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This thesis, though a rather lengthy one, is far from being a thorough and exhaustive study of Don Juan's personality and of Don Juan works, the reason being due to the insufficient amount of material and documentation that was available. The primary objective of the author was to trace the metamorphoses and development of Don Juan's individuality through the ages, to lay down the contributions of different artists who, by means of the hero standing as the embodiment of the sublimations of a thousand and one suppressions, reflected their characteristic psychological and philosophical dispositions and propensities, and to put forth a plea for the radiant but the long-battered libertine in whom we have perfect sympathy. An almost exhaustive list of the works in which Don Juan appears is included according to their chronological order.

Since the material to be referred to was rather unsatisfactory and small in amount, the majority of the statements, evaluations and interpretations had to be entirely personal, subjective and undocumented. But anyway the thesis contains an articulate and almost complete portrait of Don Juan as a personality and all the significant stages of its metamorphoses.

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I am Don Juan, curst from age to age  
By priestly tract and sentimental stage  
Branded a villain or believed a fool,  
Battered by hatred, seared by ridicule.  
A lord on earth, all but a king in hell  
I am Don Juan with a tale to tell.

-FLECKER-

D O N J U A N

B E F O R E

M O L I N A

Don Juan, the incarnation of perverse sensuality and arrogant blasphemy, is the creation of the Spanish playwright Tirso de Molina, though the ascription to him of El Burlador de Sevilla y Convidado de Piedra has long been disputed. However, the story of an imperious profligate inviting a dead man to supper, and finding his invitation accepted was current before 1630,<sup>1</sup> and is not peculiar to Spain.<sup>2</sup> It was a popular notion in many countries, northern as well as southern, that to insult the dead was a crime which inevitably led to the most awful punishment.<sup>3</sup> The idea of statues coming to life dates back to classical times.<sup>4</sup> One theory has it that throughout the seventeenth century a similar legend was familiar in Germany through plays of the Jesuits in which the hero is called Leontius,<sup>5</sup> almost always described as an Italian, and the play probably

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<sup>1</sup>James Fitzmaurice Kelly, "Don Juan" Encyclopaedia Britannica, Eleventh Edition, vo. VIII, (Cambridge, University Press, 1910), p. 416.

<sup>2</sup>Sunt Kemal Yetkin, "Don Juan'ın Karakteri" Ulus, 5761 (Haziran 2, 1948), 4.

<sup>3</sup>Lütfi Ay, "Tiyatroda Don Juan" Yaprak, 6 (Nisan 21, 1949), 2.

<sup>4</sup>Yetkin, op. cit.

<sup>5</sup>Edward J. Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 120.

came to Germany from Italy.<sup>6</sup> The Spanish version of Don Juan legend has absorbed certain elements from the French story of Robert the Devil.<sup>7</sup> It is a ~~rumor~~ that a poem with the moral of Molina El Burlador de Sevilla, "El Ateista Fulminado" composed by an unknown author was familiar in the monasteries long ere, in the first half of the seventeenth century.<sup>8</sup> Some points of resemblance are observable between Molina's work and Dineros son calidad, a play of earlier date by Lope de Vega, but these resemblances are superficial.<sup>9</sup> The legend exists in Picardy as Le Souper de Fantôme, and variants of it have been discovered at points so far apart as Iceland and the Azores;<sup>10</sup> therefore, we have good reason to believe that the subject has appealed to many countries and that Don Juan is a universal type, who received his name and idiosyncracies in Spain.

In the course of centuries Don Juan, as he enchanted a great many artists, has acquired, like Hamlet and Faust, a curious increment of personality. All three of these are said to have been existant; but the historical evidence for Hamlet and Faust is scanty,

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<sup>6</sup>Hilmi Ziya Ülken, "Edebî Tiplerin Tarihi Asılları" Aile, II, No. 5 (İlkbahar, 1948), 11.

<sup>7</sup>Cevdet Perin, "Fransız Edebiyatında Don Juan" İklimler, 16 (Ağustos 15, 1944), 6.

<sup>8</sup>Kelly, "Don Juan" Encyclopaedia Britannica, Eleventh Edition, vo. VIII (Cambridge, University Press, 1910), p. 416.

<sup>9</sup>Ülken, op. cit., 12.

<sup>10</sup>Kelly, op. cit.

and for Don Juan we have really no evidence at all.<sup>11</sup> A Don Juan Tenorio is said to have frequented the court of Peter the Cruel<sup>12</sup> (1334-1369) and as a member of a celebrated family of Spain.<sup>13</sup> At a later period another Don Juan Tenorio, a dissolute harum-scarum, is reported as living at Seville.<sup>14</sup> He is sometimes represented as being a contemporary of Charles V (1500-1558).<sup>15</sup> The progenitor to Molina's play is said to have been the life of Conte de Villamedia.<sup>16</sup> But there is no satisfactory evidence of any of these persons and it is unlikely that the Don Juan legend is based on historical facts, "yet the modern public, and especially the well-educated section of it, has gradually come to regard Don Juan as if he had a real and immortal existence apart from the plays written about him."<sup>17</sup>

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- <sup>11</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 135 f.
- <sup>12</sup>Kelly, "Don Juan" Encyclopaedia Britannica, Eleventh Edition, vo. VIII (Cambridge, University Press, 1910), p. 416.
- <sup>13</sup>Chambers's Encyclopaedia, "Don Juan", vo. IV (Philadelphia, J. B. Lippincott Company), p. 54.
- <sup>14</sup>Kelly, op. cit.
- <sup>15</sup>Chambers's, op. cit.
- <sup>16</sup>Paul Nettle, "Don Giovanni's Spanish Heritage" Opera News, 15, No. 11 (January 1, 1951), 5.
- <sup>17</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 136.

M O L I N A ' S

" E L B U R L A D O R

D E S E V I L L A "



Don Juan, the most ignominiously fickle lover, the most ardent cynic and the most insatiable hedonist of all literature is rooted in Spain, as we have seen. His character was first in rudimentary form and crudely portrayed on a religious level by a Spanish monk, named Gabriel Tellez, using the pseudonym of Tirso de Molina, the preliminary to his play was certainly the legend popular among the Spanish people. El Burlador de Sevilla y Convidado de Piedra (The Rogue of Seville and the Stone Guest) consists of rather lengthy and stacatto scenes in which Don Juan seduces several women, murders a religious man and is finally marshalled to Hell. The plot of the play, which is pervaded by an utterly pious inspiration and meant to be exalting by the frankly devout playwright,<sup>18</sup> has its origin in the following story: The handsome Don Juan Tenorio of Seville slays the Commandatore Ulloa and abducts his daughter, Donna Anna. The Franciscan friars inter their religious chief in the garden of the monastery, erect a huge statue and swear on revenge. They invite incorrigible libertine to a feast to be celebrated in their convent where they assassinate him. To conceal the murder, they make up the story that Don Juan was taken to destruction by the

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<sup>18</sup> Brander Matthews, Molière-His Life and Works (New York, Charles Scribner's Sons, 1916), p. 187.

statue or by the furious soul of the Commendatore as a castigation for the intentional mordancy and insults of the profligate.<sup>19</sup>

The first act of the play is devoted to an adventure of Don Juan with Isabela, a girl betrothed to Don Octavio, a respectable man. Don Juan's occupation with the seduction of the beautiful Donna Anna comes late in the second act.<sup>20</sup> Don Juan, being hampered in his approach by Anna's father, the Commendatore, stabs him in the duel that takes place. In the third act, Don Juan enters the convent where the Commendatore is buried in his family tomb, and capriciously and mockingly—in fact, he pulls the Statue's beard, a form of insult well-known in medieval Spain—<sup>21</sup> invites the colossal statue of his victim as a guest to a feast to be given there. The Statue makes its appearance at the right time, consigns Don Juan to Hell,<sup>22</sup> ~~disinterested~~ in his requests for calling a priest to make confessions.<sup>23</sup> Don Juan's servant relates the cataclysmic downfall of the libertine, and all the characters of the play indulge into jubilation.<sup>24</sup>

El Burlador de Sevilla is "high-flown, lyrical melodrama, full of religious fervor,"<sup>25</sup> in which the

<sup>19</sup>Istifham, "Don Juan" Salon, No. 3 (Aralık 1, 1947), 39.

<sup>20</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 120.

<sup>21</sup>Sabri Esat Siyavuşgil, "Psikolog gözüyle Don Juan" Peri, No. 26 (Haziran 22, 1949), 4.

<sup>22</sup>Chambers's Encyclopaedia, "Don Juan" (Philadelphia, J. B. Lippincott), p. 54.

<sup>23</sup>André Maurois, "Don Juan" Vatan, No. 4112 (Aralık 3, 1949), 5.

<sup>24</sup>Dent, op. cit.

<sup>25</sup>Matthews, Molière-His Life and Works (New York, Charles Scribner's Sons, 1916), p. 180.

"prototypic Don Juan ... was presented, according to the ideas of that time, as the enemy of God, the approach of whose vengeance is felt throughout the drama, growing in menace from minute to minute."<sup>26</sup> Don Juan is localised in Seville -and so rightly- which was at the time a city characterized by extravagant exhilaration, resplendent festivities and white-hot luxury; the personae of the play are named after the nobles of the city.<sup>27</sup>

Molina's Don Juan is an arrant debauchee,<sup>28</sup> who is so thoroughly preoccupied with the gratification of sense, intrinsically with love, that he repudiates any other consideration; and either through his miscreant recklessness or with the intention of resolving all doubts, he challenges with defiance the Spirit in which he has no faith whatsoever to confirm to him its existence by virtue of the senses only.<sup>29</sup> Spanish thought created "...the cynical libertine Don Juan in contrast to the mystic-ascetic pater familias."<sup>30</sup> Don Juan never ostentatiously abnegates or challenges God; on the contrary, he has faith in His existence and powers and is aghast at the idea of Hell that threatens him.<sup>31</sup> Though a complete believer, he bitterly abhors the stringent restrictions and interdictions to be imposed

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<sup>26</sup>George Bernard Shaw, Man and Superman. A Comedy and a Philosophy (London, Constable and Company Ltd., 1919), p. ix.

<sup>27</sup>Chambers's Encyclopaedia, "Don Juan" (Philadelphia, J. B. Lippincott Company), p. 54.

<sup>28</sup>Maurois, "Don Juan" Vatan, No. 4112 (Aralık 3, 1949), 5.

<sup>29</sup>Chambers's, op. cit.

<sup>30</sup>Nettl, "Don Giovanni's Spanish Heritage" Opera News, 15, No. 11 (January 1, 1951), p. 6.

<sup>31</sup>Cemil Sena Ongun, Cihansimul Karakterler İstanbul, 11 (Mayıs 1, 1945), 9.

upon his carefree, jovial, delightful and independent life and soul and the abstinence to be required by religion.<sup>32</sup> When one of her feminine victims reminds him of the existence of God and Hell, he coolly replies: "I have lots of time ahead of me."<sup>33</sup> But at the end of the play when no further postponement is accessible, he in vociferations entreats the Statue dragging him off to annihilation: "Allow me but to call a priest." He is certainly anxious to confess and receive absolution before dying; but the Statue refuses, he is unwilling to reprieve: "It is too late now."<sup>34</sup> Molina's Don Juan can even repent though he is never taken by compunction.<sup>35</sup> And here comes the moral of the play which as Shaw points out is "a monkish one: repent and reform now; for tomorrow it may be too late."<sup>36</sup> At this point only Don Juan is skeptical; he has a perfect credence in Hell and during his youth can stake his life-after-death on his indispensable pleasures and free spirit; and he procrastinates all repentance until he has exhausted every effulgent revel and has quenched his thirst for "living", that is, until his old age.<sup>37</sup> And if this puck, leading the life of a criminal and haughtily defying all supernatural powers, though having faith in their entity, deserves any philosophic explanation, that will be by virtue of the inhuman logic of his behaviour throughout

<sup>32</sup> Yaşar Nabi Nayır, "Edebiyatta Ateizm" Varlık, No. 296 (Mart, 1940), 2.

<sup>33</sup> Rasin Tınaz, "Don Juan Hakkında Bir Etüd" Türk Tiyatrosu, No. 242 (Ekim 15, 1950), 3.

<sup>34</sup> Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 185.

<sup>35</sup> Peyami Safa, "Tanımadığımız Don Juan" Yeni Sabah, No. 625 (Mayıs 10, 1942), 3.

<sup>36</sup> Shaw, Man and Superman. A Comedy and a Philosophy (London, Constable and Company Ltd., 1919), p. ix.

<sup>37</sup> Safa, op. cit.

his adventures.<sup>38</sup> However, according to Shaw, the most impressive aspect of the play is not the too-lateness of repentance, but the heroism of being at odds with God.<sup>39</sup> And in that Don Juan cuts as grand a figure as he does with women. He is ablaze by a thousand and one cupidities; folly, he does not consider.<sup>40</sup> "Don Juan is the personification of an erotic Machiavellianism that is typically Spanish. Don Juan uses any and every means to reach his goal."<sup>41</sup> There is nothing Don Juan will not do to insinuate himself into the heart of a beautiful girl.<sup>42</sup>

Don Juan stands as the southern realisation of the same subordination of the whole nature to self-gratification which under the colder northern skies has found expression in the conception of Faust.<sup>43</sup> True, Don Juan is a universal character based on the psychology of the human male at large, but his roots lie in the emotional pattern of the Spaniard.<sup>44</sup>

No matter how unsympathetic may Molina be with his character for the sake of teaching mankind a monkish lesson, Don Juan is still saturated with the extravagant ecstasies of his freedom and the vanity he feels for having achieved all his aspirations, crime, sexual satisfaction, arrogance, adventure, carefreeness, levity and independence.

<sup>38</sup> John Austen, The Story of Don Juan (London, 1932), p. 26.

<sup>39</sup> Shaw, op. cit., p. x.

<sup>40</sup> André Maurois, "Don Juan", Vatan, No. 4112 (Aralık 3, 1949), 5.

<sup>41</sup> Nettle, "Don Giovanni's Spanish Heritage" Opera News, 15, No. 11 (January 1, 1951), p. 6.

<sup>42</sup> Oktay Akbal, "Dünyanın En Büyük Çapkını" Varlık, No. 322 (Ocak 1, 1943), 12.

<sup>43</sup> İbrahim Zeki Burdurlu, "Don Juan'ın Felsefî Tarafı" Bes San'at, No. 12 (Eylül, 1950), 11.

<sup>44</sup> Nettle, op. cit., 5.

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It was after 1630, the emergence date of El Burlador de Sevilla, that Don Juan legend came to be mixed up with the story of a similar profligate, Juan de Marana, who had in like manner sold himself to the devil, but was at least converted, and died as a penitent monk in the odour of sanctity.<sup>45</sup> Harcourt in the modern times has adapted this version of the legend, in his work called Don Juan de Marana, and likewise the latest movie shifts Don Juan's city from Seville to Marana.

About the middle of the seventeenth century an Italian version of El Burlador de Sevilla appeared at Naples.<sup>46</sup> As in Molina's play, it has no female character whom we could call a 'heroine';<sup>47</sup> Don Juan proceeds from seduction to seduction until the scene with the statue and the final tableau in which he is seen burning in Hell and tormented by devils.<sup>48</sup> Several other Italian versions not of much importance and significance succeeded this extravaganza.<sup>49</sup>

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<sup>45</sup>Nahit Ulvi Akgün, "Edebiyatta Bir Ortak Tem" Kaynak, 21 (Ağustos, 1949), 9.

<sup>46</sup>Chambers's Encyclopaedia, "Don Juan" (Philadelphia, J. B. Lippincott Company), p. 54.

<sup>47</sup>Ahmet Hamdi Tanpınar, "Avrupa Edebiyatının Ölmez Bir Tipi" Büyük Doğu, 15 (Ağustos 15, 1947), 12-14.

<sup>48</sup>Yakup Kadri Karaosmanoğlu, "Don Juan ve Yaşamak" Dergâh, 26 (Teşrin 25, 1927), 4.

<sup>49</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 121.

However, two outstanding versions among them are noteworthy. In the last years of the first half of the seventeenth century Cicognini produced a Don Juan play which is exorbitantly and superfluously bloody and oversaturated with mysterious murders while Ghiliberto created a work much more original than El Burlador de Sevilla in being utterly faithful to the legend.<sup>51</sup>

In 1657 a company of Italian actors took the story to France.<sup>52</sup> It is highly probable that these two plays were introduced among the Lyons performances in 1658.<sup>53</sup> The works of Cicognini and Ghiliberto were adapted into French by Dorimond and de Villiers.<sup>54</sup> Dorimond's Le Nestin de pierre was published in Paris in 1659;<sup>55</sup> at a later period incidental music for this play was written by Purcell.<sup>56</sup> De Villiers' adaptation called The Stone Guest or the Villainous Son appeared in 1660<sup>57</sup> or in 1661.<sup>58</sup>

In both adaptations various murders ensue

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<sup>50</sup>Rasin Tınaz, "Don Juan Hakkında Bir Etüd" Türk Tiyatrosu, 242 (Kasım, 1950), 7.

<sup>51</sup>Abdülhak Şinasi Hisar, "Lâyemut Tipler" Ülkü, 125 (Temmuz 1, 1940), 6.

<sup>52</sup>Kelly, "Don Juan" Encyclopaedia Britannica, Eleventh Edition, vo. VIII (Cambridge, University Press, 1910), p.416.

<sup>53</sup>Ulken, "Edebî Tiplerin Tarihi Ağılları" Aile, II, No. 5 (İlkbahar, 1948), 11.

<sup>54</sup>Tınaz, op. cit.

<sup>55</sup>Hisar, op. cit.

<sup>56</sup>Perin, "Fransız Edebiyatında Don Juan" İklimler, 16 (Ağustos 15, 1944), 7.

<sup>57</sup>Kelly, op. cit.

<sup>58</sup>Ahmet Hamdi Tanpınar, "Avrupa Edebiyatının Ölmez Bir Tipi" Büyük Doğu, 15 (Ağustos 15, 1947), 13.

one another and the hero is portrayed as a mere satyriatic.<sup>59</sup> Nevertheless, a bizarre exaltation is perceivable in this heinous escapade gainsaying God and men, as delineated by the French playwrights.<sup>60</sup> Don Juan in these French versions is an obscure and inarticulate malefactor of no significance and profundity.<sup>61</sup> But it is a fact that one or another of the Italian versions or their French adaptations was the progenitor to Molière's Don Juan;<sup>62</sup> Molière was not at all familiar with the Spanish original.<sup>63</sup>

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<sup>59</sup>Salih Zeki, "San'atkâr ve Donjuan" Meş'ale, 4 (Temmuz, 1929), 6.

<sup>60</sup>Tanyol, "Aşk ve Günah" Her Hafta, 39 (Ağustos 30, 1949), 19.

<sup>61</sup>Austen, The Story of Don Juan (London, 1932), p. 28.

<sup>62</sup>Ay, "Tiyatroda Donjuan" Yaprak (Nisan 21, 1949), 2.

<sup>63</sup>Melih Cevdet Anday and Erol Güney, Introduction to Molière's Don Juan (Ankara, Maarif Matbaası, 1943), p. x.

L O P E       D E       V E G A ' S

" D I S C R E E T               R E V E N G E "

Lope de Vega's play called Discreet Revenge, in which the leading character is Don Juan, may have been written before El Burlador de Sevilla since de Vega died but five years later than the publication of Molina's play in 1630. Due to the deficiency of the Robert College Library and inaccessibility of certain European books in Turkey I was unable to discover the date of this play, therefore I assume that de Vega's work succeeds El Burlador de Sevilla.

Discreet Revenge is a simple intrigue play which portrays Don Juan as a character rather devoid of idiosyncracies.<sup>64</sup> Don Juan is a passive personality and the victim of many intrigues and complots incited by jealousy and competition. He is as reserved and hesitant as Hamlet; he never condescends to action. He is a noble man far from being detrimental, contumacious and insidious. He is a paragon of nobility and leniency, and therefore no Don Juan at all but for his name only.

He religiously preserves the secrets intrusted to him.<sup>65</sup> He is frank<sup>66</sup> and always loyal to the King

"I yield me to king's commands, nor fear  
To lose the royal favor, on his truth  
Securely resting."<sup>67</sup>

He never denies or defies God. His love to his cousin

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<sup>64</sup> Ahmet Muhip Dranas, "Bir Şiir-İnsan" Şadırvan, 34 (Aralık, 19, 1948), 8.

<sup>65</sup> Alfred Bates, The Drama-Its History, Literature and Influence on Civilization (London, The Athenian Society, MCMIII), p. 44.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid., p. 49.

is utterly free from turpitude and hypocrisy and is lackadaisical.

The story of the play has nothing to do with the legend or with Molina's work. Don Juan is but a name; one could almost call de Vega's hero Don Octavio or Almagro.

Lope de Vega's "Discreet Revenge" has no significance during the metamorphoses of Don Juan's personality in that it suffers from dearth of the idiosyncrasies which characterize the effulgent libertine.

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Don Juan is indebted for his survival, distinction and prominence in literature to Molière, whose ravishing characterization contributed to the worthy-of-living personality its significant and refulgent idiosyncrasies. If there still lives a stupendous and trenchant Don Juan, he is the creation of the French playwright.

The Italian versions of the Spanish story had stripped off the intellectual and philosophic aspects of Don Juan and had portrayed him as a common atheist and as a rake, and so had done the French versions,<sup>68</sup> whereas Molière's play is essentially a philosophic more than a religious work imbued with metaphysical concepts.<sup>69</sup> Molière made the story an utterly new thing: his Don Juan is terrible and romantic in its portrayal of un grand seigneur mauvais homme and modern in its suggested substitution of la humanité for religion.<sup>70</sup> Molière presents a social and moral point of view completely different from those of Molina's play and those of the later Italian version and their French adaptations.<sup>71</sup>

Don Juan's personality has undergone an important change in crossing the Pyrenees and the Alps.<sup>72</sup> He is

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<sup>68</sup>Orhan Hançerlioğlu, "Uç Piyas" Yeditepe, 16 (Eylül 30, 1950), 2.

<sup>69</sup>Ahmet Muhîp Dramas, "Bir Şiir-İnsan" Sadırvan, 34 (Aralık 19, 1948), 8.

<sup>70</sup>Andrew Lang, "Molière" Encyclopaedia Britannica, Eleventh Edition, vo.XVIII (Cambridge, University Press, 1910), p. 665.

<sup>71</sup>Cevdet Perin, "Fransız Edebiyatında Don Juan" İklimler, 16 (Ağustos 15, 1944), 7.

<sup>72</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 121.

a thoroughly different and perfected figure in Molière's play from the vulgar and rowdy hero-villain of the turbid and violent Spanish work.<sup>73</sup> Don Juan is now of utmost significance in that he is not only a creation of Molière, but also the representative of a very special class of the seventeenth century French society<sup>74</sup> -in fact, he is a Parisian aristocrat of the author's time-<sup>75</sup> as well as an interesting and enthralling interpretation of an inclination of mankind.<sup>76</sup>

Don Juan is the incarnation of French Wickedness,<sup>77</sup> right, but much more than that he is an appalling portrait of impious egotism and mocking cynicism.<sup>78</sup> What is more, Don Juan ceases to be a mere wooer of ladies at large, commonplace and unconvincing.<sup>79</sup> He fixes himself in our memories as a human being, immersed in the realities of life, subtler than his Spanish-Italian precursor, more significant and far more sinister and outrageous.<sup>80</sup> The shallow character of Don Juan gibing at God and going to Hell at last vanishes and superseded by the terrifying portrait of a great lord who is primarily a caitiff.<sup>81</sup>

<sup>73</sup>Matthews, Molière-His Life and Works (New York, Charles Scribner's Sons, 1916), p. 185.

<sup>74</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 121.

<sup>75</sup>Hisar, "Lâyetut Tipler" Ülkü, 125 (Temmuz 1, 1940), 6.

<sup>76</sup>Akgün, "Edebiyatta Bir Ortak Tem" Kaynak, 21 (Ağustos, 1949), 9.

<sup>77</sup>Yetkin, "Don Juan'ın Karakteri" Ulus, 5761 (Haziran 2, 1948), 4.

<sup>78</sup>Akbal, "Dünyanın En Büyük Çapkını" Varlık, 322 (Ocak 1, 1943), 12.

<sup>79</sup>Perin, "Fransız Edebiyatında Don Juan" İklimler, 16 (Ağustos, 15, 1944), 7.

<sup>80</sup>Ongun, "Cihanşümül Karakterler" İstanbul, 11 (Mayıs 1, 1945), 9.

<sup>81</sup>Matthews, op. cit., p. 183.

Molière deliberately emphasized this sinister and atrocious aspect of his hero;<sup>82</sup> he gives a complete delineation of the steely iniquity of Don Juan and makes him a figure of incarnate flagitiousness.<sup>83</sup> Molière's Don Juan is primarily a free thinker and a libertine, an atheist who is also a hypocrite, a lordly seducer whose desire after women is physical, of course, but psychological also, and to almost an equal extent,<sup>84</sup> and thus Don Juan gains in distinction, he is now a gentleman, in externals at least, in breeding, in courage, and in overbearing self-confidence.<sup>85</sup>

Don Juan's is too independent and ravenous a spirit to be so parsimonious as to confine all sensual and spiritual pleasure to a single woman.

"Quoi! tu veux qu'on se lie a demeurer au premier objet qui nous prend, qu'on rénonce au monde pour lui et qu'on n'ait plus d'yeux pour personne?"

There are millions of alluringly radiant creations about him wherefrom he can easily, aptly and greedily assimilate the quintessence and meaning of life. Don Juan is a connoisseur of beauty and beauty is never restricted to a single object and presumably it is intertwined with perennial vicissitude. Loyalty is being fettered; and it certainly diminishes the exhilaration and furor to be absorbed from beauty.

"La belle chose de vouloir se piquer d'un faux honneur d'être fidèle, de s'enselevir pour toujours

<sup>82</sup>Burdurlu, "Don Juan'ın Felsefî Tarafı" Beş San'at, 12 (Eylül, 1950), 11.

<sup>83</sup>Hançerlioğlu, "Üç Piyas" Yeditepe, 16 (Eylül 30, 1950), 2.

<sup>84</sup>Safa, "Tanımadığımız Don Juan" Yeni Sabah, 625 (Mayıs 10, 1942), 3.

<sup>85</sup>Akbal, "Dünyanın En Büyük Çapkını" Varlık, 322 (Ocak 1, 1943), 12.

dans une passion , et d'être mort dès sa jeunesse à toutes les autres beautés qui nous peuvent frapper les yeux! Non, non, la constance n'est bonne que pour des ridicules; toutes les belles ont droit de nous charmer, et l'avantage d'être recontrée la première ne doit point dérober aux autres les justes prétentions qu'elles ont toutes sur nos coeurs."

Don Juan can fervently love and rejoice in beauty everywhere and anywhere and loves it in any form and under any garment. This surely does not imply that he is a spiritual or sensual gourmand devoid of tastes peculiar to him, but that he is faithful enough to nature so as to give free rise to the effluence of his concupiscence. His pleasures are pristine, unsuppressed, unsophisticated; they retain their essence and virginity and never deviate from obeying the dictates of nature to be confined to the prosaic and cut-and-dried rules of pleasures that society favors or usually imposes.

"Pour moi, la beauté me ravit partout où je la trouve, et je cède facilement à cette douce violence dont elle nous entraîne. J'ai beau être engagé, l'amour que j'ai pour une belle n'engage point mon âme à faire injustice aux autres; je conserve des yeux pour voir le mérite de toutes, et rends à chacune les hommages et les tributs où la nature nous oblige."

In this sense, he is anything but a hypocritical or stagy.

"Quoi qu'il en soit, je ne puis refuser mon coeur à tout ce que je vois d'aimable."

Don Juan is thoroughly candid in his feelings and in letting out the torrents of his desires; it is other people who suppress their natural trends and compulsions and deserve being called "hypocrites" since they counterfeit, corrupt and misinterpret nature and its dictates. The flaw of Don Juan is probably over-

emphasis of and superfluous indulgence in or preoccupation with his sensual pleasure and satisfaction. He is so ravenously apt to love or to the pretention of it as to say:

"... dés qu'un beau visage me le demande, si j'en avais dix mille coeurs, je les donnerais tous."

Don Juan must suck and does suck intoxication from different beauties always; the essential characteristic of his love or sexual life is vicissitude, and why should change be considered immoral?

"Les inclinations naissantes, après tout, ont des charmes inexplicables, et tout le plaisir de l'amour est dans le changement."

Don Juan is in Molière's play a "virtuoso in seduction, whose insatiable curiosity causes him to take longer pleasure in delayed pursuit than in the ultimate possession, and who is therefore to lose all interest in his conquest as soon as the final resistance is overcome."<sup>86</sup> Don Juan is lascivious for conquest; he never loves, but strenuously strives for the peremptory achievement and victory of possession; and when he does reach, the end becomes stale and insipid, for there is no future to it, for it presents no further search, for it involves no lofty adventure and Don Juan cannot "live" if life suffers from dearth of resplendence. Don Juan enthralls and subjugates and at his moment of glory sneers the subject. He then has to pamper in new and different cravings and adventures; for the very essence of his personality and sole meaning of life lie in vicissitude and fresh beginnings. "The drama of such men emerges from their perfect freedom. Nevertheless, they unexceptionally prefer nonexistence to being deprived of independence. To go

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<sup>86</sup> John Austen, The Story of Don Juan (London, 1932), p. 47.

around frantically hunting all the preys of the world under the compulsion incited by the freedom that enslaves them... Those desperate conquerers who, till the day they can at last be stopped by death and by its exultant simplicities, strive to hunt like beasts, but not to be nourished by preys and capture for the mere pleasure of it."<sup>87</sup> And at this point Don Juan, who is no longer a universal lover nor a common adventurer, turns a perilous hero threatening mankind with his pomposity, audacity and might.<sup>88</sup>

His subjects may belong to any class; he is not interested in the least in rank and position; his feelings do not differ much when he kisses a lady or a dishwasher.<sup>89</sup>

"dame, demoiselle, bourgeoise, paysanne, il ne trouve rien de trop chaud ni ne trop froid pour lui."

Don Juan is never satisfied since neither ambition allows him to find some satiating subject nor his essential derisiveness abdicates its everlasting demands. Don Juan is only after love which he can never possess; this is certainly not a pleasure-chase, but the exact opposite. If he would find what he searched for, how could he go about unconsumed and sound?<sup>90</sup>

Molière thus portrays Don Juan as a priggish youth who devotes his life to a constant search of love,

<sup>87</sup>Henri de Montherland, Arzu Cesmeleri, trans. by Mebrure Alevok (İstanbul, Renzi Kitabevi, 1947), p. 28.

<sup>88</sup>İbrahim Zeki Burdurlu, "Don Juan'ın Felsefî Tarafı" Beş San'at, 12 (Eylül, 1950), 11.

<sup>89</sup>Ongun, Cihansümul Karakterler, İklimler, 16 (Mayıs 1, 1945), 9.

<sup>90</sup>Siyavuşgil, "Psikolog gözüyle Don Juan" Peri, 26 (Haziran 22, 1949), 4.

who (because he "loves" every woman equally) loves no one of them with all the appeal of an overmastering passion, and who therefore has to die without ever suspecting what love may be.<sup>91</sup>

However, Don Juan never betrays love; he is only devoid of it. Don Juan himself is not deliberately disloyal; on the contrary, the world is perfidious about him. All women are crazy about Don Juan, but no one of them can drive him mad. Don Juan is unfortunate in that he never comes upon a woman worthy of him, of his alacrity, of his incandescent ambitions, of his lofty searches and of his enthusiasm. "Donna Anna and Elvira should do away with their screams since the problem is not some simple domestic affairs or bearing children, but to create a world. Disloyal! How absurd it is to attribute this adjective to a hero whose very existence has its roots in perfect fidelity to himself."<sup>92</sup>

Therefore, Don Juan is a disconsolate soul, unsatisfied, devoid of that love which he searches all around but in vain - and if he turns an epicurean, it is of a great necessity since he lives idealless or is unable to live up to the one he values and during this life-drama he has to get preoccupied with some special thing, to compensate, to love by love's ~~the~~ beastliest and spiritually unsatisfactory state.<sup>93</sup>

"Ah! n'allons point songer au mal qui nous

<sup>91</sup>Safa, "Tanımadığımız Don Juan" Yeni Sabah, 625 (Mayıs, 10, 1942), 3.

<sup>92</sup>André Suarés, "Don Juan" in Din ve San'at, trans. by Burhan Toprak (İstanbul, Semih Lûtfi Kitabevi, 1937), p. 125 f.

<sup>93</sup>Tanyol, "Aşk ve Günah" Her Hafta, 39 (Ağustos 30, 1949), 19.

peut arriver, et songeons seulement à ce qui nous peut donner du plaisir."

are much like the words of a gloomy pessimist substituting Epicureanism in lieu of the onerous thoughts torturing his mind; Don Juan continually represses his anxieties and fears about his future and end.

Molière's Don Juan in spite of his arrant elation and buoyant nonchalance is much too ardent an extremist in controversion against certain creeds of the society as compared with Molina's hero-villain who is ostensibly cautious with his tongue.<sup>94</sup> In religious matters, he is such a libertine that he does not only blaspheme himself, but also instigates others to blaspheme.<sup>95</sup> Don Juan addresses a beggar:

"je m'en vais te donner un louis d'or tout à l'heure, pourvu veuilles jurer[avec la Divinité]."

Although Molière seems to sympathize with his creation in several points, he never considers Don Juan a genius defying God. The hero who unlike Molina's Don Juan gainsays the entity of God and Hell surely believes in his own might and ingenuity. He is perfidious about all institutions, culture and dominant dogmas ruling the life of the society and since he keeps no definite codes, principles and mottos, he can assume one at any moment and easily. Nevertheless, Don Juan either for his pleasure's sake or as a matter of expediency can at times be reconciled to the dictates of the society.

"Un mariage ne lui coûte rien à contracter; il ne se sert point d'autres pièges pour attraper les belles, et c'est un épouseur à toutes mains."

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<sup>94</sup>Hancıerlioğlu, "Uç Piyas" Yeditepe, 16 (Eylül 30, 1950), 2.

<sup>95</sup>Yetkin, "Don Juan'ın Karakteri" Ulus, 5761 (Haziran 2, 1948), 4.

And he can rank nothing higher than such a life:

SGA.- "...je suis tant soit peu scandalisé de la vie que vous menez?"

D. J.- "Comment! quelle vie est-ce que je mène?"

SGA.- "Fort bonne. Mais, par exemple, de vous voir tous les mois vous marier comme vous faites..."

D. J.- "Y a-t-il rien de plus agréable?"

Thus Don Juan can make best of life by false affiances and daily marriages, that is, through the flaws in social systems and institutions. And for the realization of this mode of living, which is a substitution for a higher but unavailable one, hypocrisy is inevitable and Don Juan practices it unceasingly. He is dissimulation personified when elucidates danger from his vindictive enemy, reproach from the girl he ravished and outbursts of vehemence from his father to whom he promises that he has decided to be emended and get cleared of sins.<sup>96</sup> But Don Juan needs hypocrisy just like any man. He surely is not the only flagitious or the double-faced man on the earth in this sense, in fact, there is no soul less hypocritical than Don Juan. Society and social intercourse call for and largely practice hypocrisy, but again hypocritically hide it. Don Juan has at least the intrepidity to own it even if that involves reproach and being loathed. But surely he is in reality more candid, honest, straightforward, naive and natural than all men. Hypocrisy if confessed or if not concealed is a grievance; if denied or hidden insincerely is no hypocrisy at all, although it is so unavoidable and essential a child of nature, life and society itself.

Behind the paroxym of emotion discernible in the following self-analysis of Don Juan lies a sadistic vindictiveness against women who have been incapable of giving him happiness and of comprehending his exuberant

<sup>96</sup> Molière, Don Juan in Théâtre Complet, Tome second, (Paris Ernest Flammarion), p. 286, 287 and 282.

philosophy.

"On goûte une douceur extrême a reduire par cent hommages le coeur d'une jeune beauté, a voir de jour en jour les petits progrès qu'on y fait; a combattre par des transports, par des larmes et des soupirs l'innocente pudeur d'une âme qui a peine a rendre les armes; a forcer pied a pied toutes les petites résistances qu'elle nous oppose, a vaincre les scrupules dont elle se fait un honneur, et la mener doucement ou nous avons envie de la faire venir."

"Enfin il n'est rien de si doux que de triompher de la résistance d'une belle personne, et j'ai sur ce sujet l'ambition des conquérants, qui volent perpétuellement de victoire et ne peuvent se résoudre a borner leurs souhaits. Il n'est rien qui puisse arrêter l'impétuosité de mes désirs, je me sens un coeur a aimer toute la terre, et, comme Alexandre, je souhaiterais qu'il y eût d'autres mondes pour y pouvoir étendre mes conquêtes amoureuses."

Molière's Don Juan abhors old men and old age to such an extent that he comes to hate his father because of the long life he leads. He holds youth only as worthy of living. This is what a son exclaims behind his father:

"Eh! mourez le plutôt que vous pourrez, c'est le mieux que vous puissiez faire. Il faut que chacun ait son tour, et j'enrage de voir pères qui vivent autant que leurs fils."

Don Juan has no faith whatever in medicine and doctors - a favorite idea of Molière.

"...tout leur art est pure grimace. Ils ne font rien que recevoir la gloire des heureux succès, et tu peux profiter comme eux du bonheur du malade, et voir attribuer a tes remèdes tout ce qui peut venir des faveurs du hasard et des forces de la nature."

"Medecine est une grandes erreurs qui soient parmi les hommes."

In fact, Don Juan shares no faith and creed of the majority; he denies and defies God, the other world and spirits. Don Juan only believes, if his self-esteem is excepted, in the mathematical fact that

"deux et deux, quatre et quatre et quatre font huit."

It is no doubt that Don Juan a few moments later can suddenly and whimsically become skeptical about this fact even and surely his charm arises from that inconstancy."

Thus Molière lends to Don Juan whom Sganarelle, his servant, presents as "le plus grand scélérat que la terre ait jamais porté, un enragé, un chien, un diable, un Turc, un hérétique, un pourceau d'Epicure, un vrai Sardanapale, qui ferme l'oreille a toutes les remonstrances chrétiennes qu'on lui peut faire, et traite de billevesées tout ce que nous croyons." the finer qualities that belong to the type; and his Don Juan is no mere butterfly wooer of maid, wife and widow; he is jaunty and clever, quick-witted and sharp-tongued. He of course retains his hedonism which is by no means sheer brutality since as Huxley states "to be a hedonist implies a certain process of reasoning, a deliberate choice of known pleasures, a rejection of known pains." and in Molière's Don Juan this reasoning process and consciousness which pervades the hero's sensual life are perceivably emphasized or at least are more clearly pointed out than in all the preceding plays. In addition to these qualities Molière presents Don Juan as a desperado of utmost presumptuousness; this much at least must be counted to his credit even by the ardent conformists and fanatical moralists. A type of essential energy could not be a coward; and Don Juan has a bravura bravery; what is more, he is utterly conscious of his hardihood as well as proud.

"Non, non, rien n'est pas capable de m'imprimer de la terreur."

"Vous savez que je ne manque point de coeur."

He displays an invincible audacity in the face of death and in the presence of damnation. He scorns repentance and contrition.

"Non, non, il ne sera pas dit, quoi qu'il arrive, que je sois capable de me repentir."

His courage that is prevalent in the words he utters in acceptance of the Statue's demand is extraordinary.

STA.- "Arrêtez, Don Juan. Vous n'avez hier donné parole de venir manger avec moi."

D. J.- "Ou faut-il aller?"

STA.- "Donnez-moi la main."

D. J.- "La voilà."

However ignoble Don Juan's behavior may have been he has atleast the courage to go down to Hell obdurate. He has a final impenitence in full view of eternity which may lend him a likeness to Milton's Satan.<sup>97</sup>

Did Molière sympathize with Don Juan? The general portrait of his hero favors the notion; but it is almost a fact that the play, since it ended with the terrible downfall of the atheist was intended to defend Molière against the accusations caused by Tartuffe. The following words of the Statue, which seem to be expressing at least one didactic aspect of the moral, prove that the playwright perhaps under obligation did not or could not entirely sympathize with Don Juan though he found great charm in the gadabout.

"Don Juan, l'endurcissement au péché traîne une mort funeste, et les grâces du Ciel que l'on renvoie ouvrent un chemin à sa foudre."

Molière is largely objective in the delineation of Don Juan and in expressing the problems concerning him; he scarcely ever imposes or propagates principles

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<sup>97</sup> Akgün, "Edebiyatta Bir Ortak Tem" Kaynak, 21 (Ağustos, 1949), 9.

and ideas. The play is a work in which, as in life, all problems remain unsolved, everything rests in eternity and mystery and which is exceedingly redolent and favorable for endless meditations.

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During the period of 122 years between Molière's and Mozart's masterpieces the development in the personality of Don Juan comes to an impasse. Demesnil's Le Festin de Pierre ou l'Athée Foudroyé (1669) is completely insignificant. In the same year the Don Juan story found its way to England through Sir Aston Cokain's unreadable Tragedy of Ovid. Rosimond's work deserves no mention. In 1676 Shadwell wrote in England The Libertine in which Don Juan is portrayed as a complete unbeliever in matters of religion like the author himself.<sup>98</sup> For this play, Purcell at a later period wrote incidental music.<sup>99</sup> In 1677 Thomas Corneille, the brother of the famous tragedian, versified Molière's Don Juan under the title Le Festin de Pierre. This play is a perfect facsimile of Molière's except for some scenes enhanced to the third and fifth acts and for omissions of certain acrimonious expressions of Molière which according to Corneille usually offend a scrupulous audience.<sup>100</sup> Like the plot and conversations that are directly taken from Molière's Don Juan the leading character is the identical twin-brother of Molière's hero, or, better still, the very character himself. At the end of the seventeenth

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<sup>98</sup>Salih Zeki, "San'atkâr ve Donjuan" Meş'ale, 4 (Temmuz, 1929), 6.

<sup>99</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 123.

<sup>100</sup>Thomas Corneille, Le Festin de Pierre in Oeuvres Complètes of Pierre Corneille, Paris, Librairie de L. Hachette et C<sup>e</sup>, 1864), p. 281.

century or in the early years of the eighteenth century the Spanish author Zamora recast Tirso de Molina's El Burlador de Sevilla. In 1736 Goldoni produced a play in verse called Don Giovanni Tenorio o sia Il Dissoluto, written with a very definite purpose-to revenge himself on Signora Passalacqua, an actress with whom he had a liaison which ended in her making a fool of him.<sup>101</sup> Goldoni created Il Teatro Comico (1760) which presents Don Juan.<sup>102</sup> In 1761 Gluck produced his famous ballet in Parme which is called Don Giovanni ossia il Convitato di Pietra. In 1777 Vincenzo Righini wrote Il Convitato di pietra ossia il Dissoluto.<sup>103</sup> The Don Juan story appeared in Germany in 1783 under the title Steinernes Gastmahl. Some time later a similar play called Don Juan oder Der steinerne Gast, adapted from Molière by Marinelli with plenty of absurdities appeared.<sup>104</sup> Four years later Da Ponte produced the libretto for an opera to be composed by Mozart which is the subject of the following chapter. Earlier operas were composed by Le Tellier and Trillo.

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<sup>101</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 123.

<sup>102</sup>Hisar, "Lâyemut Tipler" Ülki, 125 (Temmuz 1, 1940), 6.

<sup>103</sup>Ulken, "Edebî Tiplerin Tarihi Asılları" Aile, II, No. 5 (İlkbahar, 1948), 12.

<sup>104</sup>Dent, op. cit.

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" Il en est un plus grand, plus beau, plus poétique,  
Que personne n'a fait, que Mozart a révé, "

-ALFRED DE MUSSET-

Mozart's opera Don Giovanni (1787) emphasizes the light and buoyant spirit of the classical hero and recreates the legend in the crystallized atmosphere of the eighteenth century with a grand melancholy and overflowing freedom of love.<sup>105</sup> This is a masterpiece of profound sprightliness in which Don Juan is portrayed as an idealist craving for beauty and truth.<sup>106</sup> Mozart lends to the libertine a tenderness and leniency never before attributed by any artist. "Romantic drama, slapstick comedy, supernatural tragedy mingle so closely that it is impossible to determine which establishes the prevailing mood of the work."<sup>107</sup>

Don Giovanni impresses one with its brilliancy and limpidness, with the tornado of lust that it involves and with the poetic story of a life devoted to endless pursuit.<sup>108</sup> A grand alacrity, the ecstasy of youth and sometimes a deep skepticism pervades the opera and the glory of these human characteristics embrace one to the effect that the so ostensibly mighty and preponderant sin

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<sup>105</sup>Maurois, "Don Juan" trans. by Vedat Üretürk, Vatan, 4112 (Aralık 3, 1949), 5.

<sup>106</sup>Fikri Çiçekoğlu, "Mozart'ın Don Juan Operası" Müzik Dergisi, 4 (Eylül, 1948), 3.

<sup>107</sup>Boris Goldovsky, "Accents on Don Giovanni" Opera News, 15, No. 11 (January 1, 1951), 29.

<sup>108</sup>Dranas, "Bir Şiir-İnsan" Şadırvan, 34 (Aralık, 19, 1948), 8.

assumes obscurity and irreality.<sup>109</sup> The stupendous enchantment of vivacity so pervades the hero that Don Juan does not fail in winning our hearts.<sup>110</sup>

Kierkegaard, the Danish philosopher, stated that Don Giovanni is the world's greatest classic work of art since as an idea becomes more abstract, the means of expression for it are likewise narrowed down and when an idea is as abstract as desire itself, it can only be expressed in the form of music and through one means without intellectual ideas, without moral conflict and without character development, a means found in this opera; since the greatest opera is the one which contains the most unified mood and in the masterpiece Don Juan is omniscient and omnipresent thus being the sole mood; and since Don Giovanni is a most strictly musical subject available.<sup>111</sup> Kierkegaard submits that the quality of a man's life that music can best express is just the abstract, unintellectual, amoral energy of his - the sensual drive and it is this drive that Don Giovanni exclusively expresses.<sup>112</sup>

Mozart's Don Juan is equipped with mighty weapons such as attractiveness, nobility, wealth and above all the irresistible power of virility.<sup>113</sup> Thus the fascinating hero appears before our eyes with an active,

<sup>109</sup> Karaosmanoğlu, "Don Juan ve Yaşamak" Dergâh, 26 (Teşrin 25, 1927), 4.

<sup>110</sup> Yetkin, "Yaşama Sevinci ve Edebiyat" Yaprak, 19 (Temmuz, 6, 1949), 2.

<sup>111</sup> Robert Rushmore, "Don Giovanni on Trial" Opera News, 15, No. 11 (January 1, 1951), pp. 9 and 31.

<sup>112</sup> Rushmore, ibid., p. 9.

<sup>113</sup> Akbal, "Dünyanın En Büyük Çapkını" Varlık, 322 (Ocak 1, 1949), 12.

positive, natural and poetic personality.<sup>114</sup> The refulgent butterfly leaves behind him a glamorous trace of laughter and tears.<sup>115</sup> Don Juan even if he fails in everything remains successful and victorious always in augmenting the force of our love.<sup>116</sup> He is a true poet and an admirer of all the profundities of nature that inspires him with intoxication.<sup>117</sup> Don Juan is indefatigable; his love is unlimited to that extent that with every palpitation of his heart he can "love" a hundred women:

"Mine is a heart of such infinite affection, there is not one I love not; and yet the women, dear unreas'ning creatures, my happy disposition call deceiving."

For Don Juan "woman" and "life" are synonyms; without women life would not be and Don Juan would not exist. And therefore Leporello's list shows 640 maidens in Italy, 520 in France, 200 in Rhine-land and 1003 in Spain. Is Don Juan guilty of preoccupation with women? Of course not! He does the most conscientious thing to be done on his part; since he is gifted with such an enthralling beauty that all women love him:

"Here are countesses in plenty,  
Waiting mids nineteen or twenty,  
Rustic beauties, Marchionesses,  
Ev'ry grade his pow'r confesses,  
Here are courtly dames and maidens,  
Young and handsome, old and plain."

Had Don Juan been devoted to one of his admirers only, he would offend all the rest; he at least tries to make

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<sup>114</sup>Dranas, "Bir Şiir-İnsan" Şadırvan, 34 (Aralık 19, 1948), 8.

<sup>115</sup>Tanyol, "Aşk ve Günah" Her Hafta, 39 (Ağustos 30, 1949), 19.

<sup>116</sup>Siyavuşgil, "Psikolog Gözüyle Don Juan" Peri, 26 (Haziran 22, 1949), 4.

<sup>117</sup>Dranas, op. cit.

every one of them happy and content, but unfortunately is condemned by all since he cannot belong and be restricted to no single person.

LEP.- "Is't your intention they shall all be deceived thus?"

D. J.- "For I love I do it. Who to one is devoted, to the rest must be faithless."

Don Juan cannot dispense with women; they make the primary aspect of his personality.

"Give up the women! Madman! Give up the women! They're my first necessity of life, more than the bread that feeds me, or the air I am breathing."

Don Juan is devoted to folly and to frantical and ecstatical revels and orgies:

"Come let all be mirth and gladness!  
Deeply quaff the draught of pleasure!  
Let your revels have no measure,  
We will turn the night to day."

" For a carousal,  
Where all is madness,  
Where all is gladness,  
Do thou prepare. Maids that are pretty,  
Dames that are witty,  
All to my castle,  
Bid them repair,  
All to my castle.  
Bid them repair, bid them repair, bid them re  
I'll have no discipline,  
Folly shall rule it,  
Some minnetting,  
Each one shall fool it,  
Some a fandango,  
So they are fair,  
Some minuetting."

"Then in the gloaming,  
 Pensively roaming,  
 Some pretty damsel  
 With me will stray,  
 Beauties in plenty  
 My list adoring,  
 Will, ere the morning,  
 Not say me nay."

Don Juan is the master of himself;<sup>118</sup> his hypocrisy is intended to enforce the pleasure of being admired and loved profoundly.<sup>119</sup> His happiness, like his distressedness, is infinite.<sup>120</sup> He has the perfect ability of "censurer les états de péché" and is therefore "civilisé and antinaturel."<sup>121</sup> His "bon naturel" (happy disposition) which seems to be his chief defense-mechanism against the accusations of treason and deceitfulness is an ingenious policy.<sup>122</sup>

Don Juan is a born sinner and finds delight in this aspect of his personality.<sup>123</sup> He surely seeks the general admiration when he pampers in vices and felonies.<sup>124</sup> Don Juan is undeniably a rebel genius.<sup>125</sup> As a libertine and as an independent hero he can ripe nothing more than

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<sup>118</sup> Pierre Jean Jouve, Le Don Juan de Mozart (Fribourg, La Librairie de l'Université, 1942), p. 52.

<sup>119</sup> Çiçekoğlu, "Mozart'ın Don Juan Operası" Müzik Dergisi, 4 (Aralık 1, 1932), 3.

<sup>120</sup> Burdurlu, "Don Juan'ın Felsefî Tarafı", Bes San'at, 12 (Eylül, 1950), 11.

<sup>121</sup> Jouve, op. cit., p. 147.

<sup>122</sup> Jouve, ibid.

<sup>123</sup> Yetkin, "Don Juan'ın Karakteri" Ulus, 5761 (Haziran 2, 1948), 4.

<sup>124</sup> Siyavuşgil, "Psikolog gözüyle Don Juan" Peri, 26 (Haziran 22, 1949), 4.

<sup>125</sup> Tanyol, "Aşk ve Günah" Her Hafta, 39 (Ağustos 30, 1949), 19.

licentiousness and scandal.<sup>126</sup> His life is nothing but a running after "l'objet qu'il aime pour la liste." This list is his victory; he is by means of it the master and the servant, the victim and the hero at the same time.<sup>127</sup>

According to Kierkegaard Don Juan is not a man at all "but a symbol of a man who constantly appears, an individual who is constantly being formed, but who is never finished."<sup>128</sup>

In Mozart's opera religion is never victorious, it is only laid aside. The dénouement following the insults of Don Juan flung at the Statue is surnatural more than religious.<sup>129</sup> The chastisement of malevolence is accomplished brilliantly by death.<sup>130</sup> But religion by means takes the upper hand and becomes glorious. Don Juan who believes nothing and therefore who fears nothing dies obdurate and courageous.<sup>131</sup> And he remains skeptical to the last moment.<sup>132</sup> And there arises the stupendousness of his intellectual bravery and liveliness. His dissolute life is contemplated with pleasure and exuberance, and morality is abundantly vindicated by his being carried off

<sup>126</sup>Tanpanar, "Avrupa Edebiyatının Ölmez Bir Tipi" Büyük Doğu, 15 (Ağustos 15, 1947), 14.

<sup>127</sup>Jouve, Le Don Juan de Mozart (Fribourg, La Librairie de l'Université, 1942), p. 106.

<sup>128</sup>Rushmore, "Don Giovanni on Trial" Opera News, 15, No. 11 (January 1, 1951), 31.

<sup>129</sup>Jouve, op. cit., p. 121.

<sup>130</sup>Hasin Tınaz, "Don Juan Hakkında Bir Etüd" Türk Tiyatrosu, 242 (Kasım, 1950), 8.

<sup>131</sup>Dent, Mozart's Operas (London, Oxford University Press, 1947), p. 171.

<sup>132</sup>Burdurlu, "Don Juan'ın Felsefi Tarafı" Bes San'at, 12 (Eylül, 1950), 11.

by the Devil.<sup>133</sup> Don Juan thus leaves the life he deeply loves. It is certain that "Dieu et Don Giovanni se réconcilient. Toutes ces réalités sont dans Don Giovanni a l'état de symboles de l'existence, et l'art qui les enveloppe demeure résistant; il ne dit point tout ce qu'il est, il conserve toujours un secret; il est, et nous sommes, a son image."<sup>134</sup>

Hoffmann believes that Don Giovanni is what is now called a superman.<sup>135</sup> and Mozart undoubtedly loved him profoundly as well as ~~had~~ for him a perfect admiration.<sup>136</sup>

A critic had thus commented on Don Giovanni:

"In this opera the eye is feasted and the ear enchanted, but reason is offended and morality insulted, while vice is allowed to trample on virtue and sensibility."<sup>137</sup> I say, "In this opera exuberant and meaningful life at its best is allowed to trample and win a stupendous victory over dry and bloodless codes and rules of the society consisting of fools and buffoons whose life is lassitude itself."

<sup>133</sup>Dent, op. cit., p. 128.

<sup>134</sup>Jouve, Le Don Juan de Mozart (Fribourg, La Librairie de l'Université, 1942), p. 268.

<sup>135</sup>Dent, op. cit., p. 180.

<sup>136</sup>Jouve, op. cit., p. 258.

<sup>137</sup>Dent, op. cit., p. 176.

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From 1787 to 1819 the number of works portraying Don Juan as the leading hero is considerably little, what is more, the productions are of almost no importance. In 1787 Giovanni Bertati wrote a play called Don Giovanni Tenorio o sia Il Convitato di Pietra music for which was composed by Guiseppe Gazzaniga. At the beginning of the nineteenth century Espronceda wrote Estudiante de Salamanca in which he shifts the name of Don Juan to Don Felix de Montemar although the hero retains his characteristic licentiousness, grim humour and impiety.<sup>138</sup> In 1817 an operetta in two acts, The Libertine, whose libretto was by Isaac Pocock and which was adapted from Shadwell was presented on stage. In the same year another opera appeared in England, Don Giovanni or a Spectre on Horseback, the words of which were written by P. J. Dibdin. It is probable that the two works contributed nothing to Don Juan's personality since they were mere adaptations of insignificant plays.

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<sup>138</sup> Chambers's, "Don Juan" in vo. IV (Philadelphia, J. B. Lippincott Company), p. 54.

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Romanticism brought to Don Juan a great many innovations. Unlike the Classical Age which used Don Juan as incarnate evil whose punishment is inevitable, thus propagating virtue and condemning dissolute life this period is entirely sympathetic with him<sup>139</sup> and anxious to overlook his defalcations and felonies.<sup>140</sup> Romantics to all intents and purposes not only excused the voluptuous hero, but also found in him great delight.<sup>141</sup>

Byron created Don Juan for achieving a very definite purpose, perhaps a more distinct one than that which urged Molière toward the same goal: to satirize the hypocrisies of sentiment in his own country.<sup>142</sup> This comprehensive satire which at a larger scale is directed toward modern society in general,<sup>143</sup> is, in effect, a long peal of scornful laughter flung at the British cant, at that famous British cant which the poet declared was in his day the main-spring of his countrymen's life, both

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<sup>139</sup>Maurois, "Don Juan" trans. by Vedat Üretürk, Vatan, 4112 (Aralık 3, 1949), 5.

<sup>140</sup>Orhan Hançerlioğlu, "Romantik Çağda Don Juan" Varlık, 339 (Aralık 1, 1950), 19.

<sup>141</sup>W. J. Courthope, A History of English Poetry (London, Macmillan and Company Ltd., 1910), p. 260.

<sup>142</sup>Dranas, "Bir Şiir-İnsan" Şadırvan, 34 (Aralık 19, 1948), 8.

<sup>143</sup>William Maughan Moody and Robert Morss Lovett, A First View of English Literature (New York, Charles Scribner's Sons, 1925), p. 263.

national and private.<sup>144</sup> While depicting life as a whole, Byron also in the person of his hero unpacked his heart, to avenge himself on his enemies, personal or political, to suggest an apology for himself<sup>145</sup> and to disclose a criticism and philosophy of life.<sup>146</sup> He filled the poem with flippancies and gibes and mockery and made it into a jester's tale- the tale of a very unrespectful and scoffing jester, who, the moment you begin to take him seriously, lets you down with a thump.<sup>147</sup> And Byron's choice of Don Juan is a deliberate as well as a scandalous one - to cause a great outcry among the English moralists<sup>148</sup> who had been the direct cause of his unhappy, malcontent and vagabond life.

Behind Don Juan which is "a work of boundless genius, plunging misanthropically into the bitterest savagery, and again philanthropically into the deepest and tenderest affection"<sup>149</sup> lie Byron's two central traits, his nobility and his self-consciousness.<sup>150</sup> And in the

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<sup>144</sup>Salih Zeki, "San'atkâr ve Donjuan" Mes'ale, 4 (Temmuz, 1929), 6.

<sup>145</sup>Ernest Harley Coleridge, "Lord Byron" Encyclopaedia Britannica, Eleventh Edition, vo. IV (Cambridge, University Press, 1910), p. 904.

<sup>146</sup>Akgün, "Edebiyatta Bir Ortak Tem" Kaynak, 21 (Ağustos, 1949), 9.

<sup>147</sup>Edmund Kemper Broadus, The Story of English Literature (New York, The Macmillan Company, 1943), p. 448.

<sup>148</sup>Akgün, op. cit.

<sup>149</sup>J. G. Robertson, Goethe and Byron (London, Alexander Moring Limited, 1925), p. 63.

<sup>150</sup>Oliver Belton, A Survey of English Literature (New York, The Macmillan Comp., 1920), p. 176.

masterpiece one can easily discern every mood of Byron's complex and paradoxical nature vividly reflected, the romanticist and the realist, the voluptuary and the cynic, the impassioned lover of liberty and the implacable foe of hypocrisy.<sup>151</sup> Don Juan embraces the whole of Byron's personality,<sup>152</sup> but the work as a whole emphasizes the aspect of Byron -the first being the morbid self- that is, the libertine, the scoffer at all human virtues and the cynic.<sup>153</sup> It is a fact that Byron acts as a compère in Don Juan,<sup>154</sup> and this reveals the influence of the poet's unsatisfied, skeptical and revolutionary spirit.<sup>155</sup> The poem is an audacious revolt against all the conventionality of social morality and religion and politics.<sup>156</sup> In it Byron ridiculed human nature with mischiveous delight and with inexhaustible wit.<sup>157</sup> Don Juan which "in spite of its occasional grossness and voluptuousness"<sup>158</sup> has come to be

<sup>151</sup>Sir A. W. Ward and A. R. Watter, The Cambridge History of English Literature, vo. XII (Cambridge, The University Press, 1932), p. 54.

<sup>152</sup>Dranas, "Bir Şiir-İnsan" Sadırvan, 34 (Aralık 19,1948), 8.

<sup>153</sup>John Burbank, The Problem of Byron (Reprinted from the review Conferenta, 1940), p. 12.

<sup>154</sup>Hançerlioğlu, "Romantik Çağda Don Juan" Varlık, 339 (Aralık 1, 1950), p. 19.

<sup>155</sup>Âdile Ayda, "Türk Tiyatrosunda Yeniden Temsili Münasebetiyle Donjuan" Cumhuriyet, 9419 (Kasım 26, 1950), 2.

<sup>156</sup>Stopford A. Brooke, English Literature (New York, The Macmillan Company, 1906), p. 237.

<sup>157</sup>Ayda, op. cit.

<sup>158</sup>Coleridge, "Lord Byron" Encyclopaedia Britannica, Eleventh Edition, vo. IV (Cambridge, University Press, 1910), p. 904.

regarded as Byron's masterpiece, claims for the poet and for others absolute freedom of individual act and thought in opposition to that force of society that tends to make all men after one pattern.<sup>159</sup> And like Byron himself, the poem is imbued with exaggerated contrasts, with romantic enthusiasm, bitter cynicism<sup>160</sup> and sarcasm for those depreciatory views of human nature and its destiny.<sup>161</sup> Don Juan also is a debauchery; in it he (Byron) diverts himself outrageously at the expense of all respectable things, as a bull in a china shop."<sup>162</sup>

It is perhaps strange to pass from Byron the idealist who could remember his words to a girl he loved when he was but eight years of age seventeen years later and who thought of love as a single, an unchangeable passion, to the hard cynic in Don Juan.<sup>163</sup> But it must be taken into consideration that Don Juan is the sum-total of Byron's desperate feelings aroused by the unfaithfulness of his beloved wife,<sup>164</sup> and the result of his revengeful notions about many other women,<sup>165</sup> and about those men-

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<sup>159</sup>Brooke, English Literature (New York, The Macmillan Company, 1906), p. 237.

<sup>160</sup>Burdurlu, "Don Juan'ın Felsefî Tarafı" Beş San'at, 12 (Eylül, 1950), 11.

<sup>161</sup>Thomas Moore, Letters and Journals of Lord Byron (London, 1830), p. 268.

<sup>162</sup>H. A. Taine, History of English Literature, vo. II (London, Chatto and Windus, 1878), p. 308.

<sup>163</sup>Burbank, The Problem of Byron (Reprinted from the review Conferenta, 1940), p. 12.

<sup>164</sup>Siyavuşgil, "Psikolog gözüyle Don Juan" Peri, 26 (Haziran 22, 1949), 4.

<sup>165</sup>Ayda, "Türk Tiyatrosunda Yeniden Temsili Münasebetiyle Donjuan" Cumhuriyet, 9419 (Kasım 26, 1950), 2.

sometimes the whole mankind- who hurt him so deeply and fatally.<sup>166</sup> Furthermore, the cynical reaction of Don Juan is very probably intensified by a consciousness of the want of substance in his romantic creations.<sup>167</sup> Byron's sensitivity also assumed a terrible arrogance through unrealized hopes.<sup>168</sup>

Byron may appear in Don Juan "as little of a philosopher as Peter the Great,"<sup>169</sup> yet the poem is "a veritable Comédie Humaine, the work of a man who has stripped life of its illusions, and has learnt, through suffering and satiety of pleasure, to look upon society with the searching eye of Chaucer and the pitilessness of Mephistopheles."<sup>170</sup>

Byron's Don Juan is a Castilian youth, a light-hearted, irresponsible, pagan creature, who wanders through Turkey, Russia and England, meeting all sorts of adventures, particularly such as exhibit the social corruption which the world attempts to hide under a conventional veneer.<sup>171</sup> Unlike the previous portraits, he is not wicked, selfish, odious; he does not seduce, he is no corrupter.<sup>172</sup> When the occasion ~~comes~~, he lets himself drift.<sup>173</sup> He has a feeling and sensitive heart and never

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<sup>166</sup>Safa, "Tanımadığımız Don Juan" Yeni Sabah, 625 (Mayıs 10, 1942), 3.

<sup>167</sup>Courthope, A History of English Poetry (London, Macmillan and Company Ltd., 1910), p. 267.

<sup>168</sup>Safa, op. cit.

<sup>169</sup>Shaw, Man and Superman. A Comedy and a Philosophy (London, Constable and Company Ltd., 1919), p. xi.

<sup>170</sup>Ward and Watter, The Cambridge History of English Literature, vo. XII (Cambridge, The University Press, 1952), p. 54.

<sup>171</sup>Austen, The Story of Don Juan (London, 1932), p. 124.

<sup>172</sup>Taine, History of English Literature, vo. II (London, Chatto and Windus, 1878), p. 302.

<sup>173</sup>Austen, op. cit., p. 129.

acts senselessly. Since for all his actions his youth and passionate intellect are responsible Byron never punishes Don Juan. Shaw states that Byron's hero is but a vagabond libertine and that he is not more interesting than the sailor who has a wife in every port.<sup>174</sup> Indeed, dearth of the enthralling and stupendous phases of personality that Molière had lent to Don Juan is striking in Byron's characterization. And Shaw goes as far as saying that there is not much that is extraordinary about him; "he is no more an enemy of God than any romantic and adventurous young sower of wild oats. Had you and I been in his place at his age, who knows whether we might not have done as he did."<sup>175</sup>

Don Juan is of course a Byronic hero in that he has an ostentatious nonchalance to moral laws, is a youth of great personal beauty, strength and stoutness and an all-conquering lover; but differs in having no mysterious past inspiring him with deep melancholy. Don Juan is devoid of enough power and ability for living; he is little more than the child of circumstance, a bubble tossed hither and thither on the ocean of life, ever ready to yield to external pressure, and asserting his own will in his endeavour to keep his head above water.<sup>176</sup> Byron's hero has lost almost every characteristic and idiosyncrasy that makes Don Juan what he is; he has only inherited an obscure shadow of the enchanting and kaleidoscopic character and his name.

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<sup>174</sup> Shaw, Man and Superman. A Comedy and a Philosophy (London, Constable and Company Ltd., 1919), p. x.

<sup>175</sup> Shaw, ibid., p. x f.

<sup>176</sup> Ward and Watter, The Cambridge History of English Literature, vo. XII (Cambridge, The University Press, 1932), p. 54.

Byron Don Juan was born in Seville. His father, Don José, was

"A true Hidalgo, free from every stain  
Of Moor or Hebrew blood, he traced his source  
Through the most Gothic gentlemen of Spain;  
A better cavalier ne'er mounted horse,"

"He was a mortal of the careless kind,  
With no great love for learning, or the learn'd  
Who chose to go where'er he had a mind;  
And never dream'd his lady was concern'd;  
The world, as usual, wickedly inclined  
To see a kingdom or a house o'erturn'd,  
Whispered he had a mistress, some said two,  
But for domestic quarrels one will do."

Don José is utterly different from Don Louis in character as it is easily seen. Don Juan's mother

" was a learned lady, famed  
For every branch of every science known-  
In every Christian language ever named  
With virtues equall'd by her wit alone:  
She made the cleverest people quite ashamed."

Don Juan seems to have inherited his carefreeness, nonchalance towards learning and preoccupation with women from his father and nothing from his mother except a sickly sentimentality. He even as a child was

"A little curly-headed, good-for-nothing  
And mischief-making monkey from his birth."

He as a boy got an unbearable education which his mother decided

" should be strictly moral."

and which would include all obsolete branches of knowledge imaginable except natural history. At sixteen Don Juan fell in love with Donna Julia, a married woman, the love for whom

made him

"Silent and pensive, idle, restless, slow" and he frequently plunged in solitude. He turned a purely sentimental romantic,

"Dissatisfied, nor knowing what he wanted."

After the scandalous end of this love-affair, Don Juan had to quit Spain and wander. He gradually grew into a skeptic and a cynic, "skeptic through misanthropy, cynic through bravado, a sad and combative humor always impelling him. He is never conquered by the southern voluptuousness; he is only an epicurean through contradiction and for a moment."<sup>177</sup>

"Let us have wine and women, mirth and laughter,  
Sermon and sermon-water the day after."

"Juan was juvenile, and thus was full,  
As most at his age are, of hope, and health;  
Yet I must own, he look'd a little dull."  
Nevertheless, he is extraordinarily brave so as to venture shouting at the capricious sultana who seeked his love:

"Thou ask'st, if I can love? be this the proof  
How much I have loved-that I love not thee!  
In this vile garb, this distaff, web and woof,  
Were fitter for me: Love is for the free!  
I am not dazzled by this splendid roof;  
Whate'er thy power, and great it seems to be,  
Heads bow, knees bend, eyes watch around a thro  
And hands obey-our hearts are still our own."

This courage is nobility and godlikeness itself. Byron's hero is immune to all villainy and malevolence; he is preoccupied with his own ordinary pleasures.

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<sup>177</sup>Taine, History of English Literature, vo. II (London, Chatto and Windus, 1878), p. 307.

" Juan was quite 'a broth of a boy,'  
 A thing of impulse and a child of song;  
 Nor swimming in the sentiment of joy,  
 Or the sensation (if that phrase seem wrong)  
 And afterward, if he must needs destroy,  
 In such good company as always throng  
 To battles, sieges, and that kind of pleasure,  
 No less delighted to employ his leisure;  
 But always without malice: if he warr'd  
 Or loved, it was with what we call 'the best  
 Intentions'".

Later as he progressed in fame and rank he grew  
 a little dissipated. He continued in his love-affairs

"And still less was it sensual; for besides  
 That he was not an ancient debauchee,  
 His youth was not the chastet that might be,  
 There was the purest Platonism at bottom  
 Of all his feelings - only he forgot 'em."

Don Juan was a little superficial. He was

" no causist, nor had ponder'd  
 Upon the moral lessons of mankind:  
 Besides, he had not seen of several hundred  
 A lady altogether in his mind.  
 A little 'blasé' - 'tis not to be wonder'd  
 At, that his heart had got a tougher rind:  
 And though not vainer from his past success,  
 No doubt his sensibilities were less."

Don Juan has the ability of being satisfied easily and  
 quickly. He

" lived contentedly, without complaints  
 In camps, in ships, in cottages, or courts-  
 Born with that happy soul which seldom faints,  
 And mingling modesty in toils or sports."

Don Juan has

" like Alcibiades,  
The art of living in all climes with ease."

Don Juan is never deliberately seductive - and in that he is distinguished from the early Don Juan.

"His manner was perhaps the more seductive,  
Because he ne'er seemed anxious to seduce."

He is

"By nature soft, his whole address held off  
Suspicion; though not timid, his regard  
Was such as rather seem'd to keep aloof,  
To shield himself than put you on your guard:  
Perhaps 'twas hardly quite assured enough,  
But modesty's at times its own reward,  
Like virtue."

and, furthermore, he is

"Serene, accomplish'd, cheerful but not loud  
Insinuating without insinuation;  
Observant of the foibles of the crowd.  
Yet ne'er betraying this in conversation,  
Proud with the proud, yet courteously proud.  
So as to make them feel he knew his station  
And theirs:-without a struggle for priority,  
He neither brooked nor claim'd superiority."

He is not even interested in imposing upon women notions concerning himself.

" with women he was what  
They pleased to make or take him for; and  
their  
Imagination's quite enough for that."

Byron's Don Juan is not so much of a personality in comparison to the effulgent and significant character created by Molière and that was in the course of development -in fact, the hero of this poem appears in a harmed and impoverished state while the general development rests in a blind alley for a transient period.

From

BYRON

to

ALFRED DE MUSSET

During the sixteen years between the publication of Byron's Don Juan in 1819 to the composition of Musset's Namouna in 1835 the only work written on Don Juan is a relatively short play by Pushkin called The Stone Guest (1830). Don Juan in this play is merely a romantic rogue with a sickly amolary disposition. Pushkin adds almost nothing to the hero's personality; he is the same sly seducer, unrepentant, pragmatic, supercilious, truculent, brave, indomitable, scurrilous and hypocritical. He is rather sentimental and dreamy. He can murder cold-bloodedly. Though he begins a hypocrite, he usually ends a sick sentimentalist. He never regrets;

"There is no trace of penitence within me."  
But he is not altogether free from the torture of his conscience:

"... upon my weary conscience

There weighs, perhaps, a heavy load of evil;

I have long been an adept in lechery."

Pushkin's Don Juan is more more milder a character in comparison with Molière's hero as well as a deeper poet.

The romantic artists of the time were during this period also were fervently preoccupied with leading a Don Juan-like life and with assuming his psychology and philosophy of living. Among such men Chateaubriand is surely the salient one.<sup>178</sup>

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<sup>178</sup>Maurois, "Don Juan" trans. by Vedat Üretürk, Vatan, 4112 (Aralık 3, 1949), 5.

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Tu mourus plein d'espoir dans ta route infinie,  
Et te souciant peu de laisser ici-bas  
Des larmes et du sang aux traces de tes pas.  
Plus vaste que le ciel et plus grand que la vie,  
Tu perdis ta beauté, ta gloire et ton génie  
Pour un être impossible, et qui n'existait pas.





He completely lacks exalted feelings and considerations:

"Avec lui ni procès, ni crainte, ni scandale.

Il jette un drap mouillé sur son père qui râle;

Il rôde, en chuchotant, sur la pointe du pied.

Un amant plus sincère, à la main plus royale,

Peut serrer une main trop fort, et l'effrayer;

Mais lui, n'ayez pas peur de lui, c'est son méti

He disbelieves in the existence of love and prefers death to love since the latter brings slavery while the former involves oblivion.

"C'est le roué sans coeur; le spectre à double face

À la patte de tigre, aux serres de vautour,

Le roué sérieux qui n'eut jamais d'amour;

Méprisant la douleur comme la populace;

Disant au genre humain de lui laisser son jour,

Et qui serait César, s'il n'était Lovelace."

Don Juan's is a

" nom mystérieux que tout l'univers prend,

Dont chacun vient parler, et que nul ne comprend

Si vaste et si puissant qu'il n'est pas de poète

Qui ne l'ait soulevé dans son coeur et sa tête,

Et pour l'avoir tenté ne soit resté plus grand."

His charm is so effective that although his mischiefs and felonies are universally known

"Il n'a perdu chez lui ni ses biens ni son rang.

Devant Dieu, devant tous, il s'assoit à son banc

Ce qu'il a fait de mal, personne ne l'ignore;

On connaît son génie, on l'admire, on l'honore;"

Don Juan is a man of unexpected grudges and desire for revenge. He always retaliates.

" Jamais personne au monde

N'a pensé moins que lui qu'il était oublié.

Jamais il n'a frappé sans qu'on ne lui réponde;

Jamais il n'a senti l'inconstance de l'onde,

Et jamais il n'a vu se dresser sous son pié

Le vivace serpent de la fausse amitié."

As for felicity and satisfaction, he is not aware of those himself; he has a strange acquiescence and submission. Don Juan lives the life in which he is.

"Ne lui demandez pas s'il est heureux ou non;  
Il n'en sait rien lui-même, il est ce qu'il doit être.

Il meurt silencieux, tel que Dieu l'a fait naître  
His heart is immune to all fear. His bravery is unfathomable.

"Qui pourrait se vanter d'avoir surpris son âme?"  
He strives to veil his inner world.

"L'étude de sa vie est d'en cacher le fond..."  
And what remains to Don Juan from his vivacious life is

"Quelques duels oubliés, quelques soupirs de femme  
Quelque joyau de prix sur une épaule infâme,  
Quelque croix de bois noir sur un tombeau sans nom  
And surely that is the tragedy of Don Juan.

"Le voilà se noyant dans ses larmes de femme,  
Devant cette nature aussi belle que lui;  
Pressant le monde entière sur son coeur qui sa pâme,  
Faible, et, comme le lierre, ayant besoin d'autrui  
Et ne le cachant pas, et suspendant son âme,  
Comme un luth éolien, aux lèvres de la Nuit."

A soul of such profound romanticism and poetic dispositions can sow nothing creative even in an abstract sense; that is really a great tragedy, perhaps, the greatest.

Musset's Don Juan is a nudist preaching the beauty and the advantages that bareness offers.

"Et quel crime est-ce donc de se mettre à son aise  
Quand on est tendrement aimée, -et qu'il fait chaud?  
On est si bien tout nu, dans une large chaise!"

D. J.-"Dans un objet aimé qu'est-ce donc que l'on aime?  
 Est-ce du taffetas ou du papier gommé?  
 Est-ce un bracelet d'or, un peigne parfumé?  
 Non,-ce qu'on aime en vous, madame, c'est vous-  
 même.  
 La parure est une arme, et le bonheur suprême,  
 Après qu'on a vaincu, c'est d'avoir désarmé."

"Tout est nu sur la terre, hormis l'hypocrisie;  
 Tout est nu dans les cieux, tout est nu dans la v  
 Les tombeaux, les enfants et les divinités,  
 Tous les coeurs vraiment beaux laissent voir leur  
 beautés."

Ainsi donc le héros de cette comédie  
 "estera nu."

Don Juan dreams vaguely about an ideal beauty whom he searches in vain; he comes upon many who resemble that ideal beauty, but fail in being it and Don Juan proceeds. If there is anything enthralling in this "lover", that is surely this life-long and tragic search.<sup>180</sup>

"N'én était-il pas une, ou plus noble, ou plus belle  
 Parmi tant de beautés, qui, de loin ou de prés,  
 De son vague idéal eut du moins quelques traits?  
 Que ne la gardait-il! qu'on nous dise laquelle.  
 Toutes lui ressemblaient,-ce n'était jamais elle;  
 Toutes lui ressemblaient, don Juan, et tu marchais

Musset's Don Juan is not a murderer, a libertine, an iconoclast or a great dissembler, but has all the other primary characteristics of the hero.

<sup>180</sup> Güvenli, "Musset ve Kahramanları" Yeditepe, 10 (Haziran 15, 1950), 3.

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B A U D E L A I R E

on a play named, The Old Age of  
Don Juan.

Musset is the author of a second poem portraying Don Juan called "Une Matinée de Don Juan".<sup>181</sup> In 1836 Alexandre Dumas père wrote Don Juan de Marana ou la Chute d'un ange. Balzac has a work on Don Juan called Elixir d'un longue vie.<sup>183</sup> In 1841 Delacroix painted "Le Naufrage de ou la Barque de Don Juan", an exceedingly vivacious and impressive masterpiece well expressing the psychological complexity of Don Juan.<sup>184</sup> In 1845 Zorilla published a play called Don Juan de Tenorio; Zorilla is also the author of two poems about Don Juan, "El Desafio del diablo" and "El Testigo de bronce". Mallefille wrote Les Memoires de Don Juan.<sup>185</sup>

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<sup>181</sup>Kelly, "Don Juan" Encyclopaedia Britannica, Eleventh Edition, vo. VIII (Cambridge, University Press, 1910), p. 417.

<sup>182</sup>Larousse de XXe Siécle, "Don Juan" (Paris, Librairie Larousse, 1929), p. 931.

<sup>183</sup>Kelly, op. cit.

<sup>184</sup>Cemal Tollu, "Resimde Donjuan" İste Babiâli, 2 (Mart, 1948), 21.

<sup>185</sup>Chambers's, "Don Juan", vo. IV (Philadelphia, J. B. Lippincott Company), p. 54.

B U E A R  
A D L I E

Baudelaire once more more takes up the Don Juan-Prometheus theme and presents the hero in Charon's boat.<sup>186</sup>

"Quand don Juan descendit vers l'onde souterraine,  
Et lorsqu'il eut donné son obole a Charon,  
....."

Don Juan was ignorant of the memories of Sganaralle, demanding his wage, of don Luis accusing his son who mocked him and of Elvira who implored a last smile from her betrayer. Don Juan is calm and arrogant as usual; he reserves his pragmatic courage, obduracy and indifference.

" le calme héros, courbé sur sa rapière,  
Regardait le sillage et ne daignait rien voir."

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<sup>186</sup>Maurois, "Don Juan" trans. by Vedat Üretürk, Vatan, 411<sup>e</sup>  
(Aralık 3, 1949), 5.

From BAUDELAIRE

to FLECKER

During this period Prosper Mérimée wrote Les Âmes du Purgatoire the leading character of which is Don Juan. Flaubert is the author of a story about Don Juan. Barbey d'Aurevilly presents the legendary hero in one of his works.<sup>187</sup>

German intellect is enchanted by Don Juan's personality and meaningful story of life. Landau, Wiess, Hauch, Scheible, Braun de Braunthal, Heyse, Lenau, Holtei, Grabbe have written works about Don Juan. In Austria Sacher-Masoch is the only author who produced a Don Juan work.

In 1898 Harcourt published his Don Juan de Marana.

Mozart's Don Giovanni seems to have been the first favorite of the composers of opera burlesque. Henry J. Byron produced an adaptation, Reece composed Don Giovanni in Venice and Moncrieff created the two-act 'operatic extravaganza' called Don Giovanni in London; or, The Libertine Reclaimed.<sup>188</sup>

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<sup>187</sup>Kelly, "Don Juan" Encyclopaedia Britannica, Eleventh Edition, vo. VIII (Cambridge, University Press, 1910), p. 417.

<sup>188</sup>Jane Stedman, "The Gay Art of Opera Burlesque" Opera News, 15, No. 11 (January 1, 1951), 11.

Don Juan as a personality is a relatively noble, contumacious and pessimistic philosopher in the nineteenth century art.<sup>189</sup>

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<sup>189</sup>Maurois, "Don Juan" trans. by Vedat Üretürk, Vatan, 4112 (Aralık 3, 1949), 5.

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The English poet Flecker deals with Don Juan in a modern conception. He portrays Don Juan utterly disappointed in his grande passion seeking refuge from sickly and decadent despair first in the world and in the passion for humanity and justice, then questioning religion, then ordinary morality until finally he becomes an utter sadist. Then, appears the statue -the same old one- this time to make Don Juan doubt reason itself, and he dies bravely.

Flecker's Don Juan is ~~not~~ by ~~any~~ means pragmatic, fraudulent, dissembling and heinous. He is characterized by a vast and lofty imagination and deep poetic dispositions. He is a scoffer and an abhorer of the machine-age

" more museums, deeper miseries,  
Electric trams, consumption and the rest,-  
They seem to enjoy it, call it civilised,  
And would not be like us for anything  
Who lived and died like sheep, as they would say  
And built those starry strange cathedral towers  
He finds sentimentality dangerous and therefore bears  
animosity for it.

"It is not I, the man of reason, but you, the sentimentalist, who are cruel and dangerous."

He believes that greed is the quintessence of the human soul, that man cannot dispense with his caprices and hungers and that his lasciviousness can never be satisfied through any means.

His skeptical intellect makes him believe that justice is sought only to satisfy one's own desires and comfort and not those of the majority and that an ideal justice, divine or not, is nonexistent and improbable. He scorns and defies the common man; and takes pride on his aristocracy and personal superiority.

His pessimism urges him to assume phantastic ideas. Don Juan is dissatisfied with the present world and society and searches for fresh evolutions of mankind.

Don Juan is sinuous; he is repugnant to the society a moment

"I was not made for the icy mountains of the polite life. My way's among the roses."  
and accepts returning to the most sophisticated of societies the next- and with what enthusiasm and pleasure.

"My own cook and my own car... Ah, supper at the Savoy again! We'll have great times in London, father, you and I."

He denies or at least ignores the existence of love.

"But love, what's that?"

He is distinctly perfidious about it.

"Are all the passions of great women love,  
And men's great passions miscalled love by women?  
And he is too free, too powerful, too ambitious and too philosophic a character to live for it and on it.

"I have other things to do in the world than that- other things even beside love fair women. I am of those who would shape their lives into music, and force their solo through the dominants of life. And so, I am relentless: I must have my freedom and freedom is as great a thing as love."

Don Juan never deigns to care whether his decrees and behaviour cause the demolition of others or of institution

or not- and that is a characteristic power of great intellects.

He finds war monstrous and deleterious, and especially modern war.

"It's modern war I hate-an ugly and stupid affair of money and mathematics. Give me that ancient bloody spear-jabbing tussle that poets call a fray. Besides it will ruin the season and cause me personal inconvenience."

He never talks politics because in it

" you've got to hold other people's ideas." and Don Juan cannot bear himself imitating or being other people.

No matter how considerate he may be about a thousand problems, he always reserves his sensitivity and poetic spirit.

L. ISA.- "What's a kiss?"

D. J.- "For lovers, a pledge. For soldiers, an oath. For traitors, a sign."

L. ISA.- "And what is your kiss?"

D. J.- "A rose dropped on deep waters, Isabella."

L. ISA.- "The music is ending."

D. J.- "But not hours."

L. ISA.- "Ah, that shall be secret and eternal."

D. J.- "As the music of the spheres."

Don Juan, an individualist at the extreme and a subjective relativist as portrayed by Flecker, is also a humanist with a profound mass-consciousness. He is aware of Man's values and powers the harm that war may cause upon them. He knows the creativeness of peace and the destructiveness of war.

"It was individualism that made a year of Athens or Florence worth four centuries of the Roman Empire. It is your little states produce the great men. Whom has

grand united Germany to show to rival the Holbein, Dürer, Goethe, Heine, her little kingdoms could produce before her mighty Empire was founded, to torment the world? Was Germany not greater when she was a mass of little kingdoms ten miles across and at war once a week?"

And his individualism is intertwined with action; he can do, achieve and not remain passive for the sake and realization of his creeds and ideas. He entreats of Lord Framlingham, the Prime Minister of England, to prevent the war that is about to begin, for he fears the end that awaits his country, its people and civilization.

"... I am terribly afraid for Britain. We have better things to think of in this land of ours than drilling and machine guns. We inherit the joy of Athens, we share the culture of France. There are nobler arts than war; worse fates than annihilation. Suppose our honour to lie prostrate, our confidence to be destroyed; suppose us, like the French, to be never quite the same again. Listen to me, Arthur: ... I entreat you stop this war."

"I entreat you by these men you say you pity, these ragged children of the sorrowful earth, these suppliant ones who claim your statesmanship here in the cloudless night."

"I entreat you to stop this war in the name of those who make life musical and lovely, in the name of those who love to think in silence, in the name of the great idle men of England who smile the hours away."

"But in the name of those who work without ceasing and without discontent in offices or shops, to send the cargo ships of England all over the five seas; in the name of those who have their little homes at Cricklewood and Camden Town, I entreat you stop this war."

And when he finds the Prime Minister repugnant, he shoots him without hesitation to prevent the war he hates- thus acting for his ideal and belief.

But Don Juan is sickly conscientious; he had never been a personal enemy of Lord Framlingham, but an ardent opposer of the doctrines he preached and practised and there before his victim dies he bids a hearty forgiveness.

"Ah, but you must forgive me as you die."

And then follows the torture of his conscience. Though Don Juan never regrets what he has done or at least endeavors not to, yet there still is a prick in his heart condemning his own self and tormenting.

"Damn my ideals. What have I done? I cannot realize it, yet I do not regret it. It is as if I too were the slave of those historic forces: as if I too were but a leaf eddying through time."

He projects the felony upon the poets, upon his hypersensitivity and his dreamy nature. He feels a longing for the countryside where he can forget, live his own 'self' and dream.

"I'm sick of London. I want the wind and the rain and the mists of morning."

"The long white road again...the tall white road again, the fiddle, the dance, the mountains and the moon! Can I tell lies to his daughter all my life? Away, then, for truth and joy live on the hills together!"

He questions God and places him on an equal level with himself.

"What is God?

Great, but as great as I who picture him,  
Throned with the eagles, white, and tall and wise?"  
Is he sublime who shapes a universe,  
Covls it with vapour, circles it with storm  
And sets the planetary course, or he  
Who shuts his eyes and thinks the picture out?"

Don Juan possesses an intellect of such inertia and profundity that God cannot excel him.

"I can imagine worlds to roll beneath me,  
 Deep in a golden mist each splendid star;  
 I too can bow the hyacinthine head,  
 And hear and smile to hear the drone of men  
 I too accept for music the remote  
 Dim thunder of their endless war with pain.

Don Juan is tortured, disconsolate, malcontent, hopeless and now tries to find refuge in a stainless love about which he was so skeptical once.

"Teach me lesson: I'll be your sweet pupil,  
 And as the years go round us, as our lives  
 Get intertwined with memories, why then  
 When we're old friends and look the rose-wal  
 down  
 We'll find we had been lovers, Isabel,  
 Nor talked of love, but had let it laugh in  
 the breeze  
 Or murmur in the forest, or bright of wing  
 Strike from the blue above us.

I'll be loyal!"

And this man, who is so thirsty for a noble and pure love, becomes a ravenous sadist a few moments later and shoots Isabel, the girl to whom he proposed an ambitious love. Now, Don Juan appears in mentally disturbed state; he once more forgets the murder he has just committed and resumes his lackadaisical meditations and fondness of love.

"It remains for us to live and love through the long ecstatic years as no two lovers ever did since the world began. Kiss me now, Isabel."

"Give me peace. Here in this world two have died by my act a little before their time. What does it matter to the stars? And if they, the stars, came

streaming down to earth in a rain of fire, what can it matter to the Infinite and Eternal or to those who sleep?"

The final scene of the play where Don Juan bravely converses with the Statue is of great interest in that it analyzes the most important and dominant aspect of his personality, which results in bankruptcy.

D. J.-"I trusted in reason."

STA.-"You trusted in human reason."

D. J.-"It was all I had."

STA.-"It was so very little."

D. J.-"What is man to do when he is confronted by a miracle?"

STA.-"It is not for him to decide what he is to do. He must obey."

D. J.-"Obey what?"

STA.-"He must obey the forces of history; that is all he can do."

For Don Juan there is something he can do, and the power for that exists in full splendor in his heart.

D. J.-"No, it is not all."

STA.-"What else?"

D. J.-"He can obey them bravely."

But he seems to be appaled by the awaiting pain- specially since it emerges from an obvious injustice.

D. J.-"Do I deserve this who killed two, or you who tried to kill ten thousand?"

STA.-"The Principle is different. You have let loose murder on the world, which is war without honour."

D. J.-"Is it for this then that I am punished?"

STA.-"Rather because you followed Reason and cared for no one but yourself."

Don Juan is again the victim of being unhyppocritical and frank in expressing his egotism - that is in reality

present in all men, but concealed. Don Juan on the threshold of death and nonexistence is still thirsty of intellectual activity and achievement; he goes on defending his cause philosophically.

D. J.-"If man's reason is a worthless guide, how can man deserve punishment?"

The Statue now at sea uses an escape mechanism, that is what all poor powers can do.

STA.-"That is a human argument, not a divine one."

Don Juan goes to death uncontented, saturated with a deep desire for "living".

Flecker's hero is not a hedonist, a hypocrite, an immoralist, an epicurean, a seducer or a cynic. He is an individualist, a poetic spirit, a subjective relativist, a philosopher meditating about a thousand and one problems, a humanitarian and a skeptic. No Don Juan has perhaps the complex psychological personality of Flecker's hero and very few have his intellectual resplendence.

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The most extraordinary of Don Juan works is certainly Bernard Shaw's Man and Superman in which Don Juan, or John Tanner as Shaw calls him, becomes critical philosophy but also inactivity and passivity itself. The modern Don Juan does not "live", but goes around uttering his personal notions about and criticisms of all existent social institutions that appal the bigoted and the conservative. Tanner's philosophy is enchanting and mighty, but Tanner as a person or personality lacks the poetry and music of Don Juan and his life of white-hot alacrity. In reality, Don Juan is in Man and Superman existent as abstract philosophy revealed through the mouth of John Tanner who is no of great significance and charm as a person.

In Man and Superman "the intellectual action consists of two leading ideas: woman, aiming at maternity, pursues man, her certain prey; the superior man, the Superman, is the man who knows what he wants and advances straight towards his goal, without concerning himself about conventions or about traditional morality."<sup>190</sup> The life-force which is inherent in woman and which is symbolized by Ann in this case "desires above all things to make suitable marriages, to produce a purer and prouder race, or eventually to produce a Superman, ... and in this effecting racial marriage the woman is a more

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<sup>190</sup> Augustin Hamon, The Twentieth Century Molière: Bernard Shaw, trans. by Eden and Cedar Paul (London, George Allen and Unwin Ltd., 1915), p. 178.

conscious agent than the man."<sup>191</sup> Around the two main themes of the play a great amount of small controversial ideas are grouped: legal marriage is purely conventional, and must be replaced by the free union; youth, which is energy and life, triumphs over old age, which is weakness and death; old age is more or less ludicrous, for it typifies the past; youth is beautiful and desirable, for it typifies the future; the realist doctrine of anarchizing Socialism is the doctrine of today and tomorrow, it is youth and energy and life; that romantic doctrine of Liberalism and Radicalism is the doctrine of yesterday, it is old age, weakness and death; the capitalist lives by exploiting the poor, while the thief lives by exploiting the rich; in the relations between employer and employed, the professional group, the collective organization, plays a necessary and useful part; the citizen of the United States is romantically minded, and in a state of civilization altogether inferior to that which prevails in England; romanticism is a form of mendacious and venomous life, etc.

Shaw's Don Juan does not in a thousand and one dissimulations but runs after the realization of an ideal rectitude. John Tanner, M. I. R. C. (Member of the Idle Rich Class), a man in the prime of life, the Superman, strips men of their mask of prejudice, hypocrisy and convention, and displays them as they really are. He understands the rôle of Woman, the hunter of men.<sup>192</sup>

Shaw told Pearson that the description of Tanner in Man and Superman is a pen portrait of the external Hyndman, who is a Victorian cosmopolitan gentleman

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<sup>191</sup> Gilbert K. Chesterton, George Bernard Shaw (London, John Lane the Bodley Head Limited, 1914), p. 213.

<sup>192</sup> İlhan Fakihoğlu, "Shaw'un İnsan, Üstün-İnsan'ı" Kaynak, 4 (Eylül, 1948), 6.

(the type, never numerous, is now extinct) who had been converted by Karl Marx in person and who is characterized and distinguished by his culture, imposing presence, eloquence, literary skill and sincere conviction.<sup>193</sup>

In Man and Superman not only the struggle between Ann, the symbol of the Life-Force and Tanner, who is controversy itself, but also the tense opposition between Tanner and Ramsden, the triumph being with the former - the Superman, the hero devoid of conventions, who can discern the reality in everything, who takes up Socialism because he is individualist and anarchist - over the latter who is the concrete expression of the present day bourgeois, a Radical, enmeshed in convention, desirous of concealing the realities of life beneath a veil of romance is witnessed.<sup>194</sup>

Tanner, as Shaw describes him, is "too young to be describes simply as a big man with a beard. But it is already plain that middle life will find him in that category. He has still some of the slimness of youth; but youthfulness is not the effect he aims at: his frock coat would befit a prime minister; and a certain high chested carriage of the shoulders, a lofty pose of the head, and the Olympian with which a mane, or rather a huge wisp, of hazel colored hair is thrown back from an imposing brow, suggest Jupiter rather than Apollo. He prodigiously fluent of speech, restless, excitable (mark the snorting nostril and the restless blue eye, just the thirty-secondth of an

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<sup>193</sup> Hesketh Pearson, G. B. S. - A Full Length Portrait (London, Harper and Brothers, Publishers), p. 57 (note).

<sup>194</sup> Oktay Rifat, "Bernard Shaw'un Bir Piyesi Üzerine" Dergi, 5 (Şubat 6, 1950), 2.

inch too wide open), possibly a little mad. He is carefully dressed, not from the vanity that cannot resist finery, but from a sense of the importance of everything he does which leads him to make as much of paying a call as other men do of getting married or laying a foundation stone. A sensitive, susceptible, exaggerative, earnest man: a megalomaniac, who would be lost without a sense of humor."

John Tanner cannot bear seeing nature counterfeited, corrupted, ignored and sacrificed to some preposterous social rules and weaknesses. For instance, by being ashamed so frequently, men misinterpret and corrupt reality.

"Yet even I cannot wholly conquer shame. We live in atmosphere of shame. We are ashamed of everything that is real about us."

Tanner has created for himself a strong moral in his immorality, a moral that is an embracing passion, a directing factor and a creative power.

"All the other passions were in me before; but they were idle and aimless - mere childish greedinesses and cruelties, curiosities and fancies, habits and superstitions, grotesque and ridiculous to the mature intelligence. When they suddenly began to shine like newly lit flames it was by no light of their own, but by the radiance of the dawning moral passion. That passion dignified them, gave them conscience and meaning, found them a mob of appetites and organized them into an army of purposes and principles. My soul was born of that passion.

"The moral passion has taken my destructiveness in hand and directed it to moral ends. I have become a reformer, and, like all reformers, an iconoclast. I no longer break cucumber frames, and burn gorse bushes: I shatter creeds and demolish idols."

Being a fervent individualist, Tanner detests marriage, like all institutions of the society, since it deprives him of his personality and independence.

"Marriage is to me apostasy, profanation of the sanctuary of my soul, violation of my manhood, sale of my birthright, shameful surrender, ignominious capitulation, acceptance of defeat. I shall decay like a thing that has served its purpose and is done with; I shall change from a man with a future to a man with a past ... The young men will scorn me as one who has sold out: to the women I, who have always been an enigma and a possibility, shall be merely somebody else's property- and damaged goods at that: a secondhand man at best."

He believes that sexual relations, since they belong to nature and nature is too powerful and vast for men to be restricted and changed by them, should be completely free and unlimited by any institution.

John Tanner is a perfect iconoclast and an ~~thorough~~ individualist considerate about the problems and systems of the society of whose reformation or perhaps recreation is inevitably necessary as **he** sees.

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Henri Bataille published in 1921 L'homme à la rose in which Don Juan is the leading hero. Don Juan's personality gained almost nothing from Bataille.<sup>195</sup> In 1922 Rostand's La Dernière nuit de don Juan appeared, a work of great charm with a hero who is a mere shadow of the notorious libertine.<sup>196</sup> Arnold Bennett has published a work about Don Juan. The latest version of the story is André Obey's L'homme de cendres, a play presented by the Comédie Française in the 1948-1949 season.<sup>197</sup>

In this age the name Don Juan has the popular sense of seducer or woman-trapper; since his atheist and iconoclast aspects are abundant in different forms, his philosophic side is extinct. Generally speaking, Don Juan is not considered much different from Casanova. Larousse states that Don Juan reserves all the qualities

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<sup>195</sup>Siyavuşgil, "Psikolog gözüyle Don Juan" Peri, 26 (Haziran 22, 1949), 4.

<sup>196</sup>Perin, "Fransız Edebiyatında Don Juan" İklimler, 16 (Ağustos 15, 1944), 9.

<sup>197</sup>Akınlı, "Molière ve Don Juan Üzerine" Türk Tiyatrosu, 242 (Kasım, 1950), 5.

that are peculiar to him. "Le nom de 'don Juan' est aujourd'hui une expression consacrée pour désigner le séducteur émérite, l'homme de cour riche, fier, brillant, épicurien, sceptique surtout, se moquant de Dieu et du diable, ne croyant à rien, riant en tout, capable de tout, séduisant les femmes, tuant les pères et les maris, et tout cela sans l'ombre d'un remords."<sup>198</sup>

In life the adventures of Don Juan will go on being existent, "for there will always come unto the earth ardent Don Juans since neither women nor men don't seem to get tired of their lovers."<sup>199</sup>

In literature and arts Don Juan's future will be as refulgent as his past, I am sure, because he is the embodiment of some of the most mighty aspects of the human soul which are infinite sources for arts in their complexity, interest and profundity.

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<sup>198</sup> Larousse de XXe Siècle, "Don Juan" (Paris, Librairie Larousse, 1929), p. 931.

<sup>199</sup> Maurois, "Don Juan" trans. by Vedat Üretürk Vatan, 4112 (Aralık 3, 1949), 5.

C o n c l u s i o n -

There is a bizarre fascination in infringement, no doubt. As true art emerges from the 'negative', resplendent personalities gain refulgence from ramorous propensities, from abrogation of ractitude, from efranchisement of the intellect from the suppression of the riffraff society, from perversion, from opprobrium and from obliteration of all virtue that a fanatical environment imposes upon an individual, generally speaking, from obviation of the seamy creeds and rules of the majority.

Don Juan represents this presumptuous and impertinent rebel of the incandescent individual versus the society and its humdrum, passionless and shallow life and its prosaic rules. Don Juan's life is a perfect saturnalia where no single power preponderates, not even anarchy; this life, which can be threatened by anything but apathy, is best exemplified by 'discordia concors'.

Don Juan's egregious exuberance and life-orgy is surely the result of an effulgent pessimism conceived through tortureous meditations. All exorbitant optimism and epicureanism implies some if not excessive pessimism. Don Juan is appalled at the brevity and, on the other hand, the effervescent jubilation of life and he indulges in assimilating all there is to be sucked out of "living". And "living" excludes all interdiction; it

is unrestricted and independent. "Living" is intrinsically powerful enough to dispense with the preposterous and frequently spurious faiths of the numskulls leading the life of a pendulum. And why should exuberance in its white-hot state be considered turpid and diabolic? Just because it involves encroachments, sacrileges, effrontery, priggishness and ~~and~~ controversies to the disadvantage of the society?

Egotism and egocentricity combine to make the quintessence of all intellect and life, even altruism itself is a direct outcome of egotism - only characterized by forgery. And Don Juan's personality culminating in selfishness is in this respect ractitude and purity itself. Don Juan evaluates his spiritual superiority and rightly confines his self and activities to his fiery existence. It is Don Juan's perfect right to exploit and trample over all men and achievement who rest in the skirts of his Everest-like personality and to deprive the whole world of his entellectual profundity. Don Juan is a great subjective relativist as all those who possess a soul imbued with maelstroms.

This archtype, who is the embodiment of primitive sexual instinct, selfish lawlessness and corrupting according to fanatical minds, of ostentatious contumacies denies God and religion because he is powerful enough to prepare his own destiny, to support himself without feeling a need for superior governing might, because he is too proud to rank anything divine or terrestrial above himself and because he is too independent a spirit to enslaved by idiotic and prosaic codes they impose and the life of continence and mortification they necessitate.

Don Juan is found guilty because of his skepticism and cynicism; what do his condemners want? Should he be a thoughtless and senseless brute; should a man be deprived of his intellectual independence so completely? Doesn't a mind have enough freedom to assume the cons of any question and feel doubt about it?

Don Juan suffers from accusations of the bigoted and conservative society, but also gains a lot from them, for if those accusations would not be, he would remain extinguished and unenchanted however vivacious his life might have been.

Nevertheless, my utter sympathy lies with Don Juan who surely is the grandest connoisseur of "living" and independence ever existent.

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