is an exception only in part) are presented in a limit situation, and demand one or another transgression in order to be sorted out.

The most 'transgressive' scene in the battle for Ismail, and, arguably, one of the most 'transgressive' episodes of the entire poem comes at the end of

Canto VIII. Though it does not spring up suddenly – the narrator carefully paves its way into the story – the manner in which the 'tender topic' of ravishment of women is presented startles the reader.

Having finished with the Ismail battle and with the city itself, the narrator declares that

> All that the mind would shrink from excesses;
> All that the body perpetrates of bad;
> All that we read, hear, dream, of man's distresses;
> All that the devil would do if run stark mad;
> All that defies the worst which pen expresses;
> All by which hell is peopled, or as sad
> As hell – mere mortals who their power abuse –
> Was here (as heretofore and since) let loose (VIII.123).

Then, after a few of stanzas of political digression, the narrator declares the end of Ismail, as almost all of its defenders fell in the fight for freedom: "Of forty thousand who had manned the wall,/ Some hundreds breathed – the rest were silent all!" (VIII.127). The narration proceeds with a sort of 'afterword' that praises the Russian army who "ravished very little" (VIII.128). The emergence of the theme in that particular episode of the poem is not surprising – war, like other global disasters, invokes basic human instincts, sexuality being merely one of them. Yet sexuality at this moment of the poem acquires a really 'suspect' form, for the women of Ismail ("(Widows of forty were those birds long caged)", specifies the narrator) were quite disappointed "Wherefore the ravishing did not begin!" (VIII.132). It is possible to agree with Anne Barton that this is one of the few instances of a passage in *Don Juan* likely to offend more readers today than when it was first published (Barton 1992: 59). What strikes the reader as incoherent is the change of tone – or, rather, the sudden return to the usual irony of the poem after a long interlude of earnestness (which is purposeful and has a great effect). The taboo of disrespect for death is transgressed: the grotesque female figures throw into doubt the meaning of the forty thousand dead defenders of Ismail. On the other hand, it is possible to find additional arguments to those provided by Barton when she claims that the joke (which is ancient and did not originate with

Byron) is not a piece of "gratuitous misogyny" (Barton 1992: 39). The scholar believes that the widows of Ismail are "caricature figures in a comic tradition that goes back to Aristophanes, and to Fletcher's Chloë in *The Faithful Shepherdess* (1608)"; they reflect the tone of jeopardy in *Don Juan*, and exemplify one of the forms of 'suspect sexualities' (Barton 1992: 60).

In support of the argument that this episode does not exacerbate misogyny, it is possible to quote Bataille who believes that the impulse to violence is natural to man (Bataille 1962: 69). The surrounding violence of war, the bodies of the killed and the groans of the wounded provoke a response that may seem paradoxical, yet is, according to Bataille, quite organic. The experience of violating the taboo, the experience of sin "leads to the completed transgression, the successful transgression which, in maintaining the prohibition, maintains it in order to benefit by it." (Bataille 1962: 38). The violation of the female body by way of rape is a logical element of war as a human disaster, a 'female war experience', so to speak, and without it war is incomplete. The willingness of women to be raped seems absurd, yet in the logic of transgression it is reasonable: in the absence of ravishment they cannot transgress the limit, as they have not attained it. In this way, the widows of Ismail preserve the image of 'suspect sexuality', yet its comical character becomes questionable. In other words, the very idea of willingness to be raped loses some of its humour, despite the tone of the poem that enhances it. Violence in relation to sexuality acquires a different meaning for the reader of the 21st century than it might have had for the contemporaries of Byron.

3.3. DON JUAN THE SEDUCER

If there is any archetypal quality that should be mentioned as part of the Don Juan concept, his seductive power is that one. It can hardly be denied that seduction is the main component in any perception of the concept of Don Juan. In contrast to the previously discussed concepts of power and transgression, seduction seems to be quite an obvious notion with quite clearly defined referentials. On closer inspection, though, it reveals its complexity, resisting

any superficial treatment. This chapter will look into certain historical aspects of the seduction phenomenon as well as its conceptual perception in Western culture, and discuss seduction in relation to the Don Juan concept.

3.3.1. A brief history of seduction

Seduction is the act of driving someone into something evil, and it has been always associated with eroticism. *Se-ducere* in translation from Latin means to 'divert somebody from their own path'. The right path, meanwhile, especially in a Christian society, follows the code of the Church, leading the woman into marriage, and the man away from the sin of desiring something that belongs to another man (the woman, who may belong only to her father, brother, uncle or husband). The treatment of the sinner would mainly depend on their gender, the woman always being in a far less advantageous position.

In early Christianity, the woman is seen as the temptress, her sexuality is 'unbridled' and she is likened to an animal in her erotic desires[64]. As an irrational creature, in whose person the soul and the body unite in erotic desire, making her boundlessly sensual, the woman represents a power of extreme danger, a threat to the rational social order, as an object and reason that radiates eroticism (Mickūnas 2010: 48). The woman in the Middle Ages is the daughter of Eve who tempts the man and deprives him of Paradise, seducing him into disobedience and transgression into the forbidden. As such, she must be either eliminated (as a witch, for example, eliminated by burning), or severely repressed into the strictest social framework capable of bridling her appetites, i.e. marriage (or a convent in the most severe cases). Later Christianity produces the idea of a 'tamed' woman, or a disembodied woman,

[64] One of the best examples here comes from Umberto Eco, a Medievalist by education, in his novel *The Name of the Rose.* A young peasant girl – the single female character in the novel – is shown as a shameless, animal-like creature from the lowest social level possible, who trades sex for food, bestowing her 'attentions' on the young narrator monk Adso quite by accident. Having learned about this sin of his young disciple, Adso's teacher William reminds him what the Church believes about the woman: "Ecclesiastes says of woman that her conversation is like burning fire, and the Proverbs say that she takes possession of man's precious soul and the strongest men are ruined by her. And Ecclesiastes further says: 'And I find more bitter than death the woman, whose heart is snares and nets, and her hands as bands.' And others have said she is the vessel of the Devil" (Eco 1998: 252).

i.e. the Madonna. She is virgin and distant, impossible to touch and desire, she is clothed and a purified image of the soul. She is unable to seduce, because the very idea of 'leading astray' bears absolutely no relation to her. The Medieval concept of 'courtly love' is the secular expression of the same idea. Seduction thus becomes dissociated from the woman and, with the Renaissance's return to bodily matters and the changing attitude to the female capacity for logical reasoning, gradually becomes a male prerogative. The figure of Don Juan emerges at the time of total moral decline – the age of the Baroque, where seduction is a male sport, practiced by everyone everywhere, throughout the whole social pattern of Europe. The woman, however, is in a far less advantageous position, as she has much more to lose: her virginity equates with the honour of her family and is a guarantor of a successful marriage (the only available version of female social existence and occupation), to say nothing of the dangers of potential pregnancy.

The 18th century reaches even lower depths of moral decay, producing the types called 'the rake', and 'the sophisticated seducer', whose joy is to defeat the woman by defeating her will, so that she herself might embrace the violation of the forbidden.

The 19th century seducer seeks the ideal woman, so the 'forbidden fruit' is a marginal value. Seduction is merely an instrument that serves a higher purpose of searching for eternal love, thus its quality of 'leading astray' is not even questioned. It remains a male priority, for the woman still has more to lose. Apart from her virginity and social respect, as well as the support of her family, she is the one who has to take all the blame for not being able to resist her own desires, thus confirming the irrationalism and dependence on men once more[65].

[65] As the feminist critic Jane Miller puts it, "... [I]t has none the less been women who were most often seduced, and it has usually been men who asserted, in one way or another, that a woman had given her consent to what may thereafter be thought of as a seduction. And whereas analogies with events on sporting or battle fields may be thought appropriate to a male account of seduction, surrender to desire and pleasure is not only more complex and dangerous for women, its riskier to represent, always anomalously admitted to. Seduction comes to stand for the tensions and their dynamic inherent in the unequal relations between

In the 20th century the ban on the forbidden is lifted, and seduction in relation to sexuality loses its quality of interdiction. In the age of equal rights, seduction seems to be sported by both sexes without much sense of purpose or fulfilment.

This brief historical look at seduction does not reflect all the complexity of the phenomenon and its social implications. Yet it does demonstrate the social and even moral inequality between male and female society; it also allows us to point out that even though the attitude towards the woman as a member of the social system grows in respect, she nevertheless remains in the position of a commodity, even if valued more for particular personal qualities. Therefore the complaint of feminist criticism about the female voices not being heard in the Don Juan legend[66] is a little inadequate. Don Juan is a character of male fancy, a male myth from a masculinist context, and a feminist view would not do justice to the main subject of the myth, i.e. Don Juan. Nevertheless, feminist criticism points out several very important aspects of seduction that are essential for the perception of the change in the seduction concept in the 20th century.

Predominantly, feminism sees seduction as a central metaphor of male and female inequality in Western culture: "Seduction [...] is my theme: as an analogy or metaphor, if you like, but also as a means of inserting sexual relations as an absolutely central term for any understanding of how power is experienced in societies based on inequality" (Miller 1990a: 23). Jenny Newman places seduction somewhere between courtship and rape, claiming that seduction can never occur between equals (Newman 1990: ix).

A number of feminist writers consider seduction from the point of view of the female, reversing the 'traditional' attitude to the role of the woman as the temptress and evoking the Medieval concept of seduction: "For

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women and men. Its reciprocities, like its inequalities, are characteristic of women's dependencies on men and of women's apparent acquiescence in many of the conditions of those dependencies." (Miller 1990a: 22).

[66] See, for example, Haslett, Moyra, 1997. *Byron's Don Juan and the Don Juan Legend*. Oxford: Clarendon Press.

seduction to occur, one person must want sex more than the other – or else have less to lose by it" (Newman 1990: ix). In Western culture, it is most often the woman who should, or would, yield, for she, as has been mentioned, has more to lose by the act of sex (Miller 1990a: 22). The feminist scholar Jane Miller points out that surrender is intrinsic to the act of seduction, for "a seduction which is resisted is bound to fail" (Miller 1990a: 22). A resisted seduction ceases to be seduction, while the seduced who gave in performs the function of confirming the seduction: "Blame shifts and slips easily from the deceiver to the deceived, for there can be no seduction which does not implicate the one who is seduced" (Miller 1990a: 22). In this situation, it has most often been women who were seduced and, consequently, had to accept the blame (they would have to take *all* of the shame, it must be added).

Miller makes another very important observation about the process of seduction in the West. Due to the particularities of Western mentality and society, seduction, in Miller's view, has been treated as crime, because "female sexuality [has been perceived] as a valuable commodity, worth a certain amount of money on the open market. It is a commodity owned by men and prized. The seducer of women disrupts the ordinary process of bargaining and exchange, intruding on the transaction by appealing to the woman herself and to her sexual nature" (Miller 1990: 35). Mažeikis explains the very emergence of the Don Juan concept as the 'seducer archetype' in terms of social phenomenon, determined by its immediate social environment, i.e. the patriarchal society, in which the woman is not a free independent personality, but a performer of a certain function (always related to the family, as family is the single space in which the female existence is perceived as defined in an acceptable manner). As such, it is perceived as a 'commodity', not a reasoning, self-conscious subject. She is an object of diplomacy and negotiation, not an object of desire[67]. Don Juan's appeal to the woman's own desire and disregard for her social status destroys the very process of commodity exchange in the patriarchal society, as the female *use value* is suddenly threatened by the

[67] Prof. Gintautas Mažeikis, individual consultation, 2015-03-20.

exchange value that Don Juan's interest in the woman produces. Thus, following the feminist viewpoint, seduction is a concept that relates to inequality between the sexes, and a means for exercising power over women, as well as the intrinsic notion of (female) surrender, and the capitalist notion of female *exchange value* in a patriarchal society.

Another important notion, indicated by Miller and other feminists, and noted by many female as well as male readers/spectators of the Don Juan narrative, is the concept of irresistibility, which is most paramount in the legend. The Don Juan narrative by itself is a male fancy that overlooks the female input in the process of seduction. The legend is most often told from the male viewpoint, and the voice of the female is never heard. Don Juan being irresistible is a myth that no (male) author has attempted to question. The very figure itself is a construction that, according to Ramiro de Maeztu, surpasses the limits of just one plane of reference:

"I do not believe that the figure of Don Juan can have arisen in Spain or any other country, because the elements that make up his psychology cannot be reduced to a common denominator. He runs after women yet does not fall in love; he is a libertine yet does not lose his strength; he is a spendthrift yet does not ruin himself; he disavows all ideas of social and religious duty yet always remains a nobleman proud of his stock and his pure Christian blood. Don Juan is a myth; he has never existed, he does not exist and will never exist except as a myth. But the imaginative consistency of the Don Juan figure depends precisely on his condition as a myth. The figure of Don Juan is more popular than literary. It was the people who really created him by realising in him the fusion of two old legends – that of the Deceiver and that of the Stone Guest – and by finding in Don Juan the imaginative solution of their problems" (Maeztu, quoted in Weinstein 1969: 4).

Following the terms applied in this thesis, it is only the *concept* of Don Juan that has the capability to express the 'imaginative consistency' of the Don Juan figure; being a male figure determines its emphasis on the male perspective of things, which is of course influenced by general cultural trends that until recently would very often regard the female as solely an object of seduction.

3.3.2. Seduction in philosophical reflection

Seduction as a theme for philosophical reflection should be credited to the name of Kierkegaard. In his work *Either/Or* (1843) Kierkegaard distinguishes two methods of seduction: the immediate/erotic, and the spiritual/intellectual. He sees seduction as an act of attraction, when both the seducer and the seduced are seduced by their attraction to each other (Slok 2015: 18). This means that desire becomes reciprocal, and the seductive act turns into a reciprocal giving between Don Juan and the woman who meets him. He awakens femininity in her, and she herself becomes aware of it and her own female essence. Thus the meeting with Don Juan leaves the woman transformed spiritually, she is lifted into another sphere, which explains why she does not regret having met Don Juan; he "rather makes the girls happy, and in a strange way that is what they want" (Kierkegaard 1987: 101). It may be perceived as Kierkegaard's explanation of Don Juan's Trickster function, discussed in Chapter 2.3.2. As has been stated, Don Juan, like a Trickster, or Hermes, leads girls through the ontological threshold of maturity to womanhood, and it is in this respect that the figure of Don Juan is related to transformation.

The immediate/erotic type of seduction is embodied, according to Kierkegaard, by the character of Mozart's Don Giovanni, as he is like music that disappears as fast as it is played (Slok 2015: 18), his power is his spontaneity, not his words. He moves from one woman to another, enjoying not the woman, but the satisfaction of his desire; as soon as this is over, he seeks a new object, and so it continues indefinitely. Deception, an essential concept in seduction (pre-emphasised already by the very first Don Juan, that of Tirso) is also present in Kierkegaard's perception of Don Giovanni as the immediate erotic seducer, but the main difference from what the epoch of the philosopher perceives as the 'real' seduction is the idea of pre-meditation. In the case of Don Giovanni, it is the power of the sensuous itself that deceives the seduced, and it is rather a kind of nemesis (Kierkegaard 1987: 99). The actions of Don Giovanni are characteristic of a deceiver rather than a seducer,

but – and this is the salient point – his deception is vulgar because he lacks both sly preparation and thorough planning (Slok 2015: 18).

The spiritual/intellectual seduction, according to Kierkegaard, is embodied in the character of Faust, who in *Either/ Or* is juxtaposed with Don Juan. Johannes the Seducer from "The Seducer's Diary" is Kierkegaard's own version of the type. Both Johannes and Faust are incapable of immediacy. They are only capable of reflection and strategising, but they grow tired of always thinking and planning and never being present. Johannes and Faust lack the capacity to be just what they are and accept others as they are. They love in order to change the beloved (Slok 2015: 21). Faust, unlike Don Juan, cannot love in spite of differences; a (reflected) seduction for him is not a pleasure, but rather a distraction from himself and his other thoughts. In relation to seduction (or love) Kierkegaard associates reflection with deception and lies – the creation of strategies for how to cheat others, and this is the medium for Faust's style of seduction. Scheming, reflection and strategy are the tools: a seduction that works destructively on the woman, because she ends up believing that she was the one fooled, not the seducer. The primarily spiritual element of seduction here means that spirit seduces, but when things go wrong, we tend to blame others and/ or ourselves (Slok 2015: 22). Faust is the intellectual seducer; in contrast to Don Giovanni, he is unmusical. His weapon is first and foremost the word, which is also true of Kierkegaard's Johannes the Seducer. Johannes actually combines both forms of seduction – even though he characterises himself as an "aesthete, an eroticist" (Kierkegaard 1987: 368). It is this particular combination that makes him powerful and dangerous. Evidence of this is found in the last phase of his seduction of Cordelia. In the heat of the duel the young woman attempts to seduce Johannes using the only weapon she has at her disposal – the erotic. Johannes, on the other hand, has two weapons, the erotic and the spiritual, and knows exactly when he is going to use one or the other. For the accomplishment of his plan he needs time. He does not sprint like Don Giovanni. He rather plans his actions so that he can be

one step ahead of his victim and, also to be able to "gaze into her future" (Kierkegaard 1987: 355).

Kierkegaard's work contributed, as has already been mentioned, to the emergence of the Don Juan *concept*. It also established the tradition in European criticism to ground the discussion of Don Juan's character on Mozart's opera, i.e. Mozart's Don Giovanni became the point of departure for many subsequent theories on the figure.

After Kierkegaard, the most important contribution to the reflections on the concept of seduction derives from the French postmodernist thinker Jean Baudrillard. In his book *On Seduction*, (1979) the act is seen as the fundamental organising principle of 20th century culture: "Everything is seduction and nothing but seduction" (Baudrillard 1990: 83). Contrasting seduction with sex, Baudrillard distinguishes between two seductive modes – the feminine and the masculine. The female mode of seduction is artificial and symbolic, it involves flirtations, double entendres, sly looks, whispered promises, and continual postponement of the sexual act. It also involves the manipulation of signs such as makeup and fashion, and titillating gestures in order to achieve control over a symbolic order. The male seductive mode is centred on the phallus, which is direct and natural, seeking to master a real order – to complete the sexual act. The male seductive mode is driven by the desire for power, whereas seduction is "stronger than power because it is reversible and mortal, while power, like value, seeks to be irreversible, cumulative and immortal" (Baudrillard 1990: 46). Seduction is also stronger than production, because the latter is interested in something that is finite, i.e. the result, while seduction is interested in the process and the eternal postponing (of the result, i.e. the sexual act). It is also stronger than sexuality – Baudrillard warns that the two must not be confused, though it happens all the time. Seduction is not "something internal to sexuality", this reductive treatment of seduction is a regular mistake. Seduction permeates everything, it is "a circular, reversible process of challenges, one-upmanship and death" (Baudrillard 1990: 47). In Baudrillard's view, it is sex that is the "debased

form … circumscribed as it is by the terms of energy and desire" (Baudrillard 1990: 47). In this way, seduction in Baudrillard's work emerges "as an alternative, not only to the reality principle, but also to what [are seen] as its doubles in *machinic materialism* and feminism: the concepts of production, Desire and power, all of which merely hold up a mirror to bourgeois utility, a mirror, moreover, which reflects a stage of capitalism that is now superseded: the industrial" (Livingstone and Fisher 2015). Baudrillard's position does not reject external reality, however, rather, he thinks that reality is fundamentally ambivalent, fatal, and given over to the artificial. In other words, it is already, he wants to say, 'feminine'" (ibid). The blinding coverings of cosmetics and projected make-believe provide the assurance of the masculine and also the allure of the unrealised power of the feminine. "The masculine is certain, the feminine is insoluble" (Baudrillard 1990: 11).

Importantly, Baudrillard also speaks of the seduction of discourse, which lies in its play with signs, not in a search for hidden meanings, "…the seduction of signs themselves being more important than the emergence of any hidden truth" (Baudrillard 1990: 54). Interpretation that aims at finding the meanings beyond the signs of discourse is the opposite of seduction *par excellence*, and is "the least seductive of discourses" (Baudrillard 1990: 53-54). What renders a discourse seductive is "its very appearance, its inflections, its nuances, the circulation (whether aleatory and senseless, or ritualized and meticulous) of signs at its surface" (Baudrillard 1990: 54), but not its meaning, because a meaningful discourse seeks "to end appearances" which leads to its failure as a discourse" (ibid). The failure, however, is 'secretly' tempting to the discourse itself – that is how the discourse *seduces itself*: "it is the original form by which discourse becomes absorbed within itself and emptied of its truth in order to better fascinate others: the primitive seduction of language" (Baudrillard 1990: 54, original emphasis).

Baudrillard points out one of the most important characteristics of seduction that is essential in the perception of the concept in general, and in the perception of its constituent elements (i.e. concepts), such as discourse: "The

strategy of seduction is one of deception. It lies in wait for all that tends to confuse itself with its reality. And it is potentially a source of fabulous strength. For if production can only produce objects or real signs, and thereby obtain some power; seduction, by producing only illusions, obtains all powers, including the power to return production and reality to their fundamental illusion" (Baudrillard 1990: 70). Illusion, the basic concept of deception, lies at the heart of seduction, be it in the male or the female mode; illusion also lies at the heart of the (post)modern version of seduction, i.e. mass media seduction (this will be explored in the following chapter). It is possible to try to guess the nature of the particular illusion that seduction entails, but this would make no sense, because the illusion behind seduction, like the secret, "maintains its power only at the price of remaining unspoken, just as seduction operates only because never spoken nor intended" (Baudrillard 1990: 79).

Grounding his discussion of seduction on Kierkegaard's work, Baudrillard, however, does not seem to be fascinated by the figure of Don Juan at all. The name of Don Juan occurs just once in the text, together with Casanova; Baudrillard names them both "the impure seducer[s]" (Baudrillard 1990: 101). They represent the male seductive mode – the real power of nature, not the symbolic power of the artifice; as such, they are less interesting for his reflection of seduction.

3.3.3. The discourse of Don Juan

One of the most important features of Don Juan, among others, is his inclination towards discourse: i.e. the need he feels to register and make known his 'conquests', or, in certain cases, the whole history of his life. This is true of almost every prominent literary Don Juan, as well as of some social donjuans. The very first, Tirso's, Don Juan keeps a tally of his victories and is preoccupied with becoming known as "the greatest trickster of all Spain". His reputation as a cheater of women is more important to him than the actual cheat. Moliere's Dom Juan also keeps a catalogue of his conquests, yet his discursiveness concerns his own motifs and reasons of his behaviour rather

than his amorous affairs. The 'conquest-list' aria, one of the best in Mozart's *Don Giovanni,* allows to presume that the list, as well as reputation, are of high importance to this musical seducer. The discursive quality of Don Juan's adventures reaches its peak in Byron's epic, where every amorous affair is registered with great detail (circumstances of the narrative and discretion of the narrator permitting), and the ambiguity of the relationship between the Don Juan character and the narrator adds to the idea of the necessity of making the conquest history public by cataloguing it.

There are several features of Don Juan's discourse, characteristic to the discourse of any and every version of the Don Juan legend. First, it is meant for seduction; second, it is subjective; and finally, it is used as a means of exercising power. Before exploring these claims, I would like to point out that Don Juan's discourse[68], as such, consists of two elements: the language which he uses in the course of seduction, and his accounts of seduction (the catalogue of seduced women or his memoirs, and, consequently, his reputation).

The form and contents of the first element is of insubstantial relevance to the ideas analysed in the present dissertation. With regard to the literary versions of the legend, Don Juan would seek for a young, beautiful virgin girl by admiring her beauty, swearing eternal love and instant marriage immediately after she gives herself to him. In the majority of the dramatic versions of the narrative (e.g. by Tirso, Moliere or Mozart) this part of the story is not at all important, in the same that no particular young woman is. The essence of Don Juan's verbal actions with regard to his 'victims' is very well expressed by Miller who states that:

"Seducers are possessed of powers: sexual, magical, verbal, musical, political or intellectual powers; and those who are seduced consent to the exercise of such powers – if only temporarily – even when they know they may be harmed by them. Those who let themselves be led astray, into wrongdoing or wrong thinking, have only themselves to blame. They have been beguiled, enticed, lured, won over. The language of seduction spells out

[68] Not 'Don Juanist', as the latter refers not to the Don Juan figure but to the donjuanist pattern of behaviour, coming under the label of psychosocial studies that the current thesis does not aim to cover any more than it was done in Chapter 2.2.1. The term 'donjuanist', used a little further in this chapter, indicates the psychosocial behavioural pattern.

the ambiguities within an apparently shared responsibility. The seducer tempts. The one who is seduced yields to temptation" (Miller 1990a: 22).

Don Juan's rhetoric is the power that seduces his victims, overcoming their anxieties of taking the risk, yet his language does not carry any symbolical or other message, because, as Baudrillard would put it, it does not imply any hidden meanings, to say nothing about the play of signs. It is a product of the male seductive mode, which is quite straightforward, though it may be, and very often is, quite elegant and romantic.

Much more important is the second part of Don Juan's discourse – the catalogue of his victories, or the list of 'conquered' women, and his reputation of seducer and trickster. The catalogue may appear a quite strange habit, when in fact, a 'donjuanist' man (who Don Juan unquestionably is), in order to be successful, should seemingly try to hide his real "fame", for women would not trust him if they knew he is a liar and cheater. Don Juan's inclination to discourse, i.e. the need to register and publicise his victories or, in separate cases, his whole life-story, is interesting from many points of view, and deserves a separate study. This need is obvious in many literary versions of the Don Juan legend, as well as cases of 'social donjuanism'[69] which provide some of the most interesting material on the subject.

It seems that many European rakes felt almost an obligation to provide a written account of their dissolute lives: from the Earl of Rochester, John Wilmott, to Casanova, De Sade, Rousseau etc.. Of course, the style of life these men led determined a greater amount of interesting events and a greater variety of people met, yet the need to register all their amorous 'conquests' in detail (sometimes at the danger of being compromised, imprisoned, accused of lies and blackmail, and the like) seems quite particular and deserves special attention.

One of the possible reasons for this sort of fame could be pride in their virility and appetite, which, though publicly condemned as immoral, would secretly be admired or even envied. Another reason – directly linked to the first

[69] Discussed in Chapter 2.2.1

– could be the ability to have control over their own discourse, to provide a version of events that would encourage the desired way of interpretation. Giaccomo Casanova, for instance, claims that he loved all the women he met on his way, thus evoking the impression of an emotional, tender man and lover, though both the contemporary and the current readers of his memoirs have to realise that the account is a personal interpretation of the legendary seducer that can by no means be considered objective[70].

Another objective truth that can be avoided only by strict control over one's own discourse is the answer to the question 'Is Don Juan a good lover?' He is primarily interested in the quantity of amorous adventures, meanwhile the quality leaves quite a few doubts unanswered. He never speaks about the pleasure of passion or desire, but always about the pleasure of deceit (on the other hand, the issue of sexual pleasure, especially female, comes to focus so much later in history than the Don Juan narrative). The main aim of the first, i.e. Tirso's, Don Juan (and many later versions) is achieving the fame of the "greatest trickster of all Spain". He is very well-aware of what the myth-making process involves: it is *story-telling,* based on *imagination*. He creates the legend of his fame in the right manner, giving only his own account of seductions – and his is the only version to circulate, for the seduced ladies will never dare to speak out, fearing to disclose their lost honour. Thus the audience (the spectators of the drama as well as the listeners of Don Juan's legend) may rely solely on their own imagination, for it is unknown for Don Juan to give particular details of his seductions. Thus we know of Don Juan's affairs only as much as he himself chooses to tell us – and that is not a lot. In this way the audience, by having to imagine the part that has not been told, becomes involved in Don Juan's myth-making process.

In this way the Don Juan discourse becomes a means of domination and exercising power over women as well as the audience in general. And the

[70] The relevant question as to whether or not the image is confirmed by Casanova's lovers remains open, as its subject is beyond the aims of the current thesis, but is an interesting research point.

list, or catalogue, of conquests gradually becomes yet another instrument of seduction – in later times, when morality becomes less strict, and the social reputation of Don Juan improves and when being on his list is no longer a shame, and is actually considered a far better experience than *not* being there. Miller explains this change in a very simple manner: "Women are seduced by more than the promise of sexual pleasure or escape from poverty, or even eternal devotion. They are seduced as well by stories men have told about those seductions and by the vision of women which may be derived from such stories" (Miller 1990a: 2). Or, to paraphrase Baudrillard, what is irresistible about seduction is the feeling of being desired (Baudrillard 1990: 81). It is being seductive that seduces most – that is the most irresistible characteristic of seduction. A place in Don Juan's list is seductive and desirable, because it means that the woman in question is an object of Don Juan's seduction, i.e. she is seductive, or *the* seductress.

It is also important to note that the discourse of Don Juan is always monologous – in the cases of registering the seduced victims by principle of catalogue, and especially in the cases of cataloguing the chronological process of seducing one victim. Seducers' diaries become popular in the 18th century; the literary versions worth mentioning are Choderlos de Laclos *Les liaisons Dangereuses* and Søren Kierkegaard's *Diary of a Seducer*.

It is in Kierkegaard's *Either/ Or*, in which the Don Juan figure is analysed as a *conceptual persona*, where, according to Deleuze and Guattari, the conceptual referential plane of the dramatic and musical persona of Don Juan emerges. Kierkegaard perceives (Mozart's) Don Juan as an expression of erotic sensuality and passion, but rejects his role of seducer. According to Kierkegaard, the seducer acts slowly, he needs time and consciousness, as well as the power of words. Mozart's Don Juan does not have time, he acts through the passion of music that appeals directly to the senses. For Kierkegaard Mozart's Don Juan is not only the hero of the opera, but also the main life principle in other characters, their main driving force. Kierkegaard's own version of the seducer is provided in another part of the work, *Diary of A*

Seducer. Here seduction is shown as a long and protracted process that aims not at a short-time physical satisfaction, but an absolute crushing of the girl's will, penetration into her soul and total mastery of it. When that is achieved, the seducer loses any interest in the girl and the carnal passion is wholly unnecessary. According to Baudrillard, rushing from one bodily conquest to another, Don Juan does not experience the 'spiritual', in Kierkegaard's terms, dimension of seduction, where the challenge pushes the woman's seductive resources and powers to their limit, so that, in accordance with a carefully laid plan, they can be turned against themselves (Baudrillard 1990: 101).

As correctly indicated by Kierkegaard, that is not Don Juan's *amplua*. Seduction for Don Juan is always spontaneous, passionate and carnal, even if it is the reverted Don Juan (like Milosz's Miguel Mañara). That is why the Don Juanist discourse is first of all a discourse of deceit, striving to impose its rules on those who encounter it, but not seeking to overpower them. In the opinion of Baudrillard, it is impure, even vulgar seduction (Baudrillard 1990: 101). It is the epoch of such vulgar seduction, or the "hallucinating sexuality" that we currently inhabit. Seduction, meanwhile, according to Baudrillard, is not related to sexuality or body matters, or 'anatomy' as Baudrillard terms it (Baudrillard 1990: 10), but power is. The genuine seduction, feminine in its essence (equally as seduction is the essence of femininity), does not strive for a carnal result. "I do not want to love, cherish, or even please you, but to *seduce* you – and my only concern is not that you love or please me, but that you are *seduced*" (Baudrillard 1990: 86, original emphasis). Masculine seduction aims at a result, a body, a Don Juanist catalogue of conquests and a monologous demonstration of power. Genuine seduction, according to Baudrillard, "represents mastery over the symbolic universe, while power represents only mastery of the real universe" (Baudrillard 1990: 8).

3.3.4. Seduction in Byron's *Don Juan*

In the case of Byron's *Don Juan*, the symbolic universe is the flirting between the narrator and the reader. The poet's contemporaries, however, did

not give in to the poem's seduction. *Don Juan* encountered extreme resentment, almost all English friends of the poet insisted on withdrawing it from further publication, and reviews were unanimously hostile[71]. None of this stopped Byron – to the contrary, it encouraged him to continue the adventures of Don Juan, raising awareness that the real value of the poem would only manifest itself to later generations of readers[72].

As well as in other versions of the legend, the 'Don Juanist' discourse in the poem remains monologous, preserving the one-sided logic of the character, at the centre of which is the irresistible Don Juan himself. It is also of interest to note that Byron's Aurora Ruby is the first lady since 1616 (when the first Don Juan appeared) who seems able to resist the charms of Don Juan (at least initially, but the poem is unfinished, and we do not know how events would have developed).

The discourse of Don Juan in Byron's poem follows the scheme discussed in Part 2.2.2[73]. With Don Juan's failure to maintain the central position of the hero in the poem (which is Byron's conscious intention and is organised in an appropriate manner), his place is taken by the narrator, who is the real seducer here. Critics claim that it is the narrator – the *alter ego* of Byron's own unique personality, whose manner and style of speaking were

[71] Byron's close friend, John Hobhouse, in his letters reflected the unanimous opinion of all Byron's friends when he said: "But do not do it [publish] – all the stories about your Venetian life will be more than confirmed, they will be exaggerated… I am not preaching to you of the deeds themselves but merely of the inexpediency of even appearing to make a boast of them" (January 1819, quoted in Haslett 1997: 67). *Blackwood's Magazine* of August 1819 defined it as a "filthy and impious poem". The reviewer of *The Literary Chronicle* (24 July 1819) who complained that the 'very subject' was in itself censurable added 'but particularly so when it is made the vehicle of indecent allusions, *double entendres* and a mockery of religion' (quoted in Hasslett 1997: 119). William Wordsworth called it an "infamous publication" that "will do more harm to the English character than anything of our time" (quoted in Barton 1994: 1).

[72] An interesting moment with regard to the poem should be pointed out in relation to its reception: unlike inhis other works, Byron addresses his male audience in the first place; women in Don Juan are objects of criticism and irony and not respected readers[72]. Only the cultural and social changes brought about by the second half of the 20th century, have opened Byron's *Don Juan* to a female audience, allowing them to receive the poem's criticism of the 'weaker sex' in the correct manner, as well as its satire and irony towards women (Barton 1992: 81).

[73] The poem is an interaction of two levels, the level of action, represented by Don Juan, and the level of reflection, represented by the narrator.

immediately recognised by the public despite the anonymous publication of the first two Cantos – is the uniting element due to which "one of the most wayward and formless poems" maintains consistency (Barton 1992: 7). It is the narrator, not the main hero, who is the real Don Juan, the seducer of women hiding his 'interests' and the variety of his experience under the mask of a chatty, sometimes a little indiscreet, but always 'genuinely good-willing' and 'truthful' 'friend'. In other versions of the legend Don Juan has a servant, who acts as the voice of conscience and a loudspeaker of public opinion (Tirso's Catalinon, Moliere's Sganarelle, Mozart's Leporello), warning his master about the consequences of his misdeeds. In Byron's *Don Juan* this function is performed by the narrator, yet he does not represent public opinion, quite the contrary, he criticises it and not always subtly by any means, while his modesty is usually a pretence.

The action in the poem occurs on two levels that constantly interpenetrate: the story of Don Juan is continually soaked with the narrator's personal remarks, observations and criticism of (English) society. It was due to this structure that the work was defined as one of the very first precursors of Postmodernism (though the newest critical trend alludes to it as a neo-baroque poem, see Calabrese and Modrzewska). Bernard Beatty, a critic of Byron's *Don Juan*, defines the double contents of the poem in terms of "the narrator thinks, Don Juan acts" (Beatty 1985: 46). Apart from a few lines in Canto I, we genuinely do not find any reflections on any issues pertaining to Don Juan, meanwhile the narrator merely thinks but never performs any action. Thus, if the poem's characters cannot think, the narrator cannot act and/ or intervene in the action in any way. The only remaining alternative is to speak – to himself or to the reader.

The literary form of conversing with the reader is not new, having been successfully employed by Fielding (whom Byron liked), Stern, and many other writers before and after Byron. Yet in this poem, according to Beatty, the use of conversation and the freedom it creates aims at a particular goal (Beatty 1985: 48). The form of a free chat with the reader creates the possibility for the

narrator to take up his main task of mocking the society he knows best – contemporary English society. Right after the publication of the first two Cantos the absolute majority of the reading audience understood that the narrator was not a mere figure of the poem, but Lord Byron himself under a very thin veil: many of the characters of the poem – to say nothing of poets, writers and social persons named directly – had easily recognisable prototypes (e.g. everybody, including herself, recognised Lady Byron in the portrait of Don Juan's mother, Donna Inez). The criticism becomes most severe, and the satire most uncompromising in the last cantos of the poem, when Don Juan arrives in England. It is in these cantos where the 'protective shield' of the narrator is most transparent, and Byron's own voice is perfectly audible behind the narrator. As a matter of fact, it even seems that this fake and totally ineffective attempt to hide behind the back of a fictional character, and the open secret as to the true identity of the narrator are merely part of the process that I tend to call "seduction of the reader".

There are several aspects of seduction in Byron's *Don Juan* that must be noted here. Yet first of all it is important to explain *what* should be perceived as seduction in the poem, or what is seductive *in* it and *about* it.

In a similar fashion to the action, seduction in the poem occurs on two levels – the hero Don Juan is seduced by the women he encounters, and on the reflection level, the narrator seeks to seduce the reader[74].

Don Juan's seductions performed by women have been extensively analysed by several authors[75]. Beatty maintains that seduction is the main structuring principle of the poem's narrative action (Beatty 1985: 31). The appearance of every woman in the poem follows the same pattern: from seduction to sexual consummation. In brief, they are always initiated and

[74] One interesting note in relation to this: the reader in Byron's *Don Juan* seems to become one of the characters, which was a novelty both for Byron and in the Don Juan legend. Critics have calculated that the reader is directly addressed in the poem 35 times, while in *Childe Harold's Pilgrimage*, considered to be one of Byron's most important works, no such device is employed, and in the remaining body of his work the reader is addressed directly just 13 times. (Barton 1992: 13).

[75] See, for example, Bernard Beatty (1985: 87-132), or Moyra Haslett.

performed by the woman, be it only a short-term satisfaction of the physical passion (Dudù, Fitz-Fulke), or a sincere emotion (Haidée), or any other case. There is no doubt that was the conscious intention of the poet who, as has been mentioned (see Part 2.2.2), intended the poem as a certain 'accusation' against women, blaming them for his own scandalous life-style.

In terms of discourse, seduction on this level, though performed by women, is masculine in nature, in the terms Baudrillard uses to describe it, as it leads to consummation, which is its sole aim. It is usually mute, performed more by looks, appearances or sighs rather than words: the touch of a hand, a glance, smile or kiss, and a few lines (from which the reader perceives whether the act of seduction has been successful (or not)). Later, the narrator directs the reader's attention to yet another of Don Juan's adventure lying ahead.

Therefore, discourse is the matter of the narrator in Byron's poem, not the main hero. It works as an instrument of intellectual/spiritual seduction as described by Kierkegaard, pushing the intellectual and imaginative powers of the reader to their very limit, at a point reversing them against him, lingering at the verge of ethics and morality, overthrowing rules only for their immediate re-establishment[76]. Seen within the framework of Kierkegaard's scheme, eroticism/ sensuality is consciously avoided in the poem, because it requires immediacy, as in music (or direct contact, a real touch, gaze or voice, which is an impossibility with regard to the reader). That is why Byron's *Don Juan* discloses the whole beauty of its language only when read aloud (Barton 1992: 18). This is the moment when the poem acquires immediate contact with the reader and casts its erotic spell on them.

The omission of aural seduction on the part of Don Juan (because seduction "operates only because never spoken or intended", Baudrillard 1990: 79), allows Byron to maintain one of the most important characteristics of the Don Juan discourse – the audience's contribution to the creation of Don Juan's

[76] The notorious couplet from the shipwreck episode, "they grieved for those who perish'd with the cutter, / And also for the biscuit casks and butter" (II.61) may have been the one that caused John Keats to hurl *Don Juan* away in disgust, exclaiming that Byron meant to "fascinate [sic] thousands into extreme [sic] obduracy of heart"(quoted in Barton 1992: 19).

reputation. It is Byron's technique for involving the audience in the legend-making (or story-telling) process, which is essential for the discourse. By leaving all the eroticism to the reader's imagination (with quite a substantial amount of hints, it must be said), the poem puts to work the principle noted by Baudrillard – a story is seductive because it *relates* seduction (Baudrillard [& Kierkegaard]). Before Byron, Don Juan's seductions were not exposed, just presumed. Nobody, except Don Juan himself (and the lady involved, who cannot speak out in order not to disclose herself) is in a position to tell about them, so the audience has to imagine what has not been told. Yet control over the details at the same time allows Don Juan to maintain the control over his discourse. In Byron's poem, Don Juan does not control access to the details, it is the narrator who decides how much should be exposed. And his strategy of exposure is based on the assumed air of discreetness that will not allow him to 'call a spade a spade'. It is especially obvious in Canto I for example, in the manner in which Juan's very first affair, with Julia, begins:

> And Julia sate with Juan, half embraced
> And half retiring from the glowing arm,
> Which trembled like the bosom where 't was placed;
> Yet still she must have thought there was no harm,
> Or else 't were easy to withdraw her waist;
> But then the situation had its charm,
> And then—God knows what next—I can't go on;
> I 'm almost sorry that I e'er begun. (I.CXV).

The reader has to assume what follows, for, having stated that Julia "whispering "I will ne'er consent" – consented" (I. CXVII), the narrative wanders off to abstract reflections on issues that are of little relevance to the story. The same strategy is maintained throughout the poem – Beatty indicates that "Juan's virtual seduction by Donna Julia and his love affair with Haidée (which she initiates) set up a pattern where the narrative proceeds ineluctably, despite digressions and shifts of tone, to sexual consummation. As soon as consummation occurs, there is a break in narrative continuity" (Beatty 1985: 31). After each seduction (that may vary in length, effort and result) several

months pass in the narrative before Don Juan returns to the focus of the narrator's attention.

It is this withholding of full detail that, among other things, seduces the reader. Through involving his imagination in the creation of a fuller picture of the scene, the reader is not only erotically inspired by the resulting scene, but spiritually moved by the possibility of contributing to the actual Don Juan story. The most explicit example occurs in Canto VI, the Seraglio night scene. Juan, having been bought by Sultana Gulbeyaz on the slave market, is dressed in female clothing and has to spend the night with the harem girls, because the Sultana wants him for herself, but there can be no other man in the Sultan's home except, of course, the Sultan. As a free bed is unavailable in the Oda (the girls' sleeping room), Juan is put to bed together with one of the girls, Dudù, a "kind of sleepy Venus" (VI. XLII) who is chosen because she is "quiet, inoffensive, silent, shy" (VI. XLIX). During the night Juan is unable to resist the attraction of his bed-mate, yet her scream during their love-making wakes up the whole Seraglio. Juan's true identity is not disclosed, however, as Dudù insists that she has had a nightmare about a bee which stung her in the heart, the origin, she says, of the screaming. The whole situation in described in the minutest detail, with lots of asides and unnecessary comments, yet what has really happened is never mentioned either directly or by hint (the bee stinging Dudù to the heart being the only allusion). At the end of the scene, when the reader has fully realised that Juan has made love to Dudù and caused her to scream, the narrator innocently declares: "I can't tell why she [Dudù] blush'd, nor can expound/ The mystery of this rupture of their rest;/ All that I know is, that the facts I state/ Are as true as truth has ever been of late." (VI. LXXXIV)

It is at moments like this when the narrator's intellect seduces us as readers, or rather, our own assumed superiority over the act of seduction: "To seduce is to appear weak. To seduce is to render weak. We seduce with our weakness, never with strong signs or powers. In seduction we enact this weakness, and this is what gives seduction its strength" (Baudrillard 1990: 83). We as readers are fully aware of the narrator's pretence about not

understanding what is going on, but we cannot resist this little game of being 'more perceptive' to the situation described, and thus stronger intellectually than the narrator – and therefore seduced by his weakness.

The intellectual/spiritual seduction in the poem works full-time – the flirtation with the reader never stops. The poet, and his narrator along with him, are constantly playing with the reader's expectations, both logical and emotional, always postponing the 'result' and teasing them about appearances and reality, displaying the 'art of the artifice' in its highest form. Several 'seductive techniques' are employed on this level in the poem for the reader's seduction.

In terms of the contemporary reader, it was first and foremost the choice of the hero, who by the time Byron started composing *Don Juan* was well known to the general audience as a "vivacious libertine" (thus defined in the review of *The Literary Chronicle* after the publication of Cantos III-IV). A narrative of seduction was already functioning as a means of seduction, especially in relation to an author who was himself widely known as a practitioner of the licentious life-style: "The outcry which greeted Byron's *Don Juan* and its choice of subject was therefore not solely the consequence of the legend itself but specifically of Byron's adoption of it. It was not only a question of the contemporary reader's preconceptions concerning the Don Juan figure but also those concerning Byron himself. Don Juan seemed to represent the tale of the legendary seducer told by an author with a reputation for libertinism" (Haslett 1997: 81).

It produced a discourse that would seduce its author as well. The most seductive thing in seduction, according to Baudrillard, is to be seduced (Baudrillard 1990: 81) – this is exactly what happens to Byron with Don Juan. It is obvious that Byron himself had been seduced by the figure and the narrative of Don Juan well before he adopted him as the hero of his poem. The scandalous life-style of the poet, notoriously brimming with lovers of both sexes, was, at least outwardly, a vivid example of 'social donjuanism' (though, when compared to the typical Don Juan character, Byron was an extremely

sensitive personality and capable of deep emotional attachment). Although his memoirs were destroyed after his death (on the advice of his closest friend John Cam Hobhouse), the poet's letters are quite explicit. In a letter of 8 September 1818 Byron claims to have slept with more than two hundred women during his first years in Venice (quoted in Barton 1990: 24). Writing to Hobhouse and his banker Kinnaird on 9 January 1819 he makes up a partial list, imitating Leporello's catalogue in Mozart's *Don Giovanni* (which he had seen in Italy and was well-acquainted with), but "fleshed out with names" (Barton 1992: 24). The obvious proximity of his own personality to the character of Don Juan, and their main common characteristics (which by the time had come to be perceived as the essential characteristics of the Don Juan figure) – inconstancy with women (or rather, lovers of both sexes, in Byron's case) must have been the most seductive element of the Don Juan's narrative that could be enriched with Byron's own 'discourse' (this is perfectly demonstrated by the imitation of Leporello's list).

Yet the poem's seductive features should not be related to the outside world. For readers of the present day in the 21st century already, the seductive power of the poem still holds force, the very figure of Don Juan being a secondary element, however. As mentioned above, it is the narrator who is the real seducer in the poem, and his fractured but obvious relation to Byron's own personality is one of the most important instruments of seduction because, as Beatty points out, "Byron often pretends to be the narrator and the narrator often claims to be Byron" (Beatty 1985: 38). The resulting confusion adds to 'mystery and ambiguity', i.e. tactics often explored by previous Don Juans (Haslett 1997: 88) and seductive on their own. The reader of Byron's *Don Juan* is always tempted to sort out who is who, but without much success, for at every moment threatening identification the positions of the narrator and the poet are unexpectedly switched, and the audience is left puzzled once more. One of these moments comes at the very beginning of Canto I, setting, in a way, the pattern of this confusion and ambiguity at the very outset of the poem. Stanza V reads:

Brave men were living before Agamemnon
And since, exceeding valorous and sage,
A good deal like him too, though quite the same none;
But then they shone not on the poet's page,
And so have been forgotten:—I condemn none,
But can't find any in the present age
Fit for my poem (that is, for my *new* one);
So, as I said, I 'll take my friend Don Juan (I. 5).

Bearing in mind that the first two Cantos of the poem were published anonymously, "that is, for my *new* one" may be taken as a hint that Byron, however, is not willing to remain anonymous at all, and is thus implying of the true personality of the author. That explanation may be reasonable in the context of the poem's publication date. Yet in any other context, that is, any other which assumes that Byron is one of the best British Romantic poets, the line can only be read as the poet's own introduction to the topic of the poem. It is followed immediately, however, by "I'll take my friend Don Juan", which places the reader in uncertainty over whether or not the poet is speaking of the same "ancient friend Don Juan" whom "all have seen in the pantomime", mentioned in the very first stanza of the poem, which would mean that the poet is alluding to a widely known cultural figure, and which would suggest that the narrator is Byron himself. If it is so, how can *that* Don Juan be his friend, unless the narrator, like the Don Juan character he is introducing, is a fictional figure of the poem, in which case it is not important whether he, as the narrator, is writing a new poem or not, for the reader would most probably not care about the achievement of an anonymous, and fictional, author.

Knowledge of the details of Byron's life does not help in this case - quite the reverse it actually increases the number of uncertainties, for the cases where the reader has to decide whose opinion is expressed, the narrator's or Byron's, grows with every statement the narrator makes. "I hate a dumpy woman", he declares further in Canto I (I. LXI), having explained that he knew Don Juan's father well (I. LI). Still a little further on, when relating the rumours of a past affair between Donna Inez, Don Juan's mother, and Don Alphonso, the husband of her friend Julia, he complains that he is "really

puzzled what to think or say,/ She kept her counsel in so close a way" (I. LXVIII). When, towards the end of Canto I, the reader has almost been convinced that the narrator is a fictional figure – especially because he claims, together with "several now in Seville" to have *seen* "Juan's last elopement with the devil" (I. CCIII), he unexpectedly announces:

> But now at thirty years my hair is gray-
> (I wonder what it will be like at forty?
> I thought of peruke the other day-)
> My heart is not much greener; and, in short, I
> Have squandered my whole summer while 't was May,
> And feel no more the spirit to retort; I
> Have spent my life, both interest and principal,
> And deem not, what I deem'd, my soul invincible. (I.CCXIII).

Is it the narrator speaking here, or the poet himself, whose life of 36 years outnumbered in terms of action, experience and achievement many lives of equally famous people, to say nothing of the lives of most common people?

The play of personalities and the guessing of the affinities between the poet and the narrator are attractive, yet, for some readers, equally startling. As Anne Barton puts it, "Byron not only presents a chaotic world, illogical, contradictory and endlessly changing; his own viewpoint and reactions are similarly unstable: 'For me, I know nought; nothing I deny,/ Admit, reject, contemn' (XIV.3)" (Barton 1992: 22). It is further evidence that seduction of the reader in the poem is what Baudrillard defines as 'feminine', an interplay of signs rather than meanings. It is a real seducer's diary, only in a slightly adapted form – adapted to include two levels of seduction and deception: that of Don Juan, and that of the reader, because deception, which is at the heart of the concept of seduction, implies the breaking of promises (on the part of the deceiver, or the seducer) and illusions (on the part of the deceived, or the seduced). In Byron's *Don Juan,* deception is first of all important as a linguistic device – strange, unexpected rhymes, producing an ironic effect, are seductive for today's reader, who is free of the social prejudices of the poet's contemporaries. As Barton maintains, "Byron's rhymes are amusing, occasionally outrageous, and usually purposeful. He uses them to set up

'improper' juxtapositions (e.g. 'gunnery/ nunnery', intellectual/ henpeck'd you all'), jolting the reader out of complacency by insisting that objects or activities conventionally regarded as distinct may, in fact, be related in ways that do not necessarily end with their phonetic similarity" (Barton, 1992: 18). What results is the effect of "fissure", achieved at the moment of transgression[77] that shakes the reader's mind out of conventional thought, provoking, by way of shock, a questioning of the 'accepted', or 'traditional', mode of thinking. "By pairing 'serious' words with trivial ones (e.g. 'adultery/ sultry', 'bottle/ Aristotle', 'Pyramus/ Semiramis'), he was able to find justification in language itself for his mockery of the solemnities and falsehoods in which society cocoons itself. Even the most intelligent contemporary readers and reviewers expressed shock" (ibid). In Byron's defence against the accusations that he had callously mocked human suffering, Thomas Hazlitt wrote in 1830: "Nobody understood the tragi-comedy of poetry so well… In real life the most ludicrous incidents border on the most affecting and shocking. How fine that is of the cask of butter in the storm!... It is the mention of this circumstance that adds a hardened levity and a sort of ghastly horror to the scene. It shows the master-hand – there is such a boldness and sagacity and superiority to ordinary rules in it!" (quoted in Barton 1992: 20).

At the same time, however, the seductive discourse of *Don Juan* has meaning also if considered only in terms of form. In other words, applying Baudrillard's terminology here, the signs themselves are more important than the truth that they may be concealing. *Don Juan's* rhymes and wit impress even if readers choose not to involve themselves in reflections on human suffering, but just because they are funny, ironic and smart. The very appearance of the discourse, its inflections, nuances and circulation of signs at its surface, according to Baudrillard, is what renders the discourse seductive, rather than a (hidden) meaning, because meaning seeks to end appearances, which leads to the failure of discourse as such (Baudrillard 1979: 54). The monologue of seduction in Byron's poem pursues its aim first of all with the

[77] See Chapter 2.3.2

effects of *ottava rima*: playfulness, lightness and irony. The presentation of Don Juan's ancestry reports: "Don Juan's parents lived beside the river,/ A noble stream, and call'd the Guadalquivir." (I. 8) – lines which "sweep the reader along helplessly into a comic mispronunciation which suddenly renders the river anything but 'noble'" (Barton 1992: 17). The description of Don Juan's mother, Donna Inez, announces "In virtues nothing earthly could surpass her,/ Save thine 'incomparable oil', Macassar!" (I.XVII), mocking virtue openly by comparing it to a hair-grooming oil. And the notorious lines from the shipwreck scene "They grieved for those who perished with the cutter,/ And also for the biscuit-casks and butter" (II. LXI), are surpassed only by "thus one by one/ They perish'd, until wither'd to these few,/ But chiefly by a species of self-slaughter,/ In washing down Pedrillo[78] with salt water". (II. CII). Eight decasyllabic lines rhyming *abababcc* "had always been associated with loosely woven narrative poetry: digressive, various in mood, sometimes comic, sometimes grave and frequently conversational in manner" (Barton 1992: 16). Such qualities perfectly suited Byron's purposes for a mock-heroic epic: "Not only could it be made to accommodate almost anything in the way of material and tone; it was also given to commenting on itself, inviting games with its own formal structure of a kind that Byron found irresistible" (ibid). It also implies the games that Byron plays with his reader, verbal forms being one of the most effective seductive devices.

Seduction of the reader in Byron's *Don Juan* remains an unfulfilled promise, however. It would be more true to say that Byron does not keep most of his promises about the poem. Some of those could only be known to a specific reader, i.e. readers of his letters (to the editor/ publisher, etc. that a wider audience may never have known about). Some of these occur in the poem itself, but are not kept nevertheless.

At the outset of *Don Juan*, at the conclusion of Canto I, the narrator promises an epic poem, that "is meant to be/ Divided in twelve books; each

[78] Juan's tutor who was eaten by the shipwrecked sailors as the food resources had long been exhausted.

book containing,/ With love, and war, a heavy gale at sea,/ A list of ships, and captains, and kings reigning,/ New characters; the episodes are three:/ A panoramic view of hell's in training,/ After the style of Virgil and of Homer,/ So that my name of Epic's no misnomer." (I.CC) Apart from this, in Canto XII, he promises "to show/ The very place where wicked people go" (I.CCVII). As the readers are dealing with a Don Juan narrative, they would expect that place to be hell, though a more informed reader would think that by Canto XII Byron would have managed to make up his mind where to place his hero finally – in Hell or in an unhappy marriage (this was the unresolved problem he reported to his publisher Murray in a letter, "not knowing which would be the severest" (*Byron's Letters and Journals, VIII, 78*)). Yet at the end of Canto II (published together with Canto I, and thus considered together by the audience as well as the poet himself) he is already introducing a second figure of twenty four, cantos without explanation:

> In the mean time, without proceeding more
> In this anatomy, I 've finish'd now
> Two hundred and odd stanzas as before,
> That being about the number I 'll allow
> Each canto of the twelve, or twenty-four;
> And, laying down my pen, I make my bow" (II.CCXVI).

In Canto IV he announces "I have nothing planned/ Unless it were to be a moment merry,/ A novel word in my vocabulary" (IV.V), and, quite unexpectedly, in Canto VIII he is glad to address his reader as a poet who keeps his promises:

> Reader! I have kept my word,—at least so far
> As the first Canto promised. You have now
> Had sketches of love, tempest, travel, war—
> All very accurate, you must allow,
> And epic, if plain truth should prove no bar" (VIII.CXXXVIII).

As this declaration is really truthful, the reader should not feel deceived, only perhaps uncertain as to the direction in which the poem would develop further, once all that was promised seems to have been fulfilled. This is especially true because there is no clarity as to the final number of cantos (or books, as the narrator entitles them). Yet when the reader reaches Canto XII,

he/she is still not at all sure if this should reveal the place where "wicked people go", or if this revelation is still a long way ahead. Almost out of the blue, the poet (or narrator) declares that he is now going to be serious – whereas quite a few times in previous Cantos he claimed to be singing carelessly and fiddling with his theme (e.g. Canto I, II and VIII) - and immoral, although since the very outset he declared his poem to be a moral story:

> I therefore do denounce all amorous writing,
> Except in such a way as not to attract;
> Plain—simple—short, and by no means inviting,
> But with a moral to each error tack'd,
> Form'd rather for instructing than delighting,
> And with all passions in their turn attack'd;
> Now, if my Pegasus should not be shod ill,
> This poem will become a moral model (V.II).

Having emphasized on every possible occasion that he is only telling the truth – "But I detest all fiction even in song,/ And so must tell the truth, howe'er you blame it." (VI. VIII) –, which is an element of the deception, especially in cases when it is obvious that the truth was different from, or the opposite of, the narrator's claims, - in Canto XIV the poet muses upon the very nature of truth, claiming that

> truth is always strange;
> Stranger than fiction; if it could be told,
> How much would novels gain by the exchange!
> How differently the world would men behold!
> How oft would vice and virtue places change!
> The new world would be nothing to the old,
> If some Columbus of the moral seas/
> Would show mankind their souls' antipodes. (XIV.CI).

The greatest confusion, however, appears even before that, at the end of Canto XII, where the reader is informed that the twelve preceding cantos were just an introduction: "These first twelve books are merely flourishes,/ Preludios, trying just a string or two/ Upon my lyre, or making the pegs sure;/ And when so, you shall have the overture" (XII.LIV). Admitting that it is quite strange, the poet nevertheless intends to "take a much more serious air/ Than I have yet done, in this epic satire" (XIV.XCIX), thus causing certain expectations as to the English period of Juan's story. Yet, though the poem

does become quite serious, and irony very often turns to satire in what is called "the English Cantos", the general expectations of the reader are not really answered. Though he (the reader) seems to have received what was promised – an epic poem with scenes of love, war, travel and 'tempest' (to be considered here as Byron's allusions to the original, or traditional, Don Juan narrative), the overall promise has not been kept. The "body of the book" of "a different construction" (XII.LXXXVII) does not materialise.

Deceit being at the heart of seduction, the poet cannot be blamed because the greatest deception (though the claim balances on the verge of morbidity) on the part of Byron, and the greatest disappointment on the part of the reader, *is* that the poem is unfinished. The explanation provided by critics, i.e. that it could not end in any other way than the death of its author, since it is the epic of his life rather than Don Juan's[79], cannot diminish either the disappointment or the impression of an unfulfilled promise. Yet it is in this respect that the poem's seduction acquires its most feminine quality. The reader, like Don Juan in the poem, remains forever suspended over the morning breakfast in Norman Abbey, and his (the reader's) seduction is never resolved.

It must be noted, however, that the concept of seduction as considered in the light of Jean Baudrillard's theory is very well-balanced in Byron's *Don Juan*. Don Juan, as the main protagonist of the poem, is different from all his precursors because he is not the seducer, but the seduced, women being the initiators and performers of the seductive actions. As these actions have the single aim of sexual consummation (and result in the eventual disruption of the relationship), this type of seduction, in Baudrillard's view, is masculine. Yet, because it is performed by women, it remains voiceless and never pronounced or outspoken, which makes it feminine in Baudrillard's sense.

The seduction of the reader, meanwhile, as performed by the narrator, seems to be absolutely feminine in its strategy, tactics and especially, as we have seen above, in its conclusion. Feminine seduction does not seek a

[79] See, for example, Beatty B., 1985. *Byron's* Don Juan. London: Croom and Helm.

concrete result, but thrives in its own appearances, signs and play of signs, which is exactly what happens in Byron's poem. Yet it is a composition produced through and by language, a voiced and meaningful creation that does not merely intend to seduce its reader but also to pursue social criticism and mockery, which it achieves with great success, making it, in Baudrillard's terms, a masculine seduction 'device'.

Finally, the discussion of the Don Juan discourse in Byron's poem requires a comment on the issue of domination. Traditional Don Juan discourse is focused on reputation and its control, where it is Don Juan himself who dominates, because control enables him, as discussed above, to promote his own version of his virility and sexual ability, all the time maintaining the desired social 'face'.

In the case of Byron's Don Juan, the discourse is constructed in quite a different manner. In a departure from the traditional version of the Don Juan story where the audience has a more or less passive role of spectator (as in Tirso, Moliere or Mozart, where the audience watches the show of Don Juan's impudence and his punishment, while able to partake perhaps in only one single action, i.e. the creation of Don Juan's reputation by having to imagine his erotic potential), the reader of Byron's *Don Juan* is, from the very beginning, the other party in the narrator's conversation. As Beatty points out, "[T]he reader, after all, is invited not only to intimate participation in the narrator's prodigious feats of improvisation from the outset but also, from Canto II, to some judgement of the poem's consolidating procedures and values in the face of the nihilism and mobility of its surface. We learn to laugh but also to wait with the events" (Beatty 1985: 40). Improvisation, wit and humour determine the reader's eagerness for the narrator's domination, since, by partaking in the process of the poem's creation, the readers in a way attain the power of its creator. By showing them the creative process of poetry, the narrator turns readers into co-writers, who may share the satisfaction of dominance over the discourse that is being created before their very eyes. It is seductive as much as power is seductive, and once seduced by this power the

audience stops noticing that they as readers are in fact dominated by the narrator and have to play by his rules. The reader of Byron's *Don Juan* is the sole and only aim of the narrator's conversation and consequently, seduction.

By way of summary, it is possible to conclude that the Don Juan discourse in Byron's poem *Don Juan* seems to follow the traditional pattern in that it is seductive, subjective and used for the exercise of power. Though set in two planes, Don Juan's and the narrator's, and in the form of conversation, it is nevertheless monologous. The narrator's plane in the poem is seductive as a play of signs, not by what is behind it, but by *how* it says things. Meanwhile Juan's plane is seductive as it *tells about* seduction in the way Baudrillard explains it. Seduction works in several ways throughout the poem - Byron is seduced by the figure of Don Juan, and the seduction of the reader follows as a result.

Finally, it is important to note that the Western concept of eroticism does not necessarily culminate in the figure of Don Juan. As a matter of fact, in many versions of the legend, there is little eroticism in the 'traditional' meaning of this word. The audience never actually sees (openly) erotic scenes on stage in the drama versions (unsurprisingly), or reads about them in the narration (with the exception of Byron's *Don Juan* which is not really explicit, as it has been mentioned). It is possible to agree with Kierkegaard that music is one of the most sensual arts that directly influences the audience's perception of the Don Juan figure as erotic. He is seductive because he *speaks* about seduction. Don Juan discerns himself in society by his sexuality as a means to perceive his individual self. The concept of Don Juan is the articulation of his discourse. "Don Juan" is the definition of the donjuanist discourse.

3.4. THE CULTURAL MESSAGE OF THE DON JUAN CONCEPT

This chapter reviews and summarises the concept of Don Juan in Western culture as it appears before the major cultural change of the mid-20th century.

Don Juan, a fictional figure that emerged in the time of the Spanish Baroque, embodied a major concern posed for society by Christian doctrine: the prohibition of eroticism, and female sexuality especially, and its systemic restriction exclusively to the family. The figure itself represents an embodiment of the seducer archetype familiar to the Western culture since Ancient Greece and Rome; unlike Ancient Greek and Roman society, however, patriarchal Christian society is strictly monogamous and does not acknowledge the need for carnal pleasure. The only pleasure allowed is that of the spirit, serving God and denying oneself every pleasure on Earth being the primary concern of every true Christian. The legend of a young man who is so proud that he kicks the skull of a dead man on his way to church where he goes to stare at pretty girls is known in many European folk tales; joined with the legend of a Double Invitation, it turns into a narrative of a lady-killer who faces death because he refuses to repent for his insolent lifestyle. Don Juan de Tenorio, the main character of a Baroque drama of the Spanish monk Tirso de Molina *El Burlador de Sevilla*, emerges at the time of extreme moral and social decline – in Spain and elsewhere in Europe. A story about a young trickster whose life-goal is to trick as many women as possible resonates with the dissolute social customs of his time; the narrative spreads quickly into other European countries, and the character becomes familiar for audiences of all social layers – from theatre and opera to street puppet shows. Every epoch tries to look for a motive of Don Juan's serial seduction; the most significant turn in the figure's career occurs in the time of Romanticism, when the German writer E.T.A. Hoffmann characterises Don Juan as being on a quest for the Ideal Woman. Another important moment in Don Juan's cultural 'career' is his 'meeting' with the Danish philosopher Søren Kierkegaard who, having watched Mozart/ Da Ponte's version of the Don Juan legend, perceives the serial seducer as the quintessence of the immediate/erotic type of seduction. Kierkegaard's essay on the subject "The Immediate Erotic Stages" marks the emergence of a new, philosophical, plane of reference for the Don Juan figure. Since then it has been possible to speak about the *concept* of Don

Juan. As such, it is organised around the concept of prohibition, and construed from several constituent concepts, namely, seduction, power/domination and transgression, that are manifest in all representations of the Don Juan figure in its literary, musical, dramatic, cinematic, psychosocial and philosophical forms.

The concept of power and domination was the most important in the very first, now considered 'traditional', version of the Don Juan narrative, i.e. Tirso de Molina's *El Burlador de Sevilla*. Later on the emphasis on the moral authority of the Other World decreases, while the attention on Don Juan's social dominance over his female 'victims' and his society in general is maintained. The Don Juan figure is dominant in his relation with women – because due to the prevailing moral code they cannot complain or betray his name (as they would betray themselves in this manner), in relation to his society – due to his high social status, his connections, and his personal qualities (he is young, attractive, brave, a good soldier, and he keeps his word in the affairs with men – that is, when they do not include women), and in relation to his discourse, that is fundamental in the formation of his seductive power which rests on his reputation of the seducer. In terms of discourse, it should be considered from two points of view – the language of Don Juan used for seducing women, and his reputation that rests on the absence of language or description. Don Juan's language of seduction is typical of the activity, it mainly consists of praise of the woman (usually a virgin girl) and promises of instant marriage after sexual intercourse; Don Juan's reputation, meanwhile, rests on the audience's powers of imagination because details of his abilities are never openly disclosed. In this way, the audience is involved in the legend-making process, and also falls under the sway of Don Juan. As a dominating individual, however, Don Juan is considered a threat by his society, because he presents a danger to the existing social system. He poses a challenge to the existing ethical, moral norms about sexual behaviour, and this challenge is perceived as a threat by the society whose moral or ethical norms of sexuality he challenges. As such, he should be seen as an 'irritator' of the social morals,

an instrument to test the effectiveness of the social system he acts in; his punishment is unavoidable, otherwise the system would not be able to function and would disintegrate. For this reason Don Juan is allowed to perform the violations that he commits and to transgress the limits of moral behaviour. He is more than a mere youngster brimming with self-confidence, or a womaniser carried away with his own successes. He becomes a political figure, because his behaviour is an expression of a policy of the social regime of his time. The story of Don Juan is a story of social regulation of male and female sexuality, and the restrictions that society imposes on individual freedom.

The concept of transgression is paramount in Don Juan, for it is able to elevate him into a more positive status than that of the traditional villain. Don Juan is a transgressive figure not because he experiences transformation, ontological or otherwise, himself. He does not develop, except for the version where he is transformed by the love of a virtuous woman and reverts to the love of God, at which point he stops being a Don Juan and is eliminated from the realm of the Don Juan concept. In terms of transgression, Don Juan pretends to be a Trickster figure that he is not, because his actions do not bring any purification, release social tension or instigate social upheaval. He acts for his own benefit and though his actions induce transformation, it does not happen for the well-being of his community or its members, quite on the contrary. Transgression in relation to the Don Juan concept relates to those around him, primarily the women. Don Juan acts like the Trickster god Hermes, leading the girls through an ontological threshold into maturity. The transformation of girls into women represents the transgressive feature of the Don Juan concept, which possesses one more significant aspect. The success of Don Juan, or his irresistible charm, is based on the promise about the joys of desire that can be experienced outside the marriage context. In a time when people cannot choose their partner freely, most often their choice being determined by their social position, needs of the family, etc. but not their personal preference, the promise of unrestricted eroticism (unrestricted by marriage vows, i.e. sex before marriage, a primary condition for the

relationship with Don Juan) is accepted with great, albeit unconscious, willingness. The irresistibility of Don Juan is therefore easily understandable – he offers the whole of the Universe in a moment of transcendence, and in freedom from all restriction. Women want Don Juan, and men envy him not because of himself, but because of what he embodies – the freedom of choosing a partner, and the freedom of eroticism.

The concept of seduction is primary in the perception of Don Juan. Seduction in Western cultural history, however, has not always been associated with the male – quite to the contrary, the woman had been regarded as the source of erotic temptation, 'leading astray' ('*se-ducere*' from Latin). Male seducers came to cultural prominence in the time of Baroque, and the figure of Don Juan is their most remarkable representation. Don Juan's seductive powers rest mainly on the illusion of erotic freedom that his figure promises, as well as his discourse of seduction that his seducer's reputation is based on. The linguistic aspect of Don Juan's discourse is less important than its social, or 'ideological', aspect. The latter is constructed from two constituent parts – the catalogue, or list, of conquests, and the seducer reputation. The latter is strongly based on the former, and both work as instruments of domination over the seduced 'victims', as well as a means to control the discourse itself. The concept of Don Juan is the articulation of his discourse. "Don Juan" is the definition of the donjuanist discourse.

Speaking generally, seduction is a promise that is never fulfilled. This is especially true of the promise of erotic freedom (and any other promise) because the promise itself is an illusion, and thus cannot come true. The disappointment is not so much about a broken promise, but about a shattered, or ruined, illusion. Therefore, deception is an important part of the Don Juan concept – not only because deception is the essential drive for the very first Don Juan of Tirso de Molina but also because deception is at the core of the concept of seduction.

There are other significant concepts within the overall concept of Don Juan, more or less emphasised by the cultural epochs that deal with it. First and

foremost is the concept of love, which has intentionally not been discussed in this thesis, because it presents a totally different aspect of analysis, and is present in the concept of Don Juan only on occasion.

Finally, due to the particularities of Western mentality and society, the very emergence of the Don Juan concept as the 'seducer archetype' is a social phenomenon, determined by the requisite social environment, i.e. a patriarchal society, wherein woman is not a free independent personality, but a performer of a certain function (always related to the family, as family is the single space in which the female existence is perceived to be defined in an acceptable manner). As such, she is perceived as a 'commodity', not a reasoning, self-conscious subject. Don Juan's appeal to the woman's own desire and disregard for her social status destroys the very process of the commodity exchange traditionally carried out through wedlock in patriarchal societies, as the female *use value* is suddenly threatened by the *exchange value* that Don Juan's interest in the woman produces.

Consequently, it is possible to propose the following definition of the Don Juan figure as a cultural concept: *The figure of Don Juan in the culture of Western civilisation conceptualises the idea of seduction based on prohibition of free eroticism which, in its turn, may pose a threat to society as a system and must therefore be restricted to the institution of marriage. Violation of that prohibition defines the figure of Don Juan as an individual challenge to the authority of society in general, yet the society as a system uses the figure of Don Juan as an instrument for testing its own validity. His existence depends on the restrictions he is violating.*

Speaking in terms of critical theory, the concept of Don Juan is a cultural instrument used to test a patriarchal social system that regards woman as a commodity, not as a reasoning, self-dependent subject. The very absence of a strong female character who could confront Don Juan on equal terms (and denounce the myth of his irresistibility), as well as the 'list of conquests' in which women of all nationalities, ages, ranks and virtues appear as just one more line to signify intercourse, testifies to the reification of eroticism in

general and the female in particular. Instrumentality on the whole is an important characteristic of serial seduction in the Don Juan theme. Neither the relationship with a woman itself nor seduction as an individual process ever interests the main protagonist of the legend, or his creator(s)[80]. Seduction, and serial seduction in the works on Don Juan is regarded usually not as a problem as such, but as an illustration of something else. In Tirso, it serves as an illustration of the character's impudence; in Molière it is a way to show his scepticism towards religion; in Hoffmann it serves to illustrate Don Juan's search for the Ideal Woman; for Byron the Don Juan theme is a perfect tool for social satire and the expression of misogynism; in Milosz serial seduction serves as an illustration of Man's fall, while in the 20th century versions it may be treated as an instrument of revenge (in relation to the female 'Juan', the 'Juanna'), or the absurdity of life in general (as in Camus' "The Absurd Man"). Only for Mozart's Don Giovanni does (serial) seduction seem to be the primary pleasure, thus, from this particular angle, he seems to be the only 'pure' seducer, for his motive is not instrumental. Yet for the same reason he is considered to be a superficial hero, despite "his charms and charisma" (Branscombe 2000: 64). On the other hand, it also clarifies why this particular version of the legend inspired the first conceptual treatment (i.e. Kierkegaard's reflections) of the seducer figure.

Among the final conclusions about the figure of Don Juan as a cultural concept it is important to mention that since his Spanish debut, despite differences in motivation, instrumentality and the general social and cultural milieu Don Juan occurs in throughout the ages, he is always the Modern Man, inasmuch as Modernity is considered a new era that follows the Middle Ages. The two epochs, taken from the social point of view, demonstrate one (though clearly not a single) very significant difference, i.e. in the treatment of the individual. If in the Medieval period an individual's acting for his own well-

[80] The six texts that are presented in this thesis (Tirso's, Molières, Mozart/Da Ponte's, Hoffmann's, Byron's, Milosz's) are meant here, but the same can be said about the majority of other versions of the Don Juan legend.

being is considered an operation of social disrespect and therefore not tolerated (even representatives of the highest social layers such as kings and queens must act first and foremost in the interests of their community), the Modern era (beginning with the European Renaissance) increasingly emphasises its preference for an individual who does not ignore his own interest, but manages to combine it with the well-being of the whole community. Don Juan, along with Don Quixote, Faust, and Robinson Crusoe, represents the Modern individual who puts his own life, pleasure, desire and experience against those of others (see Watt 1997). The definition of the Don Juan figure as a cultural concept provided above relates this concept to the tension between the individual and the community/ society as well, in the way it is perceived in the Modern era, i.e. as a conflict.

Meanwhile, the cultural message of the Don Juan concept is based on the three claims that define his figure. First, human eroticism and sexuality must be regulated so as not to interfere with the needs of the social system, and all who dare to use their sexuality for their own individual purposes will eventually be punished; second, violating the social restrictions about sex may lead to an ontological transgression, only achieved through putting the social status of the violator at a risk that is hardly worth taking; thirdly, seduction is a deceptive promise which is an illusion and thus cannot ever come true. Therefore every seduction is doomed to end in the disappointment of the seduced.

Returning to the concept theory of Deleuze and Guattari, it is possible to conclude that towards the middle of the 20th century the Don Juan concept that broadcasts this particular cultural message, has been fully formed. Its existence on the three planes of reference – the psychosocial, the aesthetic and the philosophical – is confirmed by its entering popular culture in the form of linguistic constructions and cultural notions such as ‘donjuanism’, ‘don juan’, ‘tenorio’, etc.

IV. THE POSTMODERN DON JUAN

Postmodernism as a cultural trend of the Western civilisation is usually related to the intellectual and social history of the 1980s and 1990s, though the term itself was used as early as 1947 by the British historian A. Toynbee[81]. David Harvey in his essay "The Condition of Postmodernity" (published in 1992) claims that "No one exactly agrees as to what is meant by the term [postmodern], except, perhaps, that 'postmodernism' represents some kind of reaction to, or departure from, 'modernism' " (Harvey 1992: 300). He quotes the editors of the architectural journal *PRECIS*, who announce that "The culture of the advanced capitalist society has undergone a profound shift in the *structure of feeling*" (quoted in Harvey 1992: 300, my emphasis). The shift has been also explained as a "change in sensibility, practices and discourse formations" (Huyssen 1984: 5-52). Meanwhile Omar Calabrese, writing in the same year 1992, claims that "the term 'postmodern' has lost its original meaning and become a slogan or label for a wide variety of different creative operations" (Calabrese 1992: 12). That is why, he points out in his *Neo-Baroque: A Sign of the Times* (1992), the concept of Postmodernism "might not be sufficient to define complex groups of artistic, scientific, and social phenomena existing today" (Calabrese 1992: 14). Though the variety and the controversy of the phenomenon (i.e. Postmodernism) still causes arguments as to its chronology, the extent of its social and cultural impact and significance (see Chapter 1.1.2. on the controversy of the Critical Theory and Postmodernism), there is consensus amongst scholars of all fields that one of the most important transformations in the Postmodern era is the change in human reality brought about by 'virtuality' (virtual reality) and, consequently, the ways reality itself is perceived by humans.

[81] He applied it to define the extension of Western culture from national to global policy which, according to Toynbee, took place in the 1890s (see Toynbee's seminal work *A Study of History*). Other sources give various dates for the very first use of the term 'postmodernism': 1917 (R. Panwitz in *Die Krisis der europäischen Kultur*), the 1930s (L. Wain in "Introduction: Postmodernism? Not Representing Postmodernism" to *Literary Theories: A Reader and Guide*), etc.

The complexity of Postmodernism as a phenomenon, a cultural epoch, a trend and a 'structure of feeling' is, however, not within the remit of this thesis,. The term 'postmodern' in relation to the concept of Don Juan is used here as a contrast to the concept of Don Juan as Modern Man, or the Modern Don Juan, as defined in the previous chapter. The use of the term 'postmodern' should not be perceived as a desire to generalise on the concept of Don Juan as a postmodernist character[82]. It should rather be understood as an attempt to reflect on and analyse the newly emerging figure of Don Juan as a Postmodern Man. The concept of Don Juan, as this thesis argues, is first of all a social construct, therefore changes in the social reality, 'lifeworld', 'sensibility', 'practices and discourses', 'creative operations' and the whole of the social condition as well as the social worldview should be reflected in the concept. In other words, the 'postmodern Don Juan' (in the thesis) is not the result of the Postmodern (creative) consciousness, but the product of a Postmodern, i.e. the capitalist, consumerist, mass-media driven and mass-culture oriented, society, and is analysed as a product of the culture industry, not as an example of a postmodernist subject.

4.1. SEDUCTION IN POSTMODERNISM

The concept of seduction in Western culture is based on *prohibition*. 'Diverting from the right path'[83] must imply the violation of 'correct' rules, otherwise it would simply involve taking another path. In a patriarchal society seducing a man is a crime against moral law (as the seduced disobeys the commandment of God), while seducing a woman is a crime against social law (as the seducer infringes on another man's possession; in a capitalist society he interferes with the process of commodity exchange on the marriage market). In

[82] The very choice of the term 'postmodern', in preference over 'postmodernist' is deliberate and carefully considered in the thesis. Though the terms are synonyms, 'postmodern' due to its linguistic form tends to be associated with 'condition', 'structure of feeling', and social aspects, while 'postmodernist' seems to define something more concrete, a product of the epoch of Postmodernism, like a work of literature, a film, or a theoretical reflection.

[83] Meaning of 'seduction' as it originates from *se-ducere*, "to divert from the right path", in translation from Latin.

both cases, the participants of the seduction process violate the prohibition of using eroticism outside the lawful marriage framework.

The figure of Don Juan, as it has been mentioned, is a product of patriarchal society – his existence is dependent on the social restrictions that he violates. If there were no ban on free eroticism and sex, the character of Don Juan would be meaningless, and his violations could not happen. The figure of Don Juan and, consequently the cultural concept that it embodies, is grounded in the prohibition of sexual freedom, and his popularity is based on society's attempt to incorporate the natural human need for unrestricted individual eroticism into the system of duty and collective regulation, including the sphere of erotic desire.

Western Christian culture had been governed by this system for nearly 2000 years. Avoiding or outwitting the system in one or another way had been one of the major social occupations until the social change occurred that removed the freedom of eroticism from the primary concerns of humanity. According to Baudrillard, the pre-industrial age was still capable of seduction but the industrialism and capitalism that followed put an end to it: "The bourgeois era dedicated itself to nature and production, things quite foreign and even expressly fatal to seduction" (Baudrillard 1979: 1). The result-oriented phallic masculine seduction has prevailed, according to Baudrillard, in Western culture ever since. Yet it has nevertheless been based on a prohibition that was only subverted by the cultural changes of the mid-20th century, especially the sexual revolution of the 1960s.

It was about the same time that interest in the Don Juan figure began to fade. The last important works on the theme come from existentialist writers, Albert Camus' version of being the most interesting among these[84]. All later versions, including films, are re-workings of versions of the legend[85], rather

[84] See the discussion of Albert Camus's *The Absurd Man*, Chapter 2.2.3.
[85] Some films, such as Joseph Losey's *Don Giovanni* (1979), and Jacques Weber's *Don Juan* (1998) are screen adaptations of previously created versions of the legend (Mozart's *Don Giovanni* and Molière's *Dom Juan* respectively), while others are directors' interpretations of

than re-workings of the legend itself. They are of considerable interest, yet it is difficult to name at least one who would have had a superlative and innovative impact on the development of the Don Juan theme. It is obvious that the Don Juan character became dated in the 20th century, where everybody, including women, could be a Don Juan – it is now a recognisable behavioural pattern, and a psychological description of a person, a rule more often than an exception. Since the mid-20th century there have been no prohibitions for Don Juan to resist, and his figure has become redundant[86].

Another important cultural change of the 20th century that happens gradually, yet irrevocably, has been determined by social technological advance and globalisation. It is the postmodern merging of 'high' and 'mass' culture, and the resulting trend of culture commercialisation. Both phenomena had been predicted by the very first representatives of critical theory (Adorno, Horkheimer, etc.) as well as later Marxist and neo-Marxist thinkers (Debord, Lasch, etc.). Adorno's pessimistic views of the merging of two cultural trends (mass and high) has been already mentioned in Chapter 1.1.1. Towards the end of the 20th century, the tendency was ever-increasing: popular, or mass culture, gradually earned certain recognition among acknowledged intellectuals of the world[87]. The growing number and variety of popular forms of mass media contributed greatly to the process of bestowing credit on pop culture, thereby changing human reality itself.

According to Baudrillard, the world at present lives not in a genuine but in a virtual reality, illusions and appearances being the most important rule.

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the narrative (such as Ingmar Bergman's *The Devil's Eye* (1960) and Roger Vadim's *Don Juan, or if Don Juan Were a Woman* [1973]).

[86] This does not mean to say that the Don Juan concept is disappearing. There are some very fine versions of the Don Juan narrative applied to the contemporary, 21st century contexts, especially in Spain, e.g. Calixto Bieito's staging of Mozart's *Don Giovanni* (2001), beautifully discussed in Sarah Wright's book *Tales of Seduction: The Figure of Don Juan In Spanish Culture*, or the already-mentioned Jeremy Levens film *Don Juan de Marco* (1995), starring Johnny Depp. The concept of Don Juan, however, seems to be settled and defined, and does not acquire new constituent concepts.

[87] The proof for this claim, I think, can be grounded in the fact that one of the greatest scholars of the 20th century, Italian semiotic Umberto Eco is best known worldwide for his detective novels – a form of writing, though masterfully re-worked by Eco, still definitely pertain to the sphere of pop, or mass, culture. Similar examples are manifold.

In the 1980s, he developed three notions to describe what is going on: simulation, implosion and hyperreality. Baudrillard maintains that the world now lives in an era where the mass media simulate reality to the point where reality, including the people, has to be understood as a media product. There is no 'real', independent of the media. Baudrillard does not identify any political or economic forces which might be behind this change, but regards simulation as the overwhelming factor in defining the era, whatever forces produced it. Gradually, a state of hyperreality has come into existence, where what has been simulated, namely the model or representation, replaces any residual element of the real, and becomes the real in its place (How 2003: 147).

Seduction is also undergoing irrevocable mutation. The masculine productive mode and the feminine seductive mode, in Baudrillard's view, are overwhelmed by the 'cold' seduction of media images pumped out by television, radio and the cinema – type of seduction incapable of enchantment. In its stead "an era of fascination is beginning" (Baudrillard 1979: 158). Seduction, as well as the entire social life, becomes simulated through communication; though it all moves around and may give the impression of operative seduction, it is not so: "such seduction has no more meaning than anything else, seduction here connotes only a kind of ludic adhesion to simulated pieces of information, a kind of tactile attraction maintained by the models" (Baudrillard 1979: 163). If the feminine seduction of the aristocratic age had passion as its driving force, and the masculine seduction of the industrial era had production as its aim, the 'virtual' seduction of today is "an empty declaration formed of simulated concepts" (Baudrillard 1979: 174). The world "is no longer driven by power, but fascination, no longer by production, but seduction" (ibid), yet this seduction is meaningless. It suggests a social world that people no longer comprehend, and a political world whose structures have faded. In this world, everything, including desire and passion, is measured by *exchange value*: "It is no longer a matter of seduction as passion, but of a *demand for seduction*. Of an invocation of desire and its realisation in place of the faltering relations of power and knowledge that

inhere in love and transference" (Baudrillard 1979: 176, original emphasis). With the help of mass media, seduction is imitated and modulated, and thus, placed within the capitalist supply-demand system, is becoming "*nothing more than exchange value,* serving the circulation of exchanges and the lubrication of social relations" (Baudrillard, 1979: 176, original emphasis).

In 1967 Guy Debord developed the concept of society as 'spectacle', which perceives the history of social life as declining from "being into having, and having into merely appearing" (Debord 1995: Thesis 17). This condition is the "historical moment at which the commodity completes its colonisation of the social life" (Debord 1995: Thesis 42). The spectacle is the inverted image of society in which relations between commodities have supplanted relations between people, where "passive identification with the spectacle supplants genuine activity" (Debord 1995: Thesis 4). In a consumer society, social life revolves not around living but around possessing; the spectacle uses the image to convey what people need and must have. Consequently, social life moves further, leaving a state of "having" and proceeding into a state of "appearing"; namely "the appearance of the image" (Debord 1995: Thesis 17). In his early work Baudrillard drew on Debord's neo-Marxist ideas but, during the 1970s, gradually came to believe that the era to which Marxist concepts such as 'alienation' and 'commodity fetishism' applied had passed. Humanity was now "thoroughly immersed in a postmodern world where the 'spectacle' was no longer the illusion but the real thing" (How 2003: 145). Appearance is the paramount quality in a consumer society that perceives consumption of images as its basic characteristic quality.

The theme of cold seduction is continued in Baudrillard's work *The Ecstasy of Communication* (1985), where he discusses how people surrender themselves in an "ecstasy of communication" to the seductive power of the mass media - television, advertisements, films, magazines, and newspapers. The luminous eyes of television and computer screens penetrate into private spaces in an ecstatic and obscene way, depriving people of their secrets, and turning the images they consume more and more pornographic. The distinction

between the public and the private disappears, advertising invades everything, as "the scene excites us, the obscene fascinates us. With fascination and ecstasy, passion disappears" (Baudrillard 1985: 132). This is one of the reasons why Don Juan as a symbol of erotic passion no longer excites interest.

Cold seduction (or mass media seduction) is not based on a prohibition which would inspire the illusion that any violation could transform the violator or his/her partner (as in the case of transgression, defined by Bataille and Foucault, see Chapter 2.3.2). It does not offer transgression or transformation in exchange, merely satisfaction (or disappointment), void of any transcendence. It is a simulated image producing fascination (in the case of success) that may have social significance yet no ontological meaning whatsoever. In such a world, anything becomes seductive – from a pair of shoes to a holiday in the Bahamas, and eroticism seems to be irretrievably lost in the ever-growing throng of pornographic images.

The result of the proliferation of mass media, in terms of quantity as well as variety, has caused, among other things, an important cultural change termed the 'visual turn'. The phenomenon will not be discussed in depth here, as it is of little relevance to the general ideas of the current thesis. Yet it does explain why any consideration of Western cultural trends in the late 20th century should emphasise the visual rather than the textual forms of cultural creation. As one of the most accessible means for exercising 'cold seduction', cinema has become the leading sphere for the production and promotion of seductive images, in addition to fascination and ecstasy. The latter are the most important characteristics for all successful products of pop culture, from film heroes to music icons. The ability to appeal to the largest audience with the smallest effort on the part of this audience (even those who cannot read, for whatever reason, are able to watch a film, and the absolute majority of the world's inhabitants can afford a cinema ticket at least from time to time) makes the film industry one of the most powerful and influential shapers of contemporary social and cultural life. It is no wonder that film, not literature, produces contemporary cultural heroes (though they may have emerged

initially as literary heroes, as with the figures of Harry Potter, Sherlock Holmes, Bridget Jones, Don Corleone, etc.). With this in mind, the current chapter will focus on the sphere of film as part of culture, especially, of course, pop culture which, as discussed, has grown enormously in importance and prestige in the 20th century and has produced several significant trends, phenomena and figures.

4.2. THE POSTMODERN DON JUAN AS A CONTEMPORARY FILM HERO

Among the numerous films and figures of popular 20th century cinema[88] it is possible to find quite a few characters who would more or less conform to the Don Juan concept, such as Indiana Jones, or Ethan Hunt in *Mission Impossible,* or even Jack Sparrow of *Pirates of the Carribean,* yet the most quintessential figure in this regard is the figure of James Bond, especially because the universal appeal of the franchise, as testified by a popularity so omnipresent that it was estimated in 2005 that a quarter of the world's population had seen at least one Bond film since *Dr. No* (Dodds 2005: 266). The number will definitely have grown since. The Don Juan concept, formulated in the previous chapter of this thesis as based on the concepts of power, transgression and seduction and rendered obsolete by the mid-20th century due to cultural changes, now finds a counterpart in the figure of Her Majesty's secret agent 007. He is a character that comes closest to the Don Juan concept as defined in this thesis[89]. It is my contention that James Bond *is* the 20th century Don Juan, and in the present chapter I will attempt to determine whether this is a postmodern version of the Don Juan concept, or an independent cultural figure constructed on the organising frame of the Don Juan concept.

[88] The term 'popular cinema' is used here to express the idea of the commercial cinema, produced with the primary aim of mass entertainment, rather than the non-commercial, created primarily for artistic, not commercial or entertainment purposes.
[89] It should be emphasised that it is the *concept* of Don Juan, not the Don Juan *figure* that is at the focus of the argument here.

4.2.1. Don Juan *versus* James Bond

The story of James Bond begins in 1953 with the publication of Ian Fleming's *Casino Royale*. A journalist and a former government spy (though he was only operational for a brief period of time) and an avid womaniser himself, Fleming created his hero in his own image, with no direct or indirect reference to the figure of the 'archetypal seducer', i.e. Don Juan. Importantly, Bond stories in the form of the novel caused enormous interest not because of their main protagonist, but because of Fleming's ability to "manipulate the detective genre" so that "relocating the detective novel to an international and geopolitical setting the secret agent novel adds an ideological dimension to the detective novel's largely social conception of crime, conspiracy, and human agency" (Lindner 2003: 87). In other words, it was not the hero, but the narrative that initially won the attention of the audience. The situation changed when James Bond transferred to the screen. The first film, *Dr. No* (released in 1962 and starring Sean Connery) grossed $60m worldwide, propelling not only Bondmania, but also the change of emphasis from the narrative itself to the visual aspect, and, most significantly, to its main protagonist. Fleming's initial idea to create Bond as "an extremely dull person to whom things happened"[90] was not transferred to film, because a film could not afford to show a dull hero in the first place, as this would not be commercially successful. The secret of Bond's popularity has been analysed in many works for example, Christoph Lindner's *The James Bond Phenomenon: A Critical reader*, (2014) or James Chapman's *Licence to Thrill: A Cultural History of the James Bond Films* (2007). The character himself is pointed out as one of the major reasons, along with the qualities of 'visual spectacle' and 'pure cinema', the prominence of science and technology, his permissiveness in sexual attitudes and behaviour, etc. (Chapman 2014: 111). His appearance on the film screen has led to James

[90] "When I wrote the first one in 1953, I wanted Bond to be an extremely dull, uninteresting man to whom things happened; I wanted him to be a blunt instrument ... when I was casting around for a name for my protagonist I thought by God, [James Bond] is the dullest name I ever heard". Ian Fleming, in Hellman, G. T., 21 April 1962. ″Bond's Creator". Talk of the Town. *The New Yorker. p. 32*. http://www.newyorker.com/magazine/1962/04/21/bonds-creator#ixzz1XRLtznvp Retrieved 9-11-2011.

Bond been christened "an icon of adventure, a guru of male style, an emblem of glamour, a champion of consumerism, [...] and a loaded symbol of sex and violence" (Lindner 2014: 1). It is worth making a parallel at this point with the figure of Don Juan whose debut on stage is also visual, i.e. though the general narrative of a young man going to church to look at young ladies and insulting a dead man in the form of skull on his way was quite widespread, it was his visual, i.e. theatrical, appearance that fuelled his worldwide 'career'.

The idea of James Bond echoing the Don Juan figure has been circulating in popular culture studies for some time. D.T. Gies considers the affinities between the two drawing on the works of Hermann Broch, who says that "Art always reflects the image of contemporary man" (Broch, quoted in Gies 1992: 191). Gies claims that the images of Don Juan that are reflected in many icons of our contemporary culture, mean a "systematic degradation of the Don Juan myth, a degradation which [after Zorilla] led first to parody, then to burlesque satire, and from there to mass mentality" (Gies 1992: 193). Gies also claims that the figure (or rather, in terms of this thesis, concept) of Don Juan "has entered the popular consciousness at a deep level and remained there immersed in the black waters of our Jungian collective unconscious" (Gies 1992: 193), explaining this as a result of the characteristic features of the popular culture which is "voracious and culinarily imperialistic: it gobbles up every valid artifact, chews it up, and spits it out in a more accessible form" (ibid). The claim resonates with Adorno's general view of mass culture and his discontent with its commercialisation. Adorno regards the term 'mass culture' itself as insufficient, as it implies that modern culture is in some sense the product of the masses, when in fact it was an industrial product sold to the masses as a commodity (Adorno 1991: 85–87). The juxtaposition of 'culture' and 'industry' has determined that culture should now be "thought less a vital human expression of social integration, more the manipulative product of interlocking commercial interests" (How 2003: 34).

The processes underlying the output of mass culture and the resulting narratives, the popular mythology and its relation to myth make a subject of

extreme interest, which would require a separate extensive study. One of my arguments against dismissing popular mythology in favour of the traditional myth is their common background in the "Jungian collective unconscious", as Gies puts it. Yet it is the transgressive quality of popular myths (i.e. the absence of it) that causes most doubts as to their validity, and I agree that from this point of view the transfer of myth to mass mentality may be regarded as degradation.

Before continuing the discussion of the very idea of comparison between a mythical figure and a pop culture icon, I would like to consider first the affinities between the figures of Don Juan and James Bond. Especially because critics agree that the two are quite close in more aspects than one. Gies, for example, says that Hoffmann's description of Don Juan could "just as well be a description of James Bond as depicted by Sean Connery or Roger Moore" (Gies 1992: 194). Hoffmann wrote: "His was a strong, magnificent body, an education radiating that spark which kindled the notion of the most sublime feelings of the soul, a profound sensibility, a mind that apprehends swiftly" (quoted in Gies 1992: 104)[91]. Apart from physical (and even spiritual) affinities, that cannot, in fact, be the point of departure, given their arbitrary and fluid nature, there are distinct qualities about Don Juan and James Bond that testify to a similarity in social meaning. There is a parallel between the cultural messages the figures broadcast, yet there is also one important difference, both of which will be discussed in this chapter.

As fictional characters they are the result of exceptionally male fancy, and that is, most likely, an important element in their success. They are both, first and foremost, irresistible seducers. Their self-confidence is amazing, even if their methods are different. Don Juan is never rejected, even though he sometimes must assume other identities in order to achieve his aim. James Bond never pretends to be anyone other than who he is, but he never fails to achieve his aim either, even though his initial effort may lead to rejection.

[91] See the explanation about the English translation of Hoffmann's *Don Juan* in Chapter 2.2.2, Footnote 28

Neither ever fails to notice a pretty female face or figure, and try (especially Mozart's Don Juan) to get into a more intimate acquaintance. Both are perfect lovers, although Don Juan's reputation may rest more on rumour rather than clearly displayed evidence, while Bond's is quite often illustrated directly before the eyes of the spectator. The result of seduction is most important for Don Juan, where Bond is often quite concerned about the process (AND of course the result). Both heroes are brave, young, and belong to the highest social classes. Even if their motives for fighting are different, they demonstrate courage and skill. Don Juan, especially at the end of the 19th century, is a dandy, concerned about his effect on men as well as women. As highly polished as his appearance is, Bond, however, surpasses him in this respect. Even after the most ferocious fight, be it a fistfight or a pistol-shooting, he emerges in a freshly-ironed shirt and an untouched tie, to say nothing of his suit that has become the acknowledged spy uniform. Just like Juan, Bond seems to have no scruples about women, even though the audience does learn at a certain point of his dearly beloved wife who was killed shortly after their wedding[92]. Bond does not encounter supernatural forces, for the milieu of his existence is totally different from that of Don Juan, yet the survival abilities he demonstrates more than compensate for it. This is one of the greatest differences between the two characters: Bond encounters death more times than Don Juan, he has a licence to kill and makes good use of it. Juan's relation to death is totally different: his first encounter is a challenge (the result of the fight with the Commander, which the latter loses), the second is a warning (the dinner with the dead man's statue), and the third is the punishment (he descends to Hell). Yet the concept of death is immediately associated with both figures: Don Juan's end is almost invariably repeated in the absolute majority of the versions of the legend and is a familiar feature in the popular consciousness; Bond's nickname 'Mr. Kiss Kiss Bang Bang' summarises the perception of his figure in the best way available to the pop culture he represents.

[92] This happens in *Casino Royale,* chronologically the first Bond story.

The major distinction between the two is that Bond has a profession, and is constantly on a mission, women being, to a larger or smaller extent, an element of secondary importance, even though at times their participation, or mere presence, is crucial for the accomplishment of the mission. In the case of Don Juan, women *are* his mission, and fighting is a consequence or a means to its accomplishment. D.T. Gies, comparing the two figures, points out about Bond: "He is a great lover and, like Don Juan, he is proud, imperious, egocentric, strong, confident, danger-loving, and impious. He is also witty, immoral, seductive, clever and handsome. And he has seduced a generation of women – on and off the screen – who find his character irresistible" (Gies 1992: 194). The comparison seems to suggest that both heroes are constructed according to the same scheme – the archetype of an irresistible lover, an '*homme fatal'*, Don Juan being, obviously, himself one representation of the archetype.

A comparison of the two figures on the conceptual level entails the application of the same pattern of conceptual analysis to both characters. This means that the scheme of concept formation of Deleuze and Guattari must be applied to the figure of James Bond, as with the figure of Don Juan. This, however, raises certain doubts. Is it actually possible to say that James Bond is a cultural concept in the same manner as Don Juan? A concept, according to Deleuze and Guattari, is an answer, or a solution, of an acute, pending problem ("concepts are only created as a function of problems which are thought to be badly understood or badly posed" (Deleuze and Guattari 1994: 16)); a cultural concept is a solution of an acute cultural problem. After the problem has been solved, the concept will most likely continue its existence in culture, yet it will change in tune with the changes in culture itself: "Although concepts are dated, signed, and baptized, they have their own way of not dying while remaining subject to constraints of renewal, replacement, and mutation that give philosophy a history as well as a turbulent geography, each moment and place of which is preserved (but in time) and that passes (but outside time)" (Deleuze and Guattari 1994: 8). It must be added that the cultural changes may push the

concept out of the central position it used to occupy as new problems and new concepts enter the field of reflection.

Don Juan, as this thesis maintains, is a concept that deals with the problem of individual eroticism and sexuality against social restrictions that demand duty and contingence; it is grounded upon the prohibition of erotic freedom and is an instrument for testing the validity of the control system that society has created for supervising the eroticism of its members. The Don Juan concept as it is known today is the product of the patriarchal Christian society which sees woman as a commodity on the marriage market; to it, the figure of Don Juan is a threat that must be eliminated, as he appeals to the woman herself, not to her use value, thus disrupting the market exchange process. What about James Bond? Is it possible to claim that his figure evolves around a certain social (or perhaps ontological) problem? And if yes, is that problem universally human, or is it a temporal complication?

A full answer to this question would be a slight digression from the main hypotheses of this dissertation, therefore I will not expand on it here. For the purposes of this chapter, I would like to point out briefly that the figure of James Bond (as a government super-agent, a type that emerged in Western culture in the middle of the 20th century, Bond being the most remarkable example) is first of all a typical hero figure. This hero falls into the category of 'classical heroes' and, though demonstrating many of the features peculiar to the traditional classical hero (very strong, fearless, extremely intelligent, fighting for the well-being of his community, devoted to his mission), it is a genuine product of the 20th century, equipped adequately for the mission through a team of allies, the latest and most effective instruments – guns, cars, gadgets – gifted with a sense of humour and irony, 'cool, calm and collected', seemingly immune to death and love, but susceptible to female charms. Therefore it should represent more of a contrast to Don Juan rather than a parallel, as the Don Juan character is a villain. Don Juan is a problem and evolves around a problem; James Bond is a heroic character designed for deeds and missions and solving problems, not exploring them.

A further inquiry into the figure of James Bond as a concept would demand an extensive analysis of the three planes of reference (the psychosocial, the aesthetic and philosophical) that would constitute another research project. A brief explanation within the frames of the present research would be that James Bond is a cultural pop icon, and an important Western cultural figure of the late 20th century that has political as well as other cultural meanings and implications, which, though neglected for a long time, have been increasingly attributed to it. It is not possible, however, to define him as a cultural concept, because he features almost exceptionally in the aesthetic plane of reference. The psychosocial plane presents possibilities for interesting research, while the philosophical plane is discovering Bond only now, at the beginning of the 21st century. Thus the scheme of Deleuze and Guattari for the analysis of James Bond as a cultural concept is a slightly premature enterprise.

It is difficult to deny, however, that the similarities and affinities between the two figures (Don Juan and James Bond) are impressive. There is no other figure in contemporary culture closer to Don Juan than James Bond in conceptual, as well as all other, terms. The final hypothesis of the current thesis claims that James Bond is a version of the Don Juan concept, and the research below will aim to determine whether it is a postmodern variant of Don Juan, or an independent cultural figure, constructed upon the Don Juan concept as the organising frame.

In order to maintain the theoretical framework applied in this thesis, it is necessary to look at James Bond as a conceptual figure. Following the scheme of Deleuze and Guattari, this involves identifying the concepts (or notions, as a genuine conceptual analysis is premature, see above) upon which the figure is constructed

It is necessary to mention here that the very first important analysis of James Bond character was performed by Umberto Eco in 1960s, who dealt with the figure as it appears in its 'primary form', i.e. Ian Fleming's novels. Eco applied a structuralist analysis to Fleming's narrative, suggesting that most of the Bond novels follow the same narrative structure and conventions, based

essentially on a sequence of 'moves' in which the same archetypal characters play out familiar situations, which creates a world based on the conflict between good and evil; the 'play situations' that the characters find themselves in and the binary oppositions that they are structured upon emphasise the Manichean characteristics of that world (Eco 2014: 45-47).

Eco's structuralist scheme was modified by the cultural theorist Tony Bennet, who has argued that "the Bond novels can be understood through a series of narrative codes which regulate the relationships between characters. He identifies three such codes – the 'sexist', the 'imperialist' and the 'phallic' codes – that are recurrent throughout the stories. The 'sexist code' regulates relations between Bond and the heroine. The heroine is usually out of place, either sexually, in the sense that she is initially resistant to Bond (such as Vesper Lynd in *Casino Royale*), or ideologically, in the sense that she is in the service of the villain (Solitaire in *Live and Let Die*, Tatiana Romanova in *From Russia, With Love*), or both (Tiffany Case in *Diamonds Are Forever*, Pussy Galore in *Goldfinger*). Bond's seduction of the heroine therefore serves an ideological purpose in that he 'repositions' her by putting her into her 'correct' place: "In thus replacing the girl in a subordinate position to men, Bond simultaneously repositions her within the sphere of ideology in general, detaching her from the service of the villain and recruiting her in support of his own mission" (Bennet, quoted in Chapman 2007: 27). The 'imperialist code' regulates the relations between Bond and his allies, who are usually loyal colonial or pro-British characters (such as Quarrel in *Live and Let Die* and *Dr. No*, and Kerim in *From Russia, With Love*) who defer to Bond and are in a subordinate power relationship with him. And the 'phallic code' regulates the relationship between Bond and M, a symbolic father-figure who endows Bond with power and authority (his 'licence to kill'), and between Bond and the villain, who threatens Bond with emasculation through torture. This process is enacted quite literally in *Casino Royale* where Le Chiffre whips Bond's genitals with a cane carpet-beater" (Chapman 2007: 27).

The three narrative codes lead to a conceptual reading of Bond character, or the concepts associated with the figure in cultural consciousness. Obviously, the very first concept is that of seduction based on sexual attractiveness. According to Bennet, Bond uses seduction for ideological purposes, but undeniably for other purposes as well, his own pleasure being high on the list. The power concept (the output of the 'imperialist' code) resonates perfectly with the notion of Bond's superiority over his allies, his colleagues, and people in general, his exceptionality and his domination over society. The 'phallic' father-figure code leads to the concept of authority and the challenge involved in obeying as well as disobeying authority – the notion of transgression.

Not surprisingly, these are the same three concepts that make up the concept of Don Juan: (serial) seduction, power/domination, and transgression. The balance of importance in the constituent concepts is very much the same in both figures: in Bond, as well as Don Juan, his seductive power and female irresistibility to his charms are pre-emphasised (Bond being a government super-agent is not a reason but an additional quality to his charms). This, I believe, suggests that both figures are built on the same seducer archetype, discussed in Chapter 2.1.1. It also suggests that the Bond figure draws heavily on the Don Juan concept, although in order to establish whether he is a variant of Don Juan, or an independent cultural figure constructed upon the Don Juan concept, a closer comparison is necessary.

The paramount concept in relation to Don Juan is seduction – the seduction of women, to whom he promises eternal love and marriage instantly after sex. At the heart of it lies deception, and promises which are never fulfilled. The purpose of Don Juan's seduction (except his Romantic treatment, Hoffmann being the most notable example) is tricking the woman, i.e. the main element of his seduction is the deceit. Bond, in his turn, also has deceit under the guise of seductive acts – yet not necessarily deceit of the woman in terms of sex. As sex is not his goal, but a tool for achieving other goals (getting useful information, winning some time, merely spending some time, etc.), the

woman is deceived rather in terms of 'ideology' (she may have to betray a secret or not achieve her own goals, etc.), therefore she is perhaps less affected personally, yet the element of deceit remains. Unlike Don Juan, however, Bond is capable of emotional attachment, and physical contact is as important to him as deceit (*if* there is deceit to be involved, that is). As Tony Bennet puts it, it often means 'repositioning' the girl in her correct place (Bennet, quoted in Chapman 2007: 27).

In terms of power relations and domination, both Don Juan and Bond are dominant figures in their society as well as in the production that they feature in (drama, novel, film, opera, etc.). As indicated by Bennet, Bond is in a dominant position with regard to his allies, also with regard to his colleagues – other agents as well as his boss (he is especially favoured by his direct supervisor M, and is allowed more than other agents), which means a dominant position in his circle, to say nothing of the general society that he, as a special agent and a government spy, towers above. The dominance of Don Juan over his society has been extensively discussed in Chapter 2.3.1, but to summarise briefly, it is necessary to mention that he has been constructed as a dominant figure since the earliest version of his legend with the intentional purpose of showing that everybody must obey the system and follow its requirements, even those of the highest-standing, and that disobedience is punished most severely.

The two figures are most clearly differentiated by the concept of transgression. In the Don Juan concept, transgression could be defined as one of its most important ontological aspects: Don Juan, like the Trickster god Hermes, takes young girls through the threshold of maturity into the realm of femininity. In social terms, his appeal to the woman herself intrudes into the process of commodity exchange on the marriage market, influencing the woman's exchange value, and that is the moment of a certain social transgression (in this respect, as Mažeikis has put it, Don Juan is the 'greatest

bourgeois revolutionary'[93]). For himself, however, Don Juan experiences neither transgression nor character development (except in the versions when he is reverted due to the love of a virtuous woman, and by ceasing to be a Don Juan eliminates himself from the realm of the Don Juan concept). A similar situation regarding women is to an extent characteristic of the James Bond figure. Bennet terms this 'repositioning' of the girl (see above), yet its ontological significance is rather doubtful, for in most cases we do not know whether the girl herself undergoes an irreversible change from 'bad' person into 'good', or is it just a change of 'camps', in which case the transgression is an ideological change and does not have the significance of "fissure" (or ontological transformation, see Chapter 3.2.2 for explanation).

The concept of transgression, however, is important in yet another aspect, i.e., in its relation to the audience. The social message of the Don Juan concept comes from the psychosocial plane of his existence as well; i.e. Don Juan is not only a concept, a character from a play or an opera, but also a social type, a man (or woman, in our times) whom any person from the audience can encounter at any moment– or even *be* at any moment. Therefore the ontological problem of transgression, as well as the social problem of (dis)obeying the rules is not only an aesthetic matter solved before the eyes of the spectator. The Don Juan concept is an approach to a special cultural issue that is important to a great majority of the members of that culture. A contact with Don Juan, be it direct/'outward', as in the case of the woman who is seduced, or indirect/'inward', as in the case of a man who is a Don Juan himself or is simply next to the seducer, brings about an ontological transgression resulting in transformation of some sort. In the case of James Bond this type of transgressive moment is non-existent, as the figure itself is a screen or literary illusion that cannot come true. There can be no contact with James Bond in real life, and not only because the reality of government spies has little to do with Fleming's novels or the Bondiana series. The credibility of meeting James Bond round the corner equals to that of the Commander statue

[93] Prof. G. Mažeikis, individual consultation, 2015-03-20.

shaking hands with a visitor – and that is where an important point of intersection between the figures comes to the fore. James Bond is an illusion, yet a self-imposed one, a simulated one, and all the extravagance surrounding him attracts, tempts and seduces. In this way the system consumes the audience. Don Juan lives inside each spectator/reader, also fostering an illusion, the illusion of resistance to authority. Don Juan seduces his audience into the belief that the system can be resisted, and the moment of resistance is an enjoyable one. James Bond seduces his audience into the belief that the system does not need to be resisted, that it will take care of its components – the readers/viewers in due time, and they have no function but to enjoy themselves because resistance is unnecessary.

I argue that illusion is the key to the contemporary perception of the 20th century Don Juan concept, i.e. the James Bond figure. Illusion is also the key term to interpreting the relation of the concept to its audience, as well as the three constituent concepts: seduction, power/domination and transgression. As in Don Juan, the three concepts work simultaneously in James Bond in order to achieve the main aim – to thrill (or fascinate, to use Baudrillard's term). "Art always reflects the image of contemporary man", says Hermann Broch; Bond is this image of contemporary man in the 20th century, as Don Juan was for nearly 400 years before him. D.T. Gies explains this very well, by drawing on Broch's writings on contemporary society: "The new age, i.e. the age of the middle classes, wants monogamy, but at the same time wants to enjoy all the pleasures of libertinism, in an even more concentrated form, if possible" (Broch, quoted in Gies 1992: 191). Today, claims Gies, society has achieved it all, and the figure of its new hero is "the reincarnation of the old Don Juan, tailored to our modern needs" (Gies 1992: 191). James Bond, as one of the 'reincarnations' of Don Juan, enables the audience "to partake vicariously in the adventures of titillation while remaining safely monogamous – and to break that spell of monogamy is surely what lurks at the core of all sexual fantasy" (Gies 1992: 191). With Bond, the audience can have their cake and eat it, and that is an illusion that Don Juan cannot compete with.

4.2.2. The 20th century seduction of the audience

Criticism for what Gies terms "the modern ethos" (Gies 1992: 193) emanates, first and foremost, from Adorno, and other advocates of Critical Theory. The situation of industrialisation of culture, its emphasis on entertainment, and – it must be added – the rapid waning of its transgressive moment – has been treated as degradation, technocratisation of culture, increasing consumerism, female denigration, and a number of other evils.

> "If the good life had something to do with happiness, with sensuousness, and of finding meaning in life, the products of the culture industries did not lead the subject towards their realisation, but diverted it from them. Culture had once been a storehouse of elements such as truth and beauty, and even though these carried the stamp of class relations they nevertheless lit up a potential for human fulfillment. By contrast, culture now served only as a diversion from reality. Adorno and Horkheimer, writing in 1947 about film in *Dialectic of Enlightenment* (1972: 126–7), describe its effects as "stimulated sedation" (Adorno and Horkheimer 1972: 126–7). For Critical Theorists, cultural changes, along with the changes in political economy and social psychology, created the ever-present process of seduction with the illusion that "the 'good life' was to be found in the commodity" (How 2003: 34).

All of cultural production is constructed of "interchangeable, ready-made clichés. The culture industry on this account provides a key mechanism for smoothly adjusting individuals into the behavioural requirements of monopoly capitalism. It simultaneously provides a sense of excitement while at the same time being soporific. It truncates and reifies the fullness of the aesthetic experience in a way entirely in line with the decline of the individual" (How 2003: 35).

According to Baudrillard, seduction in this situation "between an absent, hypothetical pole of power and the neutral, elusive pole formed by the masses" is what makes things work (Baudrillard 1979: 174). This seduction, in his view , is impossible to avoid because it is not only a reality principle, but the reality itself. In the case of the 20th century world – it is the visual virtuality of the mass media, where seduction happens without a real agent (a man or a woman) but due to a virtual one. The media seduces the masses, the masses seduce themselves (Baudrillard 1979: 174). The virtual life seduces people

with its visuality, its looks – the world lives in a visual culture, experiencing the seduction of virtuality and mass media, as shallow and hackneyed as the use of the word 'seduction' is here, again according to Baudrillard. This is how figures from the screen such as James Bond, Ethan Hawk, or Indiana Jones, or any other, manipulate their audience.

Criticism against the oversimplification of cultural processes peculiar to mass mentality and pop culture, and concern over the resulting cultural nihilism, has been expressed by Herbert Marcuse in his seminal work *One-Dimensional Man* (1964). In his theory, total domination of technological rationality in an advanced industrial society creates a one-dimensional society. The latter is a concept that describes a state of affairs without critical thinking, "alternatives," and potentialities that transcend the established technological society (Marcuse 1964: xiii). The initial targets of Marcuse's criticism of advanced industrial society are its main classes, i.e. the bourgeoisie and the proletariat. The high degree of technological progress has united these two formerly antagonistic classes (Marcuse 1964: xii, xiii). Where everyone has access to a variety of commodities, inequality appears to spring only from consumer choice: "The productive apparatus and the goods and services it produces 'sell' or impose the social system as a whole. The means of mass transportation and communication, the commodities of lodging, food and clothing, the irresistible output of the entertainment and information industry carry with them prescribed attitudes and habits, certain intellectual and emotional reactions which bind the consumers more or less pleasantly to the producers and, through the latter, to the whole" (Marcuse 1994: 12). In result, an "affluent society" is created by means of technology, yet people in a technology-dominated system turn into passive instruments. When their needs are satisfied, the reason for objection has disappeared. "The new forms of control" in advanced industrial society are immeasurably more successful than ever before. The success is grounded on the productive apparatus and the goods and services which produce the stability in society as a whole. In an "advanced industrial society" repression and production are both present. If

society achieves efficiency in production, it simultaneously produces highly efficienct repression. This repression is totalitarian because the economic – technical coordination operates through the manipulation of needs.

In fact, "advanced industrial society" is totalitarian because it is organised on a technological basis. The technical apparatus of production and distribution functions not as an instrument isolated from its social effects, but rather as a system of domination that determines, organises, and perpetuates social relationships and individual needs. "True" needs are suffocated and replaced by "false" needs within the framework of technological domination. When people's needs are satisfied, their reason for protest is removed, and they become passive tools in the chain of technological domination. According to Marcuse, technology is repressive because it creates an "affluent society" which refutes any possibility for qualitative social change (Rastovic 2013: 123). Marcuse recognises that the consumption of commodities now plays a significant role in the social integration of individuals into the wider system. As he puts it, "people recognise themselves in their commodities; they find their soul in their automobile, hi-fi set, split level home, kitchen equipment" (Marcuse 1964: 9). People thus learn that individualism was not something to be practised but purchased. The same applies to works of literature and philosophy: the increasing publication of literary and philosophical works, produced for, and distributed by, the market, has made their content accessible. […] Habermas points out that even limited mass production of these works has had a demythologising and democratising effect: "They no longer remained components of the Church's and court's publicity of representation; that is precisely what is meant by their loss of aura, of extraordinariness, and by the profaning of their once sacramental character. The private people for whom the cultural product became available as a commodity profaned it inasmuch as they had to determine its meaning on their own (by way of rational communication with one another), verbalize it, and thus state explicitly what precisely in its implicitness for so long could assert its authority" (Habermas 1989: 36-7). As Adorno maintains, the typical products of culture industry "are

no longer *also* commodities, but commodities through and through" (Adorno 1991: 86).

In the same way Adorno regards the act of calling something 'popular' only because it has been sold in large quantities as an absurdity. To be genuinely popular, culture must spring from the lives of those who produce it and not be dispensed by an industry (How 2003: 67). Bond films present the best example here that may be treated as a counterargument to Adorno's claim. Does the fact that the figure of James Bond is familiar to one quarter of the world's population (due mainly to films) account for the popularity of the figure, or just to the effective publicity of the films? Perhaps the example of Harry Potter would suit better here, or that of *The Lord of the Rings*, or James Cameron's *Avatar*. This inspires a wider discussion of the general concept of popularity, and its genesis in the context of globalisation, which is a context slightly different from Adorno's time. Another point, emphasised by Adorno as well as Marcuse, is of direct reference to the claims of the current thesis. Drawing on Freud, Adorno and Marcuse see the consumption of commodities as a key element in the quietening of the masses. People buy into their own control by consuming ever larger quantities of goods on the promise that such consumption equals liberty. Marcuse coins the term *repressive desublimation* to capture the irrationality of this process. The Freudian term 'sublimation' refers to the way sexual energy is redirected away from a primary (sexual) object towards something else, like writing a novel or playing sport. The substitute satisfaction is found in the creative outcome of such activity. Freud does not denigrate these activities; on the contrary, man has become civilised due to this capacity to re-channel sexual energy in creative ways. Marcuse shares the belief that authentic art, which involves sublimation, has made an important contribution to human development and stands in opposition to the one-dimensional society. In fact, he sees sublimation as one of the great creative forces in society. Obviously, sublimation as expressed in art may reflect the barriers to the gratification of instincts, but at the same time it "preserves the consciousness of the renunciation which the repressive society

inflicts upon the individual, and thereby preserves the need for liberation" (Marcuse 1994: 75). However, he also believes that in the modern world a process of *repressive desublimation* is afoot. This Marcuse explains as a new kind of repression,deriving from the emergence of explicitly sexual material into everyday life that appears to be a kind of liberation from repressive Victorian values, but actually is no liberation at all. The allure of sex is now used to sell so many commodities that people stop noticing the extent to which it figures in their lives. The heightening of the sexual in so many areas of life, as it were, summons our libidinal energy with the promise of instant gratification, but then channels it into the illusory satisfaction of buying the commodity (How 2003: 85). It is what Baudrillard calls vulgar "psychologisation of desire" (Baudrillard 1979: 174) – desire is reified, it enters the realm of the commodity and turns into ideology.

Baudrillard also claims that "Cinema representations '*embody one single passion only: the passion for images*, and the immanence of desire in the images' " (Baudrillard, *America* (1988: 56, original emphasis). Figures of popular culture (such as Harry Potter, James Bond, Ethan Hawk, Neo, and the like; in relation to them, Mažeikis employs the term "phantasm") broadcast the idea of 'commodity heroism' to the mass mentality: heroic deeds are performed on the other side of the screen, at a safe distance from the TV or cinema viewer, with no direct or any other involvement expected. The heroes act in imaginary contexts that cannot be fully related to anything that the viewer actually recognises (unidentified deserts, islands, or walls of rooms or train stations that have secret passages into the magical world of the hero), yet at the same time the surroundings are full of familiar details (views of London, Paris, New York, identified points on the globe with concrete parameters), imposing the idea that the scenario is happening somewhere round the corner, and is therefore easily perceived by the viewer as 'a story that could have really happened'. The problems evolving in these imaginary contexts are of mythological scale in their scope, engulfing the viewer with special effects and their impact on the world's welfare and indeed entire existence, eventually

distracting the audience from any issues of real importance, instead substituting them with a fake fight between good and evil.

The effect of the quietening of the masses, achieved with the help of illusionary heroes, is supported by another feature of the contemporary culture, discussed in the previous chapter – the emphasis on appearances. Debord's 'spectacle' society is later analysed by Christopher Lasch (*The Culture of Narcisism* 1979), who claims that what makes modern culture narcissistic is its overwhelming emphasis on appearances. The appearance of things, of success, of sexiness, of celebrity, is what matters more than its substance. Indeed, in a sense the appearance of success in contemporary society has become its substance, there is no success except that found in what appears popular, desirable, and so forth (How 2003: 98). For Lasch, the need to calculate and control one's behaviour inhibits spontaneous action and is ultimately the result of a "waning belief in the reality of the external world" (Lasch 1979: 90). In other words, reality in a narcissistic culture seems so much to be a reflection of how people choose to think and act, socially constructed by them to such a degree that the idea of something being externally real and independent of humans appears to be the illusion. Life seems to consist only of a network of social relations that people self-consciously negotiate, to present themselves hopefully to good effect in their various 'roles'. And for this 'performing self', the information gleaned from advertising, films and mass culture generally, provides the informational props needed to polish up the performance (How 2003: 101). As Baudrillard would suggest, it is futile to ask whether the 'real' thing or a simulation of it is being watched, the two have imploded and what is left is only the image or 'spectacle' (How 2003: 148).

Importantly, Deleuze and Guattari also warn against the effect of a spectacle, claiming that philosophy has lately been encountering "many new rivals" in the fields of the humanities, sociology, epistemology, linguistics, even psychoanalysis and logical analysis. The "most shameful moment", according to the French thinkers, came "when computer science, marketing, design, and advertising, all the disciplines of communication, seized hold of

the word *concept* itself and said: "This is our concern, we are the creative ones, we are the *ideas men!* We are the friends of the concept, we put it in our computers" (Deleuze and Guattari 1994: 10). In this way, the concept has become the set of product displays (historical, scientific, artistic, sexual, pragmatic), and the only concepts are products that can be sold. Thus philosophy has been affected by this general trend of replacing critique with sales promotion: "The simulacrum, the simulation of a packet of noodles, has become the true concept; and the one who packages the product, commodity, or work of art has become the philosopher, conceptual persona, or artist" (Deleuze and Guattari 1994: 10).

In defence of pop culture and cultural industries it is necessary to turn to Walter Benjamin. Benjamin had a rather different attitude towards mass culture: he believed in its liberatory potential because it was accessible both intellectually and financially to large numbers of people. Mass culture breaks with the reverential, class attitudes, surrounding autonomous artworks of high culture (Benjamin 1973: Chapter 9, quoted in How 2003: 39). Benjamin realises that mechanical reproduction does not involve a straightforward break with the irrational elements of auratic art, and may, in a commodified way, echo it with the impression made by a 'star': "The film responds to the shriveling of the aura with an artificial 'build-up' of the personality outside the studio. The cult of the movie star fostered by the money of the film industry preserves not the unique aura of the person but the 'spell of the personality', the phoney spell of a commodity" (quoted in How 2003: 76). In other words, the mass reproduction of objects, including art objects, has had an effect on perception; it makes the audience aware of the transitoriness of objects. In the age of mechanical reproduction, an object by virtue of being an object is, in a sense, no more or less fabricated than any other object. It is possible to say its meaning is 'socially constructed', and cannot be mysterious in the way that unique works of art supposedly are (ibid).

In the audience's distraction Benjamin sees a chance for them to break from the irrational grip of an artwork's aura, a space in which the viewers'

critical faculties could emerge without the overbearing effects of tradition being present. Meanwhile Adorno saw this same distraction as a symptom of regression. People consume films or music in a distracted way because their lives are not their own, but dependent on adherence to the schemes of monopolistic companies. The commodities they consume (in the form of films, music, TV production) are senseless, requiring no concentration but merely absorption. They do not evoke critical thought but render thought itself unnecessary. The fact that everyone has an opinion on the latest blockbuster is a tribute only to how much money has been spent on it, and how effective its publicity and merchandising has been (How, 2003: 77).

The recent emergence of social networks and the quick immediate effect they have had on the society seems to advocate Benjamin's idea of the 'liberatory' potential of the mass media. The ability of an artwork to be exposed to huge audience numbers at once for a relatively small primary investment into publicity changes the notion of artwork creation – it must first of all 'appear' alluring in order to attract attention; which only confirms the fears of critical theorists about the absence of critical thought, or thought in general, in mass mentality.

As to the final hypothesis of this thesis as to whether James Bond is a version of Don Juan or an independent figure based on the concept of Don Juan, I tend to the assertion that he is a figure that competes successfully with Don Juan in the cultural context of the 20th century, and emerges victorious. The concept of Don Juan is obsolete in 20th century culture, as the prohibition it was based on has vanished - James Bond is the new embodiment of Don Juan. Proof may be found in many details that have already been discussed (physical likeness and affinities in their social position) and those that have been omitted (Bond's ancestry, reputation and both figures' relation to the idea of love).

Leo Weinstein says of the position of the modern Don Juan:

"As an irresistible lover he continues to symbolize a male wish image, but this interpretation entails some grave dramatic problems. Once Don Juan

no longer encounters obstacles, either from the women he desires or from religious and social opponents, the dramatic interest decreases and we watch the monotonous surrender of women and his repeated "No, she was not the one", which is featured in only too many modern Don Juan versions" (Weinstein 1959: 174-175).

This is one of the reasons for the decline in interest in the Don Juan theme, on the one hand. When the woman is equally free to have sex when and with whom she pleases, the transgression cannot occur since the very taboo has been lifted. There is no more drama in the Don Juan story, and what he encounters is the emptiness of the soul. A Don Juan type is not admired or envied, but rather laughed at as someone unable to cope with personal life (Wisniewska 2008: 138).

On the other hand, the donjuanist pattern of behaviour would still involve cheating, or deal with unfulfilled promises and disappointed emotions. Even if the drama has gone, the disappointment has remained. In this respect, a donjuanist figure is still able to evoke cultural interest.

The result that the audience witnesses is the 20th century hero where form is much more important than content. D.T. Gies claims that Don Juan will go on forever (Gies 1992: 194). Curiously, it is this dearth of content that is paramount, I think, in the concept of Don Juan as well as the figure of James Bond. Joseph Kerman, echoing W.J. Allanbrook, argues that the Don is 'No-Man', that at the heart of Mozart's opera is a 'void', and that opera's most irresistible seducer is musically also the least inventive character (Kerman 1990: 117). It is in this void, I maintain, that the audience can place their illusions and beliefs about Don Juan, or epochs can place their ideas about his character.

Neither Don Juan nor James Bond appear to reflect on the motives behind their actions – why do they seduce or kill, or care what others think of them. They are both men of action, not of reflection, although, in the case of Bond, an element of reflection is present but this evolves solely around action, not around his personal motives towards it). They are both instruments of the social system they inhabit. Yet there is an important difference as to their

function. As has been mentioned, Don Juan is an instrument of the system that functions as a trigger, or a tester probing the system's strengths and weaknesses. James Bond, meanwhile, is an instrument of the system who simultaneously works as an extension of it. The audience never sees him disobey or contravene it.

Here lies the major difference between Bond and other characters of popular culture that have a similar ideological 'charge', such as, for example, Ethan Hunt in *Mission Impossible* (or Neo in *The Matrix*). Ethan Hunt is an instrument of the system that for certain reasons has become 'obsolete', and has rebelled against the system that created him, at which point the system seeks to destroy him. He works largely alone with the help of certain loyal allies, and a large part of his charm comes from his status as outcast, a lonely fighter in the name of a Truth that is known to him and the audience, but inconvenient for the system therefore suppressed by it. James Bond, in his turn, may demonstrate signs of rebellion, but not towards the system itself, but to certain elements of it 'gone wrong' (such as corrupt colleagues or unreliable allies), yet under no circumstances will he raise objections to the symbol of the system, his boss M, and therefore to the values that M and the system represent.

This is the essential difference in the political messages of Don Juan and James Bond. Don Juan fosters the illusion that disobeying the system brings about an ontological change that may, in due time, invoke a change in the system itself, as the system may be in need of an update. Bond communicates the message that the system does not need any alteration, that it will protect its mechanism – the audience – as long as they trust it and its 'right' elements. For all the 'wrong' elements it may possess, they do not make the system itself 'wrong'. Don Juan shows that authority may be avoided, at least for a time, or forever – if you have adequate 'friends' (i.e. the women who take the blame), while Bond demonstrates that authority cannot be avoided and should be obeyed, because it protects its subordinates, including the viewers, though it may stray onto the wrong path occasionally. There is no

ontological transgression involved in the figure of James Bond, nor in his actions or narrative. Saving the world passive and ignorant of its own condition is his mission and this is what makes him a hero, although he does not in fact develop as a character. Don Juan, in his turn, is linked to transgression and ontological growth, yet not his own, but those who come into contact with him. His role is active, as are the roles of those who have dealings with him, yet he has no business about the world whatsoever. This makes him a villain, at least in the moral sense.

The cultural significance of the seemingly superficial James Bond figure and the fascination with the 20th century (male) myth that it embodies is proved, I believe, by so many famous intellectuals' involvement in the 'Bond-affair'[94]. An interesting remark in this regard has been made by James Chapman, a contemporary British authority in the Bond 'field'. In the introduction to his book *The Licence to Thrill: A Cultural History of the James Bond Films* Chapman makes the point that the James Bond figure has long been neglected by academia as an icon of popular, or mass, culture; many academic critics seem to be almost embarrassed to admit they enjoy writing about the Bond series, as if "doing so would somehow compromise their scholarly objectivity" (Chapman 2007: 21). He explains this by claiming that the Bond series is simply "unfashionable in the present intellectual climate" (Chapman 2007: 12). The very characteristics that Bond's fans admire – his old-fashioned sense of patriotism and duty, his often contemptuous attitude towards foreigners and, above all, his undisguised male chauvinism – may well be some of the reasons for his neglect, as this type of hero is the antithesis of what is deemed 'politically correct'. It is difficult to disagree with Chapman when he says that it is very likely that the Bond films have been enormously popular with cinema-goers around the world due to their political incorrectness, which suggests "that […] the films provide a particular sort of

[94] Umberto Eco is a number-one Bond *connoisseur*, and his structuralist analysis of Fleming's Bond novels was one of the first serious treatments of what had hitherto been regarded as pop literature. Other important literary names include Kingsley Amis, Roald Dahl, John Gardner, William Boyd, etc.

pleasure which mediates their sexist and racist overtones" (Chapman 2007: 12). Political correctness, however, is a notion far removed from the collective unconscious, from which the figures of James Bond and Don Juan emerge. In relation to the claims of the current thesis, I explain that Don Juan is a male myth about resisting the prohibition to free sex – and avoiding all the consequences. James Bond is the new, 20th century male myth, a myth about surviving a life without prohibitions on free sex – and dealing with the consequences.

4.2.3. Final remarks

By way of conclusion, I would like to generalise on the comparison between the figures of Don Juan and James Bond.

Don Juan presents himself as a Trickster, but the system tolerates him only as a trigger (or a tester) – when he tries to take up the position of trickster and poses an ontological challenge, the system must destroy him, because he is not a genuine Trickster but merely attempting to assume the function. James Bond, in his turn, is neither Trickster nor trigger, and does not even consider performing these functions. While taking on the image of Don Juan, he maintains the duty of preserving the system. It is an illusion of illusion, a simulation of Don Juan simulating the Trickster. If Don Juan transfers the audience to the erotic cosmos of freedom, at least in the spectators' imagination (because both men and women can experience a meeting with Don Juan in real life as well, as Don Juan is not only an archetype or a concept, but also a behavioural model peculiar to both men and women), so James Bond transfers the audience into an illusionary reality where freedom does not exist, only a simulation of it. Don Juan seduces the audience with the promise of freedom – and the viewers/ readers can experience the fulfillment of that promise at least for an instant. James Bond seduces the audience with an illusion that the viewers shall never experience in reality, but the essence of his seduction lies in the postmodern craving for experiencing an illusion. The

audience sees through it but they still buy it – and are happy to have had the opportunity.

Woman want Don Juan, and men envy him not because of himself, but because of what he embodies – the freedom to choose a partner. Seduction is a promise that is never fulfilled – this is especially true of the promise of erotic freedom (and any other promise made for the purposes of seduction) because the promise itself is an illusion, and therefore cannot come true. The disappointment is not so much about a broken promise, but about a dispersed, or shattered illusion. The very same is true about James Bond: when he is endowed with more 'human' qualities, he becomes a more concrete character[95]. In the void where the audience could earlier place their own fantasies about his being cold and misogynist for some mysterious reason, his vulnerable inner self is now on display, and there is nothing in it that would surprise the viewers in a transgressive, or indeed any other, aspect. At this point James Bond stops being an illusion and turns into a simple human being – which is extremely unfair towards a pop hero and a great disappointment to the audience. He is no longer a character from an illusionary world, but yet another contemporary individual tormented by worldly troubles. He is no longer beyond the audience (or above, if you prefer), he steps among them, showing weaknesses they do not want to see in an (illusionary) hero. Both Don Juan and James Bond are empty shells into which every member of culture may pour their own fancy corresponding to the cultural expectations of the time. Don Juan, however, is in a quite personal relationship with his audience – he can show up as one of them, a psychosocial type, a concept or a mode of behaviour. He is no illusion, and the audience is fully aware of this. James Bond, meanwhile, does not and cannot have any personal relations with his audience – he is a simulation (a *spectre*, to use Derrida's term), and his success depends on his staying on his (the inner) side of the screen.

[95] For example, in the most recent 007 film, *Spectre* (2015), Bond is obsessed with the idea of finding an enemy from his past responsible for events in Bond's young days that directed him towards the path he is on today.

CONCLUSIONS

The investigation into the realms of the Don Juan legend and figure from the perspective of the critical theory has led to the following conclusions:

The complexity of the Don Juan theme opens up very favourably to the methodology of research peculiar to the critical theory that is the most novel critical approach in the field of the humanities and the social sciences.

The so-called 'third generation' critical theory permits a combination of 'classical' critical theory with methods of Post-structuralism and the practices of Deconstruction. The combination, along with the interdisciplinary approach of the critical theory to culture and the Habermasian notion of communicative action, has made it possible to form an original research framework for exploring the figure of Don Juan.

Critical theory emphasises the social and communicative aspects of philosophical reflection, concepts being no exception. Attention is focused on the social meanings of cultural concepts, and with the ways those meanings are communicated to members of society, as well as the effects that concepts and their communication have on the society in question.

A communicative-action based criticism of the Don Juan concept, such as that applied in the thesis, regards Don Juan as a transmitter of cultural knowledge, examining the aspects communicated, as well as the aspects of social identity relevant to the concept .

In applying the Deleuze and Guattari theory of concept and relating it to culture, the thesis provides a definition of a cultural concept in general and Don Juan as a cultural concept in particular.

The Deleuze and Guattari theory of concept is more readily applicable for the reflection of abstract concepts. The concept of Don Juan, who is a fairly concrete figure, embraces the archetypal dimension of concept formation – the archetypal Don Juan figure.

As such, the figure of Don Juan is organised around three ancient motifs: the myth of the omnipotent male, the Trickster, and the motif of transgressing the limits with the Other World. The analysis revealed that the

cultural concept of Don Juan is based on three constituent concepts: seduction, transgression, and power/domination, which in turn correspond to the three above-mentioned ancient motifs on which the Don Juan figure is based, i.e. the omnipotent male, the Trickster and the violation of the limits with the Other World, respectively.

The Trickster figure and its tendency towards deceit seem to be an adequate explanation of Don Juan's social role. But Don Juan is not a real Trickster figure, nor does he belong to the world of the carnival. Don Juan uses carnival instruments (mask, disguise, jokes), yet the outcome does not infer purification or a release of tension of any sort. The transformation he induces does not bring about any positive changes in the wellbeing of his society, quite the contrary. Don Juan is actually perceived as a threat to his social order, and as such, he is much more a 'trigger' of transformation (personal, social or other) rather than catalyst.

The review of the three planes of reference indicated by Deleuze and Guattari – the psychosocial, the aesthetic, and the philosophical – permitted the conclusion that the notion of Don Juan exists in each plane. As a *psychosocial type*, Don Juan is a recognizable behavioural pattern perceived by members of Western Christian society according to the social standards of the relevant cultural epoch. As an *aesthetic figure*, Don Juan represents a means of artistic expression of the social attitude to hyper-sexuality and the phenomenon of seduction, depending on the morals of the epoch. As a *conceptual persona*, Don Juan represents the author's individual reflection on the issue of seduction. The review of the three planes of reference conducted in the dissertation confirmed the Deleuze and Guattari scheme of concept formation, by which the three planes of reference – the psychosocial, the aesthetic, and the philosophical – and the figures that they produce are the necessary circumstances for a philosophical concept to emerge.

Seen from the perspective of critical theory, Don Juan is first of all a social concept, produced by a patriarchal social system; it is organised around prohibition and acquires its meaning only in a social scheme where the

prohibition is valid. As such, the Don Juan concept works as a 'tester' of the social system of authority – his violations of the limits set by the system have the function of testing their strength and validity.

As part of the system, Don Juan is definitely a concept of domination. He dominates the society, the women he tricks and his own discourse, i.e. the way his reputation is created and propagated. He is also a political figure in terms of authority: his way of life is a test of the social system and confirms its corruption. Don Juan is allowed to disregard certain social rules of communication between the sexes, because he performs his other social duties perfectly. It is only when he crosses the boundary of the highest authority – the World of the Beyond, by pulling a statue of a dead man by the beard (a man whom he himself has killed) inviting him to supper, that he is finally punished. From this point of view, Don Juan is a tool that turns against his master, or an instrument that turns against the system that produced him.

The Don Juan concept is also a means of dealing with male hyper-sexuality, and a means of male empowerment over women; it can only function and be relevant in a social system that represses sexuality in general and female sexuality in particular. Therefore the Don Juan discourse is a way of exercising domination, as he is the only person to create it: the women involved cannot speak for fear of losing their honour.

The concept of transgression in relation to Don Juan also acquires an instrumental function.. Though Don Juan does not experience transgression himself, he opens up the possibility of transgression for others. It is the Trickster function of Don Juan: he resembles the Trickster god Hermes, accompanying the girl through the threshold of womanhood. Like a Trickster, he opens up the realm of free eroticism, a free erotic Cosmos for the girl. Yet Don Juan is not a real Trickster figure, because his actions do not bring any individual or social purification. He acts for his own benefit. Thus he only performs the function of Trickster. Don Juan acts as an instrument of ontological transgression for the women who give themselves to him and, consequently, for the men who are related to those women.

The concept of seduction is paramount in the figure of Don Juan; it combines the archetypal, the psychosocial, the aesthetic, and the philosophical dimensions of his character. The feminist discourse of the critical theory tends to qualify seduction as confirmation of the social inequality between men and women. The negative social attitude towards seduction is considered by feminists to be due to the mentality of patriarchal society, where female sexuality is treated as a commodity owned by men and exchangeable on the marriage market. Don Juan's appeal to an individual woman rather than to her social status intrudes into the process of exchange and poses a threat to its resolution.

The discourse of seduction, related to the concept of Don Juan, should be considered as being constructed from two elements: the language used for the seduction of women, and the discourse around the Don Juan figure, i.e. his reputation of seducer, the ways that the reputation is created and grounded on. The second part of the discourse is more significant from the social point of view, as Don Juan involves the society (that of his immediate surroundings and that of the audience) into the creation of the discourse by withholding the truth about his 'conquests'.

Out of the huge body of versions of the Don Juan legend Byron's epic poem *Don Juan* is a unique interpretation in terms of the form of the narrative as well as in terms of the figure itself. For the first time the legend acquires the form of an epic narration. It is the narrator, not Don Juan, who is the true seducer figure in the poem. The narrative is developed on two levels: Don Juan's and the narrator's. They interpenetrate constantly. The concept of Don Juan is preserved in the poem, though, for the first time as well, Don Juan is not the seducer, but the seduced.

The concept of domination is maintained, as both Don Juan and the narrator dominate their respective levels of narration. Don Juan, as the one seduced, is dominated by the women who establish contact with him. Yet he dominates the society of his surroundings in every situation he finds himself in. Meanwhile the discourse is dominated by the narrator on both levels, for it is

the narrator who reflects and speaks in the poem, and Don Juan is the one who acts. The narrator's domination over women is expressed in his open criticism of the fair sex. It is for this reason that the poem was considered a misogynist work at the time of composition.

The concept of transgression in the poem is a strong constituent; it comes very close to the Bataillian idea of transgression as an act of extreme violence. Violence is an important motif in Byron's *Don Juan* that reveals the social and ontological concerns of the author.

The concept of seduction is constructed on two levels – that of Don Juan and that of the narrator, the discourse of seduction being its most important element. Don Juan, as the seduced, is under the influence of women. Seduction on this level is therefore voiceless, performed merely by looks and sighs, and always leading to sexual consummation. If qualified in Baudrillard's terms, it is masculine in mode. On the narrator's level, seduction is directed towards the reading audience, and thus maintains one of the most important characteristics of the Don Juan discourse –audience involvement in the formation of Don Juan's reputation. Avoidance to voice seduction on the level of Don Juan is Byron's method of involving the audience in the legend-construction process, which is essential for the Don Juan discourse. By leaving all the erotic details to the reader's imagination, the poet puts to work the principle noted by Jean Baudrillard – a story is seductive because it *relates* seduction. It is feminine in mode: though operating through and due to language, it performs a continual play of signs and delaying the result, which is the final outcome of the poem. With the poem being unfinished, the seduction of the reader acquires its ideal form as Baudrillard would see it.

With regard to the figure of Don Juan as a cultural concept, it is claimed in the dissertation that, due to the particularities of Western mentality, the very emergence of the Don Juan concept as the 'seducer archetype' is a social phenomenon determined by its immediate environment, i.e. patriarchal society. In it, the woman is regarded as a performer of a particular function, always in relation to the family, family being the sole space in which female

existence is perceived as acceptable and comprehensible. In such a society woman is perceived as a 'commodity', not a reasoning, self-conscious subject. Don Juan's appeal to the woman's individual desire and disregard of her social status interferes with the process of the commodity exchange, carried out in the form of marriage in a patriarchal society, as the female use value is suddenly threatened by the exchange value that Don Juan's interest in the woman produces.

The cultural message of the Don Juan concept is based on the three claims that define his figure. Firstly, human eroticism and sexuality should be regulated so that they do not interfere with the demands of the social system; all who dare to use their sexuality for their own individual purposes will eventually be punished. Secondly, violating social restrictions about sex may lead to ontological transgression, but only achieved at the cost, one that is hardly worth taking, of putting the social status of the violator at risk. Thirdly, seduction is a promise based on an illusion, and thus can never come true, therefore every seduction is destined to end in disappointment on the part of the seduced.

The meaning that the Don Juan concept communicates to members of his society may be summed up as follows: Don Juan is an embodiment of freedom in a patriarchal, strictly regulated social system that has clearly defined roles for men and women. His freedom to choose an intimate partner is a luxury available to very few and a luxury stringently protected, intimacy and sexuality being among the most strongly guarded personal spheres. Women desire him, men envy and hate him, yet not for his personality but for what his figure symbolizes – the freedom of passion and desire. From the perspective of critical theory, the message of the Don Juan concept rests in its instrumental function of regulating male hyper-sexuality. It also covers the liberation of female sexuality beyond the boundaries of the family institution. Don Juan is allowed to behave the way he does because his social function is seen in scaring young women away from premarital sex with men.

The Don Juan concept which communicates this complex cultural message was already fully formed towards the middle of the 20th century, a fact confirmed by its entering popular culture in the form of linguistic constructs and cultural notions, such as 'donjuanism', 'donjuan', 'tenorio', and the like.

The meaning and validity of the Don Juan concept depend upon the prohibition it is constructed on. During the second half of the 20th century, when social regulations regarding sexuality and authority changed, the Don Juan concept became obsolete. It did not, however, disappear from the focus of cultural reflection entirely. The 20th century conceptualization of Don Juan acquired the shape of a pop culture hero, the cinematic character James Bond. A cold-hearted seducer turned into a superhero who uses seduction for camouflage. The donjuanist qualities – seduction, hyper-sexuality, disregard for authority – have become a norm for the new postmodern hero character.

Discussing Bond as a conceptual figure reveals the conceptual equivalencies he shares with Don Juan. Both figures are points of coincidence for the concepts of seduction, transgression and domination/power, although the balance among the three concepts differs. Seduction of women occupies a central position in Don Juan, but is secondary to Bond. The concept of authority is antithetical: like Don Juan, Bond is a figure of domination; yet Don Juan is an instrument that 'turns against his master' and must be punished by elimination, while Bond is an instrument that follows the main demand of the system always to serve it. Bond is not a figure of resistance to or violation of social norms, but seeks the reaffirmation of these norms.

It is the concept of transgression that distinguishes the two figures most clearly. If Don Juan is a figure of ontological transgression for his immediate surroundings (women, other men) as well as for his audience, Bond is neither. The key term to Bond's appeal on his audience is 'illusion', an illusion of seduction. Don Juan fosters the illusion in his audience that the system can be resisted; Bond seduces them into the illusion that resistance is unnecessary, for the system itself will take care of its elements, i.e. the

audience, in due time.

The criticism expressed by critical theorists against the oversimplification of cultural processes peculiar to mass mentality and pop culture, encourages the opinion that open access to and encouragement of consumption create an 'affluent society', but people in such an environment are transformed into passive instruments. Goods and services become the new forms of control. The resulting commercialization of culture produces new heroes, whose forms are more important than the contents.

In the case of Don Juan and James Bond, however, the emptiness of contents is an important issue that should not, in fact, be related to culture commercialization or the culture of the 20th century. The absence of reflection upon their own motives of action creates a certain void in the character of both figures where the audience can place their illusions and beliefs. There must be reasons why Don Juan cannot be satisfied with one woman, or why Bond is so reserved and self-contained – and the audience is happy to find those reasons on their own, in other words, to participate in the legend-construction process. Yet, when the illusion of the existence of a secret reason is shattered by revealing the real motives, the eventual disappointment contaminates the process of seduction, and the hero turns into an ordinary human being which discards his heroism in the eyes of the audience.

Importantly, Don Juan is not only an archetype or a concept, but also a behavioural model peculiar to both men and women. He seduces his audience with the promise of freedom – and they *can* experience the fulfillment of that promise at least for an instant. James Bond, in his turn, transfers his audience into an illusionary reality where freedom does not exist, only its simulation. Bond seduces them with an illusion that they shall never experience in reality, but the secret of his seduction lies in the postmodern craving *for* experiencing an illusion. People see through it but they still buy it – and are happy to have had the opportunity.

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