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On Both Sides of the Atlantic: Re-Visioning Don Juan and Don Quixote in
Modern Literature and Film

A Dissertation submitted in partial satisfaction
of the requirements for the degree of

Doctor of Philosophy

in

Spanish

by

Karen Patricia Pérez

December 2013

Dissertation Committee:

Dr. James A. Parr, Chairperson

Dr. David K. Herzberger

Dr. Sabine Doran

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The Dissertation of Karen Patricia Pérez is approved:

Committee Chairperson

University of California, Riverside

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Dedication

I dedicate this dissertation to my mother, Gloria I. Layseca Márquez, who is an essential part of my life and my inspiration now and for the future. For her care, love, and dedication to my daughters, Katherine and Sara, and to my family, I am blessed and eternally grateful.

ABSTRACT OF THE DISSERTATION

On Both Sides of the Atlantic: Re-Visioning Don Juan and Don Quixote in
Modern Literature and Film

by

Karen Patricia Pérez

Doctor of Philosophy, Graduate Program in Spanish
University of California, Riverside, December 2013
Dr. James A. Parr, Chairperson

The study analyzes contemporary literature and film based on two of the most universal characters in Spanish literature, Don Juan and Don Quixote, in both Spain and Hispanic America. Although both characters have undergone re-visioning from work to work through the centuries, it is the aim of this work to present the most salient characteristics of both archetypes in modern times only.

The focus of this study is on works by well-known writers from Hispanic America and contemporary writers in the Spanish peninsula. The genres that form part of this study in Hispanic America for the Don Juan section are novel, theatre and poetry; and theater and novel for the Spanish section. The aim in this section is to highlight the qualities that make the protagonist bear the name of Don Juan and to discuss their contribution to the myth.

In the segment on Don Quixote, the concentration is on narrative alone. The sequels analyzed are from the 20th- and 21st-century and attention is directed toward the characterization of the protagonist and his squire. Since the scope of this study deals with most contemporary works, and no sequels were found in Hispanic America after Juan Montalvo's 1898 continuation, a brief discussion of previous works is offered, with a major focus on a contemporary Mexican film.

Bearing in mind that one of the key factors for the success and popularity of both archetypal characters has been the reception they had among audiences after becoming mythical figures in the popular mind, a study is developed from another medium that greatly appeals to that popular mind: film. The works analyzed in relation to the literary adaptations are Leven's *Don Juan DeMarco* (1995) and Roberto Girault's *El estudiante* (2009) using the concept of intermediality as a framework.

The study explores the re-characterizations of Don Juan and Don Quixote in modern times especially, taking into account time and place as well as the idiosyncrasies of certain re-visionists.

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Introduction

Salvador de Madariaga suggests in *Don Juan as a European Figure* that there are four great personages that reside on the “Olympus of European Characters”: Hamlet, Faust, Don Quixote, and Don Juan (3-4), two of which are Spanish. One of the main ideas that emerges from Madariaga’s work has to do with universality, not just any kind of universality but one that involves a living presence: “Hamlet, Faust, Don Quixote and Don Juan are not symbols; they are persons, carrying about that enigmatic air which all human beings really alive manage to convey” (4). In this sense, these four archetypal characters have achieved immortality and have imposed their presence on the generations that came after their fictional birth and death, up to the present moment.

Even without knowing any of the literary works in which Don Juan appears, it is very likely that any individual on the street of whom we might inquire will be able to attribute some of the following characteristics to Don Juan: handsome and gallant, passionate, sensual, or one who knows how to attract and seduce women. Another might feel that Don Juan is: a deceiver, a liar, womanizer, and unscrupulous. Nevertheless, seen one way or another, most of them would associate his name with two key words: seduction and trickery. The main reason is that Don Juan—like Don Quixote—has rebelled against the pen and the author’s hand that gave him his written form and has taken possession of a body and become a universal character that continues to survive and thrive, often by transforming himself.

However, unlike Don Quixote—undoubtedly a Spanish character and a possessor of very peculiar characteristics—in the case of Don Juan, critics even today disagree

concerning his origin; and because of the many variations on his character in the works he appears in, Don Juan undergoes many "re-visions" from work to work. According to Leo Weinstein in *Metamorphoses of Don Juan*, even the Spanish are divided between Tirso de Molina and José Zorrilla; the French between Molière and Musset, the Germans between Mozart or Hoffmann, and the English between Byron and Shaw (2). Despite their disagreement and the different versions that exist of Don Juan, he is considered one of the demigods of the "European Olympus" (Madariaga 3-4).

In Europe, since the 17th-century, Don Juan has been very popular and the subject of many reincarnations. He was a source of inspiration to the Italians Giliberti, Cicognini, and Perruci; he was transformed by Molière in France (*Dom Juan*, 1665); appeared in England in the work of Shadwell (*The Libertine*, 1676); was adapted to the opera in Austria by Mozart and Da Ponte (*Don Giovanni*, 1787) and to the novel by Samuel Richardson (*Clarissa* or *The History of a Young Lady*, 1748) (Madariaga 17). In England, George Gordon Lord Byron creates a satiric poem and changes Don Juan into an easily-seduced man (*Don Juan*, 1819-24); and, in Spain, during the romantic period, José Zorrilla transformed him into yet another Don Juan, one who seeks personal satisfaction but comes to experience true love (Madariaga 18).

But, with so many *Don Juans*, how can we know who the real Don Juan is or how to analyze the hundreds of them in the world today? The problem lies in the question itself. There is not a "real" Don Juan. In some way, all of them, as a whole, contain and develop the character of the very first Don Juan in literature: Tirso de Molina's Don Juan Tenorio or Burlador. In spite of these transformations, Don Juan continues to appear in

the eyes of many as “the incarnation of absolute liberty, the scion of a people fond of acting first, and justifying itself afterward, an attitude which leads to contempt for all laws, even the good ones” (Madariaga 21).

For Mercedes Sáenz-Alonso in *Don Juan y el Donjuanismo*,¹ “The character’s plurality, embodied in the hundreds of works written about him, palpably demonstrates the many facets of inexhaustible evolutionary wealth Don Juan has” (10-11). Sáenz-Alonso, like Madariaga, develops the idea of a Don Juan in continuous metamorphosis, with the difference that to her his intensity is focused on a strong interest in women; and that his name offers a unifying attribute that serves to house—within it—all the existing *Don Juans* (10-11).

A point to emphasize here is that Don Juan is, in fact, “the quintessential ladies’ man and seducer” but not in Tirso’s original work as clearly indicated by James A. Parr in his introduction to *Don Quixote, Don Juan, and Related Subjects: Form and Tradition in Spanish Literature, 1330-1630*. He is, instead, “someone whose perverted sense of honor [drives] him to dishonor both men and women. This is his way of enhancing his reputation, albeit a negative one”² (14). Nevertheless, in our modern times, not many people are familiar with Tirso’s 17th-century masterpiece, nor are they more familiar with those of Giliberti, Cicognini, Perruci, Molière, Shadwell, Mozart, Richardson,

¹ “La pluralidad del personaje, materializada en los centenares de obras escritas sobre él, demuestra palpablemente cuántas facetas tiene Don Juan de riqueza evolutiva inagotable” (10-11).

² One of the main arguments for this is that in Tirso’s *Burlador*, Don Juan does not “seduce” many women. He is involved with five women and, out of the five, one is only alluded to at the beginning of the play. As Parr mentions, Don Juan’s image as a “seducer” comes later in time, perhaps in Da Ponte’s *Don Giovanni* with his thousand and three conquests in Spain alone vs. Tirso’s Don Juan with only five (in Spain and Italy), two of which he obtains by impersonating someone else, and the other two only with the promise of matrimony (14).

Byron, Zorrilla, etc.³ Outside the academic world, what it is known about Don Juan has been learned via word of mouth from generation to generation or by what the film industry has presented of him. For that reason, an analysis of Don Juan's character and role as depicted in film is part of this study. In addition, this work puts together an analysis of the character of Don Juan as he appears in selected works of poetry, theatre and novel in Hispanic America—a study that remains to be done at the time of this research.

For that purpose, though the main discussion focuses on contemporary works related to Don Juan, the study begins in 17th-century Hispanic America. Some of the works to be discussed are: Echeverría's long poem "Ángel caído," José Asunción Silva's "Don Juan de Covadonga," Ricardo Palma's "Un Tenorio Americano," José Santos Chocano's "La camisa del libertador" and "Tríptico Bolivariano," Belisario Roldán's *El burlador de las mujeres: Poema dramático en tres actos y en verso*, Hernández-Cata's "El triunfo de Don Juan" from *Cuentos pasionales*, Enrique Rodríguez Larreta's *La que buscaba Don Juan*, Leopoldo Lugones's "El secreto de Don Juan," Agustín Yañez's *Don Juan va a tener un hijo*, Enrique Jacinto García's *Don Juan y el mundo*, Vicente Huidobro's "Don Juan y Don Juanillo," and Carlos Fuentes's *Terra Nostra*.

The debate then shifts to Spain for the purposes of discussing the main characteristics of the *Don Juans* presented in some of the most well-known works, such

³ I would like to clarify before continuing that it is not the purpose of this work to compare the different literary adaptations of Tirso's *Burlador* or to inquire into its origin. For this aspect there is the work of Fernando Díaz-Plaja, *El 'don Juan' español*, where we find a compilation and analysis of the major Spanish works on Don Juan; the one by Leo Weinstein *The Metamorphoses of Don Juan*, and Mercedes Sáenz-Alonso's *Don Juan y el donjuanismo*, among others.

as Valle-Inclán's *Sonatas*, Azorín's *Don Juan*, Pérez de Ayala's *Tigre Juan*, the Machado brothers' *Don Juan de Mañara*, Unamuno's *El hermano Juan o El mundo es teatro*, Torrente Ballester's *Don Juan*, Ramón J. Sender's *Don Juan en la mancebía*. Bearing in mind that one of the key factors for Don Juan's success has been the reception he has had among audiences after becoming a mythical figure in the popular mind, a study will be developed from another medium that greatly appeals to that popular mind: film. The movie to be analyzed in relation to the works from literature will be Jeremy Leven's *Don Juan DeMarco* (1995). Although the film is not a Hispanic or Spanish version, any Don Juan work is associated already, by the resonance of his name, to Spanish or Hispanic culture. Also, bearing in mind the fact that the distribution of this film reaches countries on both hemispheres, it seemed relevant to see what the film portrayed to a community outside the academic world that may know Don Juan only by what the film industry has presented of him.

Contemplating that another of the European demigods, as Madariaga points out, is Don Quixote, the study then shifts its attention to Cervantes's main creation, the *Quixote*, where we have another literary character who, like Don Juan, appears on both sides of the Atlantic. This time, however, the emphasis will be on selected sequels that were created well after Cervantes's work saw the light in Spain and Hispanic America.

While there have been many more imitations in Europe than in Hispanic America, the many authors that have dealt with Cervantes's knight have for the most part referred to him and his ideals or to his author. The only known continuation prior to our day is by the Ecuadorian writer Juan Montalvo whose posthumous work entitled *Capítulos que se*

le olvidaron a Cervantes was published in 1898. Considering that the scope of this work involves mostly modern works, the 21st-century Mexican film *El estudiante* (2009) will be used as part of the analysis in an effort to see the perspective of Hispanic America.

Since there are only three contemporary sequels of Cervantes's novel in Spain, all three of them will be analyzed: José Camón Aznar's *El pastor Quijótiz* (1969) in which Don Quixote lives a pastoral life in company of Sancho Panza, Andrés Trapiello's *Al morir don Quijote*, where the author continues the lives of Don Quixote's friends, and Alberto Bález's *Don Quijote de la Mancha, la tercera parte* (2005). In Bález's work, *Don Quixote*'s narrator is not ready to end the story and therefore embarks on a mission to find Cide Hamete Benengeli, the Moorish historian who wrote the first two accounts, co-opted by Cervantes's masterpiece. When the narrator finds Cide Hamete, he is able to obtain the missing part of the novel which he then recounts as part three (Bález, prologue 12). Thus, this part of the study is devoted to inquire into selected literary works from Spanish and Hispanic writers (late 20th-and early 21st-century) who, inspired by Cervantes, compose a sequel to *Don Quijote* with the purpose of beginning a discussion of how this 17th-century character might be depicted in our time.

The study delves into recharacterization of these two universal characters to gain insight into how and why they have been adapted to local social, political, and intellectual circumstances over time, allowing, when pertinent, for the idiosyncratic biases of their revisionists, such as Unamuno.

Chapter 1: Don Juan in 19th-20th-century Hispanic America: Poetry, Theater and Novel

This part of the study focuses, primarily, on the Don Juan character as depicted in texts of 19th-20th-century Hispanic America. Though we narrow our focus here to some of the works produced during these two centuries, it does not suggest that the figure of Don Juan in Hispanic America initially appears in the 19th-century. As noted in Luis Vázquez's critical edition of the *Burlador* (12) and in Guillermo Lohmann Villena's *El arte dramático en Lima durante el virreinato* (173), there is documentation of the performance of a play entitled *No hay plazo que no llegue ni deuda que no se pague*⁴ as early as 1623 in Lima, Perú (12). Even though there is no evidence that this comedy is a variation of Tirso's *Burlador*, other authors, such as Alfredo Rodríguez López-Vázquez in his article "La autoría de *El Burlador de Sevilla*: Andrés de Claramonte," adds that if the rendition of the play is a variant of *Burlador*, it has not been proven nor refuted (99). Unfortunately, as indicated by Armando E. Singer in his annotated bibliography of the Don Juan theme,⁵ the 1623 play-text is now lost. Nevertheless, for the purpose of this work, it is important to recognize that a figure similar to Don Juan has its first documented origins in Hispanic America a few years before Tirso's play was first published. With this, the interest in and popularity of the "Don Juan theme" is clearly illustrated. See Table 1 for a compilation of works with the Don Juan figure in Hispanic America during this period.

⁴ This performance was directed by Juan Francisco Vallejo.

⁵ *The Don Juan Theme: Annotated Bibliography of Versions, Analogues, Uses, and Adaptions.*

Table 1

Writers of Hispanic America with a Don Juan Theme from 17th- to 21st-century

17th-century		
1. Juan Francisco Vallejo (represented in Lima, Perú)	<i>No hay plazo que no llegue ni deuda que no se pague.</i> (Singer 357)	1623 (play now lost)
19th-century		
2. Esteban Echeverría (Argentina)	“El ángel caído.” (Singer 142)	1844-1846 (poem)
20th-century		
3. Ricardo Palma (Perú)	“Un Tenorio americano” in <i>Tradiciones peruanas</i> . The Tenorio depicted is General Carlos María de Alvear, who died in Montevideo in 1854.” (Singer 280-1)	1872-1911 (<i>tradicción</i>)
4. José Asunción Silva (Colombia)	“Don Juan de Covadonga.” (Singer 329)	~1898-1902 (poem)
5. José Santos Chocano (Perú)	“La camisa del libertador” (the Don Juan figure is Simón Bolívar) “El fin de Don Juan” (ref. to Lord Byron; the Don Juan figure has turned into a monk (Singer 112) “Carnaval” “El gallo” (the rooster is Don Juan and the hen is Doña Inés) “Epistolario del amor romántico” (“Epístola a Don Juan,” “Epístola a Doña Inés,” and “Epístola al Comendador” “Pseudo-Elegía” to Delia Castro de González. Ref. to Don Juan de Mañara (Singer 112) “Sentimental.” (112)	1923 (sonnet) 1893 (poem) 1895 (sonnet) 1895 (poem) ~1909 (poems) ~1890? ~1937
6. Carlos María de Vallejo (Uruguay)	<i>La capa de Don Juan: Poesías.</i>	19?? (poem)
7. Rubén Valenti (México)	<i>Don Juan. Story. México.</i> “Appeared in <i>Revista Moderna de México</i> (México City) 9 (1907):	1907 (short story)

	161-64. The author calls it a “ <i>poema</i> ,” but it is a short story, taking Don Juan from his youth to his end in hell.” (Singer 356)	
8. Luis G. Andrade and Leandro Blanco (México)	<i>El Tenorio Maderista</i> . Play. México. “One entry reads ‘modernista.’” (Singer 23)	1912 (play)
9. Alberto Insúa (Cuba)	<i>El alma y el cuerpo de Don Juan</i> . Novela. (Singer 193)	1915 (novel)
10. Belisario Roldán (Argentina)	<i>El Burlador de las mujeres</i> . “Act 1 is called Don Juan.” (Singer 310)	1922 (dramatic poem)
11. Alfonso Hernández-Catá (Spain-Cuba)	<i>El triunfo de Don Juan</i> , in <i>Cuentos pasionales</i> . (Singer 184)	1920 (play)
12. Enrique Rodríguez Larreta (Argentina)	<i>La que buscaba Don Juan</i> . “As <i>La Luciérnaga</i> . (Singer 210)	1938 (dramatic poem)
13. Leopoldo Lugones Argüello (Argentina)	<i>El secreto de Don Juan</i> . A story in <i>Cuentos fatales</i> . (Singer 222)	1924 (story)
14. Alfonsina Storni Martignoni (Born in Switzerland but of Argentinean nationality)	<i>Divertidas estancias a Don Juan</i> . 9 four-verse stanzas. “Appeared in book form in <i>Ocre</i> (1925).” (Singer 339)	~1925
15. Eduardo Marquina (Spain) and Alfonso Hernández-Catá (Spain-Cuba)	<i>Don Luis Mejía</i> . “The play is based on Zorrilla’s <i>Don Juan Tenorio</i> , told from the point of view of the rival.” (Singer 230)	1925 (play)
16. Ricardo Miró Denis (Panamá)	<i>Miedo de Don Juan</i> . In <i>Antología de Panamá</i> , ed. Demetrio Korsi (Barcelona, 1926). (Singer 242)	1926 (poem)
17. Carlos Loveira y Chirino (Cuba)	<i>Juan criollo</i> . Havana, 1927. (Singer 221)	1927 (novel)
18. Carlos Martin Noël (Argentina)	<i>La boda de Don Juan</i> . (Singer 275)	1927 (novel)
19. Carlos Salvaño [Salvagno] Campos (Uruguay)	<i>Don Juan derrotado</i> . Play in three acts. (Singer 318)	1927 (play)
20. Roberto A. Tállice (Uruguay)	<i>Don Juan se confiesa</i> . (Singer 342) <i>John, Jean y Juan</i> . (Singer 342) <i>La mujer incompleta (Don Juan vencido)</i> . Three-act monodrama. (Singer 343) <i>Juan sin sosiego</i> . (Singer 342-3)	1930 (play) 1944 (comedy) 1952 (monodrama) 1951 (play)
21. Celestino Gorostiza	<i>Ser o no ser. La escuela de amor</i> .	1934 (play)

(México)	The character, Paco, thinks of himself as a Don Juan. (Singer 171)	
22. Carlos Sabat Ercasty (Uruguay)	<i>El demonio de Don Juan</i> . Dramatic Poem. (Singer 315)	1934 (play)
23. Juan Carlos Clemente (Argentina)	<i>Don Juan</i> . (Singer 115)	1937 (poem in three acts)
24. Enriqueta de Parodi (México)	<i>Luis es un Don Juan</i> . Novela. (Singer 282)	1937 (novel)
25. Daniel de la Vega (Chile)	<i>Don Juan</i> . Poem. Chile. “Appeared in <i>Ariel</i> (San José de Costa Rica) 15 July 1942. In spite of place of pub., Vega is a Chilean.” (Singer 358-9)	1942 (poem)
26. Agustín Yáñez (México)	<i>Don Juan va a tener un hijo</i> . “Issued as a whole small volume, Méjico: no Publisher, 1943. 26pp.” (Singer 378)	1943 (novel)
27. Enrique López Albújar (Perú)	<i>La diestra de Don Juan</i> . “Title story in a collection (Lima: Instituto Nacional de Cultura, 1973). Original story, but refers to the Zorrilla version.” (Singer 220)	1948 (short story)
28. Reinaldo Montero (Cuba)	<i>Don Juanes</i> . Cuento. La Habana, Cuba: Casa de las Américas, 1951. Vol. 2 of <i>Septeto habanero</i> . Even though called “cuento,” it is a novel of about. 200 pp. Not the usual Don Juan plot. (Singer 244)	1951 (novel)
29. Octavio Salamanca (Bolivia)	<i>Relato de una de las aventuras de Don Juan Tenorio</i> . “Monologue, to be given on stage. Bolivia. In <i>Por un ratón, Política y amor...</i> , <i>Obras 2</i> (Cochabamba, Bolivia: Imprenta Universitaria, 1953?) 319-22.” (Singer 317)	1953? (monologue)
30. Enrique Amorím (Uruguay)	<i>Don Juan 38</i> . “Pasatiempo en tres actos.” “The title signifying the author’s belief that his was the thirty-eighth version of the story.” (Singer 23)	1959 (play)
31. Enrique Jacinto García (Argentina)	<i>Don Juan y el mundo</i> . Novela. Buenos Aires. 1959. (Singer 159)	1959 (novel)
32. Vicente Huidobro (Chile)	<i>Don Juan y Don Juanillo</i> . “In his <i>Obras completas</i> (Santiago de Chile: Col. ‘Zig-Zag,’ 1964) 711-13.”	1964 (essay)

	(Singer 191)	
33. Rafael Trujillo Herrera (México)	<i>Juana Tenorio</i> . Four-act drama. “Based on Zorrilla, though it takes place in Mexico City. Characters include Luisa Mejía, Rafaela Avellaneda, and La Reportera Centellas.” (Singer 352)	1965 (play)
34. Antonio Silar (Ecuador)	<i>Don Juan y Doña Soberbia</i> . “Quito: Editorial Casa de la Cultura, 1966. Original story, modern society setting. Hero’s name is Eduardo Salazar.” (Singer 328)	1966 (novel)
35. Alberto Manceaux (Argentina)	<i>Los tres juanes</i> . “Comedia dramática en tres actos.” (Singer 227)	1969 (play)
36. Guillermo Bauzá (Puerto Rico)	<i>Don Juan: Paz es amor divinizado</i> . San Juan, Puerto Rico, 1973. Actual date is 1971, but recorded as “Depósito legal” in 1973. “This D.J. is middle-aged, married, and has three daughters.” (Singer 70)	1973 (novel)
37. Carlos Fuentes (México)	“Don Quijote y Don Juan,” “in his <i>Tiempo mexicano</i> , 5th ed. (México City: Cuadernos de Joaquín Mortiz, 1973) 46-51.” (Singer 158) <i>Terra nostra</i> . México. “Long Novel mixing historical figures with Don Quixote and Don Juan. 1976.” (Singer 158)	1973 (article) 1976 (novel)
38. Leopoldo Marechal (Argentina)	<i>Don Juan</i> . Buenos Aires: Castañeda, 1978. “Original story but shows its debt to Zorrilla. Don Juan dies at the end.” (Singer 229)	1978 (play)
21st-century		
39. Cristina Gutiérrez Richaud (México)	<i>Doña Juana Tenorio</i> . México D. F. Juana seduces men, including political figures, to later abandon them.	2005 (novel)

Source: With the exception of No. 39, the data shown in this table was gathered and, when needed, verified by author from Armand E. Singer’s *The Don Juan Theme: An Annotated Bibliography of Versions, Analogues, Uses, and Adaptations*

Considering the popularity of Don Juan in Spain, it is not surprising that a prototype of this character appears in Hispanic America as early as 1623, or even before, as noted earlier. Unfortunately, only texts that have survived to our time can be considered for the purposes of this study.

In the 19th-century, Argentinean writer Esteban Echeverría wrote a long poem entitled “El ángel caído” (1844-1846), a poem of a little over five hundred pages in Casavalle’s edition. According to Noé Jitrik in “Echeverría y la realidad nacional,” in “El ángel caído” Echeverría attempts to portray the “Don Juan Americano” inspired by Lord Byron’s *Don Juan*. In addition, Jitrik states that Echeverría’s poem “tiene, además, como *El estudiante de Salamanca* de Espronceda, algo de Fausto O sea que reúne en sí la insaciable inteligencia con la exaltación de la sensualidad.”

As an introduction to the text, there are fragments of letters by Echeverría, where he states how his main character is supposed to be understood: “El Don Juan es un tipo en el cual me propongo concretar y resumir, no solo las buenas y malas propensiones de los hombres de mi tiempo, sino también mis sueños ideales y mis creencias y esperanzas para el porvenir” (5). And this is precisely what Echeverría does in his poem. His poem embraces the society of the 19th-century, with colorful dialogs among characters with names such as: Pedro, Angelita, Inés, Don Luis, las Mironas, los Mozos, Ángela, un Brasilero, Julián, Jacobo, el Negro, and others who are either having conversations or dancing a “vals” or “valseando” on more than one occasion. In fact, Echeverría’s Don Juan has been given an elastic nature, where he enjoys life and its pleasures but at the

same time he shares his point of view about life and customs and ideals in La Plata, Argentina.

In part one entitled: “D. Juan á una niña en su dia,” the speaker, who is already known to be Don Juan, reprimands a young girl:

Vírgen, ¿cómo has perdido
Tu aureola de inocencia?
[¿]Por qué de ángel caído
La pena sufres hoy? (9)

With this opening, the poem begins by giving Don Juan the voice of a conscience that questions the actions of a 15 year-old girl who has recently lost her virtue. As can be noted, Echeverría’s Don Juan has already presented a different dimension than that of Tirso’s or Zorrilla’s Don Juan. This Don Juan is constantly found analyzing or criticizing the characters’ actions in the poem. In this instance, in order to address this young woman, Don Juan claims to be, not the rebellious or insubordinate individual we are accustomed to see in literature, but a friend: “Tu amigo soy, Don Juan” (11).

Throughout most of part one, Don Juan addresses this young lady and at several intervals calls her an angel or a seraph (12). He worries that her white beauty may become stained if she remains on earth, and he urges her to leave: “Sacude el polvo de tus ricas álas, / y véte, serafín” (12). Though Don Juan states that he wants to go with her to heaven where love is everlasting (13), he soon realizes that this seraph is only a woman of flesh and blood and, disappointed, exclaims:

Pero ¡ah! [¿] te ha divinizado

La ilusion de mi deseo!
Eres hija del pecado,
Solo hechura terrenal” (13-4)

For the most part, the same pattern is seen in the next verses, where the typical Don Juan is not seen. On the contrary, this Don Juan tries to warn women of the sinful world they live in, and advises them to stay away from evil men and to save themselves for the “casto lecho nupcial” (the chaste marriage bed) (32). However, beginning on page thirty-three, a new plasticity of the Don Juan character is evident, as he begins to tell this young girl to safeguard her heart “de los hombres y de mí” (from men and from me). He adds that sometimes—as happens in the famous Don Juan from the Spanish legend—his desires awaken (34).

Although Echeverría’s Don Juan acknowledges that some of his actions resemble those of the Spanish Don Juan, the Argentinean Don Juan does not attempt to resemble Tirso’s or Zorrilla’s versions. The speaker of the poem even refers to a man who seduces women as: “algún bastardo D. Juan” (37). The reason these remarks are made in Echeverría’s poem is not only to distance his Don Juan from other Don Juans in literary history, as will be shown later, but to establish some aspects of the cultured society of the 19th-century, where the home is the “sanctuary” and the woman “the angel of the home” (49). In addition, the Don Juan seen in this poem is religious, in that he believes in God, and though he discloses that he had many romantic relationships during his young adult years he asked God for forgiveness “por tanta loca pasion” (52). Part one ends when Don

Juan encourages the girl he addresses from the beginning of the poem to vent, cry, and repent because God will listen and have pity on her (62).

In part two of the poem, there is an attempt to explain the reason Echeverría considers other Don Juans illegitimate children. In this section, the speaker of the poem makes it evident that he knows the actions of the most popular Don Juans in history and distances his Don Juan from them:

Porque el D. Juan que pinto, aunque como hombre
En pasiones idéntico y en nombre,
No es el hidalgo de Sevilla, *ateo*
Que sacaron á luz con buen arreo
Las de Tirso y Zamora audaces plumas,
Ni el de Molier, Byron, Balzac ni Dumas,
Ni el de Mozart harmónico y profundo
Que solo el genio de Hoffmán fecundo
Pudiera interpretar, y su igual queda;
Ni el de Corneill, Zorril[1]a, ni Espronceda—
Todos hijos de un padre y parecidos
En el rostro, la mente y los sentidos. (70)

In the footnotes that explain the above verses, Echeverría declares that in Tirso's and Zamora's Don Juan versions both works show jesting, quick-wittedness, and quarrels but they fail to provide their audiences with anything that reveals a philosophical understanding of their main characters (545). Echeverría states that those works are

“superficiales esbozos ó producciones embrionarias de un arte *plástico* como casi todos los de la literatura española: en ellos no se descubre acción psicológica, afectos íntimos, ni pensamientos filosóficos, sino la manifestación orgánica y brutal de la pasión” (545).

And, precisely, it is “passion” what Echeverría emphasizes the most in his main character. For him, Don Juan is, primarily, the idealization of sensual pleasure (546). But, not only that, his Don Juan lives amongst Argentinians and is Argentinian (72).

Part three of the poem is labeled: “Don Juan” and it is here that the resemblance to Byron’s Don Juan is most evident. The poem is narrated in third person singular, not by Don Juan. The poem begins with “Era Don Juan un hombre enamorado” (141), and it further explains how the speaker came to know Don Juan’s intimate story, which he then proceeds to narrate what follows. According to the poet, this Don Juan is no different than many men, he was “enamorado” yes, but as inclined to women and life desires as many other men (141).

By naming the different kind of “enamorados,” the speaker narrows down the qualities of this Don Juan by stating that he does not use Cupid to help him with his conquests (142), does not love all women, is not inspired by a platonic love like Don Quixote, nor is he a libertine “por vicio de la carne” (143). In fact, the speaker finds it critical to set apart his Don Juan: “Y como á tantos de diverso gusto / Enamorados llaman, no hallo justo / Tan claro nombre á mi don Juan se diese” (143). Nevertheless, his name is also Don Juan but his “self” (his “yo interior”) makes him different from the rest (143). He was a Don Juan “á su manera” (in his own particular way) but “el vulgo” is the entity who transformed him into an “enamorado” (144).

Leo Weinstein in *The Metamorphoses of Don Juan* explains that Hoffmann's Don Juan (1912) "is in quest of the ideal woman who will give him paradise on earth" (68). And, for a moment, Echeverría's Don Juan seems to be looking for an "ideal woman" just as in Hoffmann's work. However, Echeverría's Don Juan is more "idealista en amor" (idealistic in love) than an "enamorado" (man in love). The following lines illustrate this view:

 Idealista en amor, no habiendo hallado
 El tipo por su mente imaginado
 Que absorviese á su yó, talvez iluso,
 Despechado, frenético, confuso
 Buscaba en el amor de las mujeres
 Alimento á la vida y la esperanza. (145)

This Don Juan was not looking for "an ideal woman," his search for satisfaction was set in both "sentimiento" (feeling) and "razón" (reason), although not at first (146). Before Don Juan listens to the voice of reason, the poem explains that he fell in love very young and followed the desires of his heart. He navigates the sea and enjoys life and suffers disappointments until reason knocks on his door. Then, he realizes that everything he sought was vain and begins a new life: "Y dominado de pesar profundo/ Se concretó en su yo:--de otras pasiones / Mas altas que su espíritu nutría" (148). Although Don Juan decides to live a new life, he is not an older man or a religious man as portrayed by other authors. He was eighteen years old when he began his libertine life but about 25 when he returns home.

The Don Juan that appears toward the end of this part three is a man who submits passion to his reason and instead of being just a typical seducer, it is the world that is his target; he is, in fact, the seducer of mankind (149). Unfortunately for this Don Juan, when he returns full of ideas and new experiences, he does not find his home as he remembered it: “La patria de su amor ya no existía, / Y encontró en lugar suyo horrenda orjía / De feroces y estúpidas pasiones” (153). At this moment the speaker questions where are his idealistic dreams and hopes, his aspirations and ambitions, but there is no answer. Toward the end, the speaker of the poem asks his last questions: “¿Que hará? dó irá Don Juan? por qué camino?” (153). No answers to these questions are forthcoming. By way of response, the poem merely indicates that:

Y despechado en busca de emociones
Su corazón salió, salió su mente,
Salieron sus instintos y pasiones
Como brota el raudal de viva fuente. (154)

As stated at the beginning of this analysis, Echeverría’s poem is just over five-hundred pages, and the attempt of this work has been to seek those characteristics that make this Argentinean Don Juan a Don Juan. Some of the most significant characteristics of Echeverría’s Don Juan are: 1) his desire to be different from Tirso’s and Zorrilla’s Don Juans as well as from the rest of Don Juans in literature; 2) the attempt to portray a “Don Juan Americano,” though in Echeverría’s own lyrics he calls for an “Argentinean Don Juan”; 3) his plasticity that allows him to be a friend, a very sensual and passionate individual, an intellectual, a man of “reason,” or the voice of a conscience that helps set

Argentina's cultural values for its time; 4) a man that believes in God although he does not become a priest or a notably religious man; 5) he is more an "idealist in love" than a mere "person in love" (enamorado).

Another writer from the late 19th-century who incorporates in his lyric works the character of Don Juan is Colombian writer José Asunción Silva. In one of his poems, "Don Juan de Covadonga" (1892-1911), Silva presents a version of the Spanish Don Juan, where Don Juan, weary of his libertine life, attempts to find refuge in religion. Unfortunately, as we learn at the end of the poem, he is unable to find the shelter he seeks in this manner and, disillusioned, steers toward an uncertain and disconsolate future.

The poem begins as follows: "Don Juan de Covadonga, un calavera⁶ / sin Dios, ni rey, ni ley" (1-2). These traits from Silva's Don Juan echo, undeniably, those of Tirso's Burlador: a libertine who ignores God, the King's authority, or any law. A few lines further, the speaker of the poem expresses Don Juan's desire to change his vain life for one of tranquility and spiritual harmony, which he hopes to find in religion; considering the distress manifested in Silva's character, his version of Don Juan begins to resemble that of Zorrilla:

Don Juan el poderoso, el cortesano,
Grande de España, seductor de oficio,
El hombre en cuya mano
Tuvo grandeza excepcional el vicio,
después de amar, de odiar, de lograr todo

⁶ For "un" calavera, the meaning according to the DRAE is "Un hombre dado al libertinaje."

cuanto es posible e imposible, un día
sintió el cansancio de la vida, el lodo
de cuantos goces le ofreció la suerte,
y mezcló a su tenaz melancolía
el ansia de consuelos superiores;
pensó en Dios, pensó en Dios, pensó en la muerte,
pensó en la eternidad. (6-17)

On one hand, these verses exalt the figure of Don Juan as the “Grande de España,” (grandee of Spain) (7), showing the magnitude of his name; but on the other hand, the poem does not uphold this greatness. On the contrary, the adulation that is articulated in the first few lines of the poem only serve to establish how low is Don Juan’s current state. Whereas in Tirso’s Don Juan his exploits are told to contribute to his fame—which in reality is infamy—in Silva’s poem Don Juan’s actions are mentioned to reveal Don Juan’s fall and his overwhelming melancholy. Thus, in Silva’s poem, Don Juan feels the weariness of life and wants to live another, one that would end the nostalgia that haunts him.

In an attempt to determine Don Juan’s approximate age in this poem—one of the key aspects to consider in order to establish Don Juan’s attributes in Hispanic America—it should be mentioned that although Don Juan takes a closer look at his past life, the poem does not mention the age at which these thoughts seize his mind. The poem only states that “después de amar, de odiar, de lograr todo / cuanto es posible e imposible, *un día* / sintió el cansancio de la vida” (10-12, my emphasis). It is presumed that in order to

be “cansado” (tired), one has to have lived long enough; however, it cannot be assumed that Don Juan has reached the final stage of his life. As manifested in the poem, Don Juan still has all the essential attributes to have under his spell “la dama más airosa de la Corte” (the most graceful lady of the Court) (59), the Duchess of Vilorte, with whom he has to break up by letter when he decides to go to the convent to see his brother.

Furthermore, although in “Don Juan de Covadonga” the main character seeks shelter in religion to depart from the “miseria” (misery) in which he lives (54), he does not truly want to leave behind his libertine life. For this reason, when he decides to break up with the Duchess, he tells her “adiós,” the Spanish form for “goodbye” (20), expressing the “unlikelihood” of seeing her again. But, when he enters the convent—supposedly seeking a new way of life—he says to the world “hasta luego,” the Spanish form for “see you later,” as if with this farewell Don Juan were giving the world a knowing wink.

Toward the end of the poem, when Don Juan learns that convent life is a life of anguish, fasting, and affliction of the flesh, he does not find consolation to his agony, and the poem ends prolonging his suffering by stating that he leaves with watery eyes (90).

Setting aside the nostalgia that is typical in many works of the 19th-century, some of the main aspects to consider in Silva’s “Don Juan de Covadonga” are: 1) Don Juan’s direct connection with Spain (even though Don Juan has a different last name “Covadonga,” his relationship to Spain is established from the opening lines); 2) Don Juan is linked to a libertine life; 3) he is seductive and charming, though the poem only mentions by name the Duchess of Vilorte; and 4) he is a trickster by trade because even

living a disconsolate life, he tries to approach religion through deception as Tirso's Don Juan attempted when he told the Statue he never touched his daughter at the end of the *comedia*.

As it will be seen in this section, some writers from Hispanic America created poems, plays, or novels making the main character of their works the mythical Don Juan, while others only incorporated one or more of Don Juan's traits in their respective literary productions. Nevertheless, due to a brief reference or comment made in their works, it is possible to trace back those characters to the Spanish Don Juan. Such is the case of Ricardo Palma, a well-known Peruvian writer from late 19th- and early 20th-century who joined other Hispanic American writers and incorporated the Don Juan theme into his *Tradiciones peruanas*, which are short stories about Peruvian history, customs, and traditions, where fiction and reality are intertwined.

In Palma's *tradicción* "Un Tenorio americano" (1872-1911), the author makes reference to one of the main qualities set forth by Echeverría and Silva: his seducing abilities, and at the same time emphasizes his physical appearance, which aids in his success. In this short story, the narrator gives the account of an incident that happened to Carlos María de Alvear, an Argentinean General who was sent to Chuquisaca, Bolivia, in the capacity of Minister Plenipotentiary to aid the military in the war for the independence of Latin America in 1826. In his short story, the narrator describes Alvear as a "soldado intrépido, escritor de algún brillo, político hábil, hombre de bella y marcial figura, desprendido del dinero, de fácil palabra, de vivaz fantasía, como la generalidad de los bonaerenses, e impetuoso, así en las lides de Marte como en las de Venus" (161)

(“intrepid soldier, writer with some skill, clever politician, a man of beautiful martial figure, unconcerned about money, eloquent, of lively imagination as is commonly seen in people from Buenos Aires, and an impetuous man in both war and love”).

As stated by the narrator, this Don Juan not only has attributes of a seducer, but he is described as an attractive and impetuous young man. The story goes on and soon Alvear is found next to Antonio José de Sucre and other men listening to a choir of Augustinian nuns in a convent while attending mass (161). At one point, the graceful voice of Isabel, one of the nuns, is heard in a solo and her voice is so beautiful that Alvear and the others are soon captivated by it (162). While Isabel is singing, Alvear stands up, approaches her, and through the fence that separates their bodies from coming together tells her: “Canta como un ángel” (“you sing like an angel”) and they both stare at each other for a brief minute (162). At this moment, the narrator states “Cesó el canto. El Satanás tentador se apartó entonces de la reja, murmurando: ‘¡Hermosa, hermosísima!’ , y volvió a ocupar su asiento a la derecha de Sucre. Para los más, aquello fue una irreverencia de libertino; y para los menos, un arranque de entusiasmo filarmónico” (162) (“the singing ceased. The satanical tempter turned away from the fence muttering: ‘Beautiful, very beautiful!’ and returned to his seat to the right of Sucre. For most, that was a libertine irreverence, and for the rest, it was a burst of philharmonic enthusiasm”).

This brief passage, shows the way this Don Juan is seen in this *tradición*: not only as a “libertine” but as “Satan, the tempter” himself (162). As the story develops, the narrator explains that the nun with the beautiful voice, Isabel, had no vocation as a nun

(163) and with the help of a “Celestina” this Don Juan is able to send her the following letter: “Isabel, te amo, y anhelo acercarme a ti. Las ramas de un árbol del jardín caen fuera del muro del convento y sobre el tejado de la casa de un servidor mío. ¿Me esperarás esta noche después de la queda?” (164) (“Isabel, I love you, and I long to be close to you. The branches of a tree in the garden fall outside the convent wall and on the roof of the house of one of my servant’s. Will you wait for me tonight after curfew?”). This sacrilegious Don Juan was able to visit Isabel and be with her for two days, but the Abbess caught him on the third day and Sucre came to help him escape. At the end of the story Sucre bids farewell to Alvear whom the narrator calls “el Tenorio Argentino” (165).

In Ricardo Palma’s *tradicción*, Carlos María de Alvear (the Argentinean Don Juan) presents the following characteristics: He is courageous, daring, bold, eloquent and attractive, among other things; but overall, he is not only a seducer or an irreverent libertine, but a tempter, Satan himself the narrator calls him. When Alvear returns to his seat after speaking for the first time with the nun, he says “¡Hermosa, hermosísima!” (162) to himself as if he were savoring a delicious prey he would soon devour. With this, Ricardo Palma’s work shows that his Don Juan is not only gallant, attractive, or learned in the ways of seduction as we will see in the other Don Juans. His Don Juan is irreverent by crossing the line into the sacrilegious realm, something not much seen in other writers of his time in Hispanic America.

Another Peruvian author from the late 19th-century and early 20th-century who made reference to Don Juan in several of his works is writer José Santos Chocano. In his sonnet “La camisa del libertador” (1923) from “Tríptico Bolivariano,” Chocano praises

Simón Bolívar, but at the same time playfully creates a parallel between Bolívar and Don Juan through wordplay in order to applaud Bolívar's skills as a lover. The first quartet reads as follows:

Esta camisa blanca de crujiente batista,
En que arrojó su sueño tan grande soñador
Guarda el secreto amable de más de una conquista
En que es el conquistado o es el conquistador. (813)

Alluding in this poem to Bolívar's skills in love, the sonnet exalts his dreams of freedom and heroic exploits; and ends in the last tercet with a direct reference to Don Juan: "Gloria al que lucir pudo, como jamás se ha visto, / a veces el sudario transcendental de Cristo / y a veces la bordada camisa de don Juan" (813). In "La camisa del libertador," the reference that is made to Don Juan is mainly directed toward his abilities of seduction, and in the case of Simón Bolívar in the poem, women are also considered his weakness: "Libertador en marcha, no hay quien se le resista; / pero él no sabe, en cambio, resistir al amor" (813).

The same emphasis in seduction is also noticed in another of Chocano's poems, "Carnaval" (1895), where Don Juan impersonates Carnival and is described as "Siempre galante, impávido y risueño, / Viejo raro que nunca se envejece" (114). In this poem, Carnival solicits Amor, who incites him, and enjoys the freedom of the carnival. Near the end of the poem—when we realize that Carnival is Don Juan—we see the real aspect of Don Juan: "Ríndese y duerme al fin; y al fin, sin ganas, / despierta *un* Don Juan desencajado, / de hondas ojeras y de verdes canas" (115, my emphasis). In this poem, in

addition to displaying Don Juan's attributes in love, Chocano suggests that at the moment of courting women Don Juan is ever young; so that when a man is wearing the hat of Don Juan, he is transformed and capable of love and satisfaction. The fact that any man can be turned into a "Don Juan" is suggested by the use of the indefinite article "un," as in "any man."

Chocano's admiration for Don Juan permeates many more of his poems fluctuating between Zorrilla's Don Juan, as seen in the poem "El gallo" (1895) where the name of the rooster is Don Juan Tenorio and Doña Inés is the hen (114), and Byron's Don Juan as already seen in "La camisa del libertador" where Bolívar traveled "*entre olas de alegres aventuras*" (*amongst waves of joyful adventures*) (813, my emphasis).

But perhaps one of his works where more aspects of Don Juan can be seen is "Epistolario del amor romántico" (1909), where Chocano writes three separate epistles: one to Don Juan Tenorio, another to Doña Inés, and the last one to the "Comendador." In the first epistle, the speaker of the poem responds to an invitation from Don Juan to come to "hunt" with him (2-3), where the prey, a gazelle, is a metaphor for a woman. In the poem, the speaker expresses his quandary, wanting to be like Don Juan but also believing in God (18), and having a conscience that prevents him from turning into a true Don Juan: "A veces, en mi erótica demencia, / me exhibo con tu cínica apariencia, / pero no me deforma la conciencia" (19-21).

Throughout the poem, the speaker repeatedly compares his wrong actions to those of Don Juan, justifying them because they fall short in comparison to Don Juan's depraved works: "y hasta en mis aventuras más galantes, / sólo a calzar me llego con los

guantes / de tus depravaciones elegantes” (22-24). As the poem develops, the speaker finds two traits that set him apart from Don Juan, and declares them: “Aunque tu egregia falsedad me admira, / no sé endulzar con mieles de mentira / *las notas de mi amor ni de mi lira*” (28-30, my emphasis). It is love and poetry that separate the speaker from Don Juan; and, when the speaker realizes this, the tone of the poem suddenly changes in favor of the speaker who seems now sure of himself, and closes the poem by telling Don Juan: “Cortés, mas vana invitación me has hecho: / jamás contigo iré de cacería” (polite, but vane invitation you’ve made me/ I’ll never go hunting with you (43-4).

In the second epistle, the speaker of the poem addresses his letter to his beloved for whom he claims to feel pure love. The voice of the beloved is never heard in the poem but through his words one comes to know that she returns this love for him. In the poem, the speaker yearns for being with his beloved though he understands the purity of her love in comparison with his sinful condition: “Comprender que es osado nuestro anhelo, / es sentir el glorioso desconsuelo / de ser pantano y reflejar el cielo” (34-6). Nevertheless, he is confident he will be able to consummate this love by his own courage and because he knows that although his beloved does not openly display her love for him, she suffers, being unable to be with him. With a declaration that, no matter what, she will be his, he ends his poem:

Aunque de mí te alejen, serás mía:
dilo, cuando te enferme de tristeza
ese rigor que ofende mi hidalguía
y que a la vez calumnia tu pureza. (46-9)

In the third and last epistle, “Epístola al Comendador,” the speaker of the poem addresses Doña Inés’s father. The speaker reveals to her father the love he feels for her and tells him that she is the reason for his existence and that he would be willing to die if Inés’s father does not allow their union:

A vos, noble señor, a quien Dios guarde,
quiero mostrar, sin licencioso alarde,
el sacro fuego que en mis venas arde,
para que vos, después de haberlo visto,
muerte me deis, ya que por él existo,
o a mí os unáis en el amor de Cristo. (1-6)

As seen with the opening lines of this epistle, the poem recalls Zorrilla’s work in that Don Juan asks Inés’s father for his permission to be with her, an action that does not occur in Tirso’s *Burlador*. Throughout the poem, Don Juan claims he is no longer the libertine he used to be and that he is nothing if not a changed man: “no soy, noble señor, el libertino / que recoge la flor de su camino / y la deshoja en su ánfora de vino” (Chocano 10-12). He declares himself to be only a “pecador cansado” (a tired sinner) (Chocano 13) who wants to live a peaceful life at Ines’s side. Although in the poem Don Juan is asking for Inés’s father's consent to their relationship, he is never depicted as a weak man. On the contrary, he is a daring man who is only tired. With the following statements: “mi espada conoce el cansancio, aunque no el miedo” (Chocano 21), and, “y si esa es vuestra espada, éste es mi pecho” (Chocano 27), the poem illustrates Don Juan’s

boldness, bravery, and gallantry as both Tirso and Zorrilla had done in their versions of the story.

The poem ends when Don Juan tells Inés's father that if Don Juan is not granted the consent he seeks, he will not come near Inés:

Y si no os plazco para tal doncella,
tendré el orgullo de no hacerla mía;
que cuando no supiese cuidarse ella,
yo mismo, contra mí, la cuidaré. (Chocano 40-3).

Throughout the three epistles, Chocano has not only revisited the works of Tirso and Zorrilla, he has also re-elaborated the main character from these works. In the first epistle, where an unknown poet is responding to Don Juan's invitation, Don Juan is shown as a heartless individual—as he is depicted in Tirso's masterpiece—who is constantly "hunting" a new prey and who in this poem invites others to hunt with him. Though in the first lines the speaker shows his desire to be like Don Juan, therefore exalting his figure, not long after, this voice begins discrediting him by calling his actions depraved. In other words, he makes Don Juan's image diminish in the eyes of the reader and exalts that of himself, a poet, instead. Thus, at the end of the poem, not only the poet should not attend to Don Juan's invitation to go hunting, but no man should follow in his footsteps. In the eyes of the speaker, poetry and gentlemanliness should prevail and not the vicious actions of this Don Juan.

In the second epistle, "A doña Inés," the Don Juan that is described is definitely not the heartless Don Juan portrayed in Chocano's first epistle. The Don Juan in "A doña

Inés” has found true love and openly proclaims that he loves his beloved although he is not worthy of this pure love. In this sense, he is more like Zorrilla’s Don Juan. In a similar fashion, in the third epistle, we see the same Don Juan that appears in the second asking the father of his beloved for his consent to marry his daughter. What is key in the third epistle is that this Don Juan claims not to be the “libertine” he is reputed to be. On the contrary, he is a sinner, yes, but tired of sinning and wants a new life by the side of Doña Inés and her father. In fact, this Don Juan is incapable of fighting Inés’s father for he claims to be a “changed” man.

If one recalls the words of Don Juan in Zorrilla’s work when Don Juan speaks with Don Gonzalo and tells him of his love for Inés, one will notice that Don Juan is willing to fight Don Gonzalo if he has to:

[Don Gonzalo]: Lo que tienes es pavor

de mi justicia

[Don Juan]: ¡Pardiez!

Óyeme, comendador,

o tenerme no sabré,

y seré quien siempre he sido,

no queriéndolo ahora ser. (Zorrilla 138)

Zorrilla’s Don Juan does not portray a “changed” individual. On the contrary, he needs Doña Inés to help him live a new life. For this reason, instead of loving her beauty, he loves her virtue (138). Zorrilla’s Don Juan thinks he will find Eden through Inés, whose love changes and regenerates his existence (Zorrilla 139). For this reason, when

her father denies her hand in matrimony, Don Juan has no option but to continue being who he is.

In contrast, what is seen in Chocano's work is that Don Juan is already a changed man: "Pues bien, noble señor, *si todavía / esgrimiera mi espada, no sería / contra vuestra romántica hidalguía*" (Chocano 22-4, my emphasis). As can be seen, he asserts at the moment he speaks with Inés's father that he is a truly changed man. In comparison to Zorrilla's Don Juan, Chocano's is even braver and more honorable, for as he is ready to die by his hand instead of fighting him: "y si ésa es vuestra espada, éste es mi pecho" (Chocano 27). Chocano's Don Juan goes even further in honorability and gallantry; if Inés's father does not want him to marry his daughter, he will not only respect his decision and stay away from Inés, but adds that even if Inés were to come near him: "yo mismo, contra mí, la cuidaría" (he will even fight against himself in order to protect her and keep his word) (43).

In sum, what Chocano has done to Don Juan is to make him more individualistic. He has reprimanded Don Juan for being heartless in the first epistle. He has made him fall in-love in the second epistle. And, he has made a more individualistic Don Juan, capable of change by his own will and not through the help of a woman or religion. His Don Juan is in control of his own life, for good or for ill.⁷

⁷ Chocano's poems discussed in this work are not the only works where the Don Juan figure appears. Chocano wrote several other poems where he makes direct reference to Don Juan, for instance his poem 'El fin de Don Juan,' where he cites Lord Byron in the epigraph (Chocano 190-3), or "Pseudo-Elegía," where the reference is made to Juan de Mañara (Chocano 816-8), or other poems where a only a small reference to Don Juan is made, as in his poem "Sentimental" (Chocano 706-7).

Another author from the 20th-century, Argentinean writer Belisario Roldán wrote in 1922 a dramatic poem entitled *El burlador de las mujeres: Poema dramático en tres actos y en verso*. In this play, the main character is a 45 year-old man who is a trickster and delights in enticing and conquering women without regard for their marital status. The action takes place in the Sierras de Córdoba, Argentina, and it is set in the author's current times (1922). In the first act entitled "Don Juan," Doña Elvira's daughter, a 19 year-old young woman named Margarita, informs her friends of a man who just moved into town: "Miguel del Gaje se llama, / y por mal nombre, Don Juan," to which the others reply: (María): "[¿]Y es la hoguera de Satán / que a toda mujer inflama?", (Ester): "¡De cientos se cuentan de él / las aventuras del amor!", (Encarnación): "¡El Tenorio!", and (María): "¡El Burlador!" (21).

Without having Don Juan perform any of his romantic feats, the characters have already characterized Miguel del Gaje as a womanizer, a trickster, and a seducer. And with this, he has a greater resemblance to Molière's Don Juan than to that of Tirso or Zorrilla. But most important, what the characters of this play have done is to connect the attributes of Molière's Don Juan with those of Zorrilla (Tenorio) and Tirso (Burlador). As a result of this combination of names and attributes, the character of Don Juan is being molded into a Hispanic American version where his seductions and trickster qualities are going to prevail over the religious mandates that previous works upheld during the time periods when they were produced.

In addition, in this play, even though the Don Juan figure is not a young man in his twenties like the women are, he is described by this generation as "Sonriente, pálido,

hermoso... / ¿Quién resiste a tanto fluido / como derrama ese mozo?" (22). In other words, age seems not to be a concern for the Don Juan portrayed in this play. His attractiveness and future success with women is attained by his gallantry and by the way he behaves toward women. Considering Tirso's and Zorrilla's play, the noble aspect of Don Juan was one of his main attractions to a woman. Nevertheless, in this play nothing is said about his noble status. He is a Don Juan only by his ability with the opposite sex.

Another perspective brought forth in this play is the opinion of the men who appear in it. Among the other men who have a lesser role in the play, there are two in particular whose views are important to mention. On one hand, there is Raymundo, a young man who is in love with Margarita and who confronts Miguel at the end of the play when Raymundo finds out that Don Miguel is planning to leave town after having had his way with Margarita. And, on the other, there is Luis Plombet or "Luisito," who after criticizing Don Juan in the first act: "¿Y quién es? Una barbilla / y un bigotito parado" (29), aspires to be like him and not only changes his own appearance (he is seen with a small beard and mustache as noted in the observations at the opening of the play), but asks Miguel to show him how to conquer women (112).

If one recalls one of Chocano's poems discussed earlier "Epístola a Don Juan," the speaker of the poem discourages men to be like Don Juan and favors poetry and love. What is seen here, however, is another perspective. Two kinds of men are portrayed: the kind that seeks to have a family and marry and the kind that wants to follow in Miguel's or Don Juan's footsteps.

In the third act, when Luis Plombet asks Miguel to show him how to conquer women, Miguel reveals to him what it takes to be a “Don Juan”:

le diré en una palabra
cual es la fuerza que labra
la fortuna impertinente
de esta alegre vida mía:
escuche bien: O-sa-dí-a... (112)

Miguel explains to Luis Plombet that passion is something that can be perceived in all women’s eyes; and that when he discovers this, the pursuit begins until the woman surrenders. For Miguel del Gaje, and as it is portrayed in this play, the main quality that makes a Don Juan a Don Juan is his “audacia” (boldness) beyond measure (112). And, as a way to conclude the play, the author makes reference to the other Don Juans in literature, by the hands of Zorrilla, Goethe, Bataille, Lavedan, Tirso, Byron and others, in order to emphasize a salient quality in them all:

[Zorrilla and the rest] han definido también
a ese terrible Don Juan
de una manera distinta
pero igual en lo esencial:
es el diablo engañador,
es la mentira infernal
a cuya flecha de amor
no resiste el pedernal

de la virtud más severa. (118)

In short, though portrayed differently, the figure of Don Juan, who has prevailed over time, in different periods, and displaying different nationalities, invariably embraces to some degree two characteristics: “trickery” and “seduction.” In addition, something that is stated in this play, though it is not seen in others, is the fact that this version of Don Juan warns all women that he will not cease of being who he is and will never marry: “el inasible Don Juan, / por más hembras que enamore / no se casa con ninguna” (119); so that if women fall under his sway, they are neither naïve nor blameless. In Miguel’s own words: “Se hicieron las engañadas, lo cual es otro cantar” (119).

Compared with the other authors and works analyzed, what Belisario Roldán is proposing is that in 20th-century times it is unrealistic to pretend that no one knows—in particular women—who Don Juan is. And as a result, women cannot be portrayed as “engañadas” or “tricked” anymore. To attempt to represent women as they were in Tirso’s or Zorrilla’s day is unrealistic. Therefore, if the character of Don Juan is to continue to appear in literature, he should be adapted to current times but keeping always his main traits: trickery and seduction. However, as seen in the section on Don Juan in Spanish literature, the modifications made to the character are to some extent a degradation of the one created in the 17th-century.

Another 20th-century work that is important to mention in this study is the piece by Spanish-Cuban writer Alfonso Hernández-Catá. In Hernández-Catá’s short play “El triunfo de Don Juan” from *Cuentos pasionales* (1920), he develops the idea of Don

Juan's fame, discussed previously in Belisario Roldán's work,⁸ in order to show how any man can use Don Juan's reputation as a lover or seducer to deceive, gain the favor of, or even seduce women. The only characters in Hernández-Catá's play are Doña Ana, her maid Lucía, and Ciutti; the setting is Doña Ana's house. In this play, Doña Ana has never seen Don Juan; the way the audience comes to know him is through Lucía's description: "Vos sólo conocéis a Don Juan por referencias, señora. Sabéis que jugó a Don Luis vuestro lecho, sabéis que es audaz, sabéis que es gallardo; pero ningún elogio puede dar la medida de su *osadía* y de su *hermosura*" (177, my emphasis). "Osadía" (boldness) is a leitmotif of this play as are remarks made about Don Juan's good looks (the ones Luis Plombet from Roldán's work attempted to mimic). However, nothing is mentioned about his being a great lover.

As the story begins, we learn that an arrangement was already made and that Doña Ana was about to be visited by Don Juan that night (177). However, at the indicated time, it is not Don Juan who comes to the arranged meeting but Ciutti, Don Juan's servant in Zorrilla's version. While the two women talk about that night's upcoming encounter, Ciutti thinks for himself: "¡Mi única aventura amorosa! ¿Habíame de conformar siempre con las criadas de las damas seducidas por mi señor?" (My only love affair! Will I always have to content myself with the maids of the ladies seduced by my master?) (180). The time comes and both, Doña Ana and Ciutti, meet at Doña Ana's chambers. Nothing is said in the following lines about the encounter, but much is left to

⁸ With this I am not suggesting that they read each other works but only connecting both works as they complement the idea of "Don Juan's fame" proposed in this work.

the imagination. After Ciutti has left Doña Ana's chambers, Lucía hurries to speak with Doña Ana to find out the details of her meeting with the so-called Don Juan. After fixing herself up, Doña Ana states: "¡No ha mentido la fama ni me ha engañado la ilusión; sobre la Tierra no hay más ardiente y cumplido amante que Don Juan!" (His reputation is not exaggerated and my expectations were not in vain; there is no more passionate and accomplished lover on earth than Don Juan!) (181).

As can be observed in this short-play, Ciutti made use of one of Don Juan's main traits, trickery, in order to deceive and take advantage of Doña Ana. Though we are not told in the course of this play the degree of experience Doña Ana had in love matters, we could safely assume considering the historical moment that she had none or close to none. Nevertheless, what is important to emphasize here is that she claims that her lover is the best on earth. One can draw the conclusion that Ciutti, indeed, had learned a great deal from his master, who is the best on earth or close to it, or that the lack of Doña Ana's experience could have made her draw that conclusion. Either way, Ciutti's success was due to the fact that he claimed to be Don Juan. And, although Don Juan's trait of a great lover was not mentioned in the play, it was implied throughout and directly alluded to when Doña Ana announces: "no ha mentido *la fama*... no hay más ardiente y cumplido amante que Don Juan" (181, my emphasis). Thus, in this work and subsequent works of 20th-century, it is to be understood that the name Don Juan is associated more with "great lover" than "trickster" or "deceiver."

During the 20th-century there were other works where the Don Juan figure suffers more changes and alterations. In some works, such as in Argentinean writer Enrique

Rodríguez Larreta's play *La que buscaba Don Juan* (1938), the Poet (the Don Juan figure) is married and incarcerated. Not much is said about his life as a married man, but emphasis is placed on the fact that he did not find the special woman he sought to find in all women who crossed his path: "Yo padre, busqué siempre una mujer soñada. No hallé ese ideal en mi esposa y para ver si estaba en otras mujeres me deshice de la mía" (Father, I sought always to find a dream woman. I did not find that ideal in my own wife and to see if it was to be found in other women, I got rid of her) (42).

Although Rodríguez Larreta's Don Juan has some similarity to Hoffman's in this search for the ideal woman, this Don Juan repents and accepts that he is receiving the payment for his wrongdoing. As the play develops, the Poet finds in the cell next to him the woman he has been searching for and although he does not actually see her, he realizes that she is the one he was searching for. Before his sentence is fulfilled he finds pardon and when he finally meets this woman he sees that she is his own wife imprisoned on suspicion of complicity with him (55). Not much development of the character takes place in this play, but an attempt to portray a married Don Juan is realized, and, although the ending is somewhat romanticized, Don Juan's character has begun to degenerate; he is no longer the bold and daring man depicted in previous works. Ironically, even though he finds freedom at the end of the play, the Don Juan spirit has been diminished.

Not all the works that portray a Don Juan in love diminish his spirit. We have the work of another Argentinean writer, Leopoldo Lugones, who in his short story "El secreto de Don Juan" (1924) reinstates the character's gallantry and spirit. In this short story, Julián Eguía and his friends Julio D, Fabián Lemos, and the unnamed narrator are

gathered together for a celebration (99-100). At one point of the conversation, Julián Eguía claimed he had met Don Juan and began to describe the incident (103), but before he began he clarified that there are many men in the world who embody the Don Juan legend: “Y es que anda por el mundo, aun cuando parezca fantasía, una media docena de individuos inmortales, en carne y hueso, o si ustedes prefieren, varias veces centenarios, en los cuales encarnan los prototipos de la leyenda” (104).

In Lugones’s version, Don Juan, whose real name is Don Juan de Aguilar, travels from Spain to Buenos Aires with Carlos de Borbón and his people (106). But the most important aspect of Lugones’s version is the way he describes Don Juan. According to the account of Julián Eguía, Don Juan “era un hombre de edad indefinible, pero con cierto vigor elástico, que sin denotar juventud, no indicaba madurez” (He was a man of indeterminate age, but with such plasticity, that it neither denoted youth nor maturity) (107). And this is of great importance given the fact that the majority of the works examined so far either do not state his age or after giving his exact age comment on the fact that it was difficult to tell how old he was regardless of his stated age.

Another key aspect emphasized in this work is that it is difficult to establish Don Juan’s nationality due to his accent, modified by the many languages he speaks:

“Tampoco se le advertía carácter nacional, no sólo por su distinción, tan perfecta, que excluía todo rasgo acentuado, sino porque la perfección con que hablaba diversos idiomas, habíale quitado todo acento”(107). The fact that he is eloquent is not surprising and it has been seen in other works, what is key to notice is the fact that it is difficult to know what his nationality is. In other words, there is an attempt in this work to separate

Don Juan from his Spanish origins (note also that he has a different last name; he is no longer a Tenorio). As it will be seen in the chapter on film, this fact is very much foregrounded in Jeremy Leven's film, *Don Juan Demarco*.

In the following lines, Julián Eguía describes Don Juan as dark-skinned, with sensual lips, small beard, and beautiful eyelashes and piercing and dominant eyes; he was a mixture of instinct and divinity and he attracted everyone's attention, though deep inside he seemed to have the desolation of a bad angel (109). To those remarks, he later added: "Amante eterno y fatal" (eternal lover and fatal) and "conquistador" (a ladies' man) (114-5). His actions as a seducer are also seen as the story continues and he finally meets Amalia Parish, a twenty-year-old beauty whom he talks to at a ball. Eguía clarified that she was not a victim of Don Juan. On the contrary, she was filled with passion and excitement that she was subjugated under his charm as in a spell and never recovered from it even after thirty years (118).

With this description of Don Juan and the way that Amalia and he came to live their passion, the Don Juan figure is being redefined and renovated. He is no longer the seducer who tricks women and leaves them heartbroken. He is a charming man who is able to awaken desire, love, and passion in women. In this story, Don Juan never tricked Amalia to have his way with her; he captivated her. She herself tells her friend Julia: "Él despertó en mí el ser de pasión, de dolor y de belleza que en mí misma se ignoraba... Don Juan de Aguilar no me engañó. No me dió ninguna esperanza de reparación, no me juró constancia alguna. Por el contrario, al partir, me dijo: 'jamás hubo mujer por la cual volviera'" (He awakened in me the essence of passion, pain and beauty that even I,

myself, ignored...Don Juan de Aguilar did not deceive me. He gave me no hope of repair, he did not offer me any assurances. On the contrary, when he departed he told me: “there was never a woman for whom I returned”) (121-3).

At the end of the story, at the moment Amalia finishes telling her friend Julia her story with Don Juan, he walks into the room after thirty years of being gone and says: “Así fué verdad. No te engañó, dulce amiga, la voz de mi amor” (It was true. The voice of my love, sweet friend, did not deceive you) (125). He then adds that contrary to all the follies that have been written in many “comedias” about him, there is an unpublished one that truly captures his essence, which is that he never made someone fall in love, without being in love first himself (125).⁹

With this, Leopoldo Lugones’s short story ends, but a new perspective on Don Juan is presented. He continues to seduce women, but he is extremely attractive and gallant. He captivates the woman he seeks to seduce but she never turns into prey. On the contrary, he claims to love the women he seduces; what is not described, however, is his definition of love.

Another work of the 20th-century that offers a new perspective on Don Juan is Mexican writer Agustín Yañez’s short story, *Don Juan va a tener un hijo* (1943). In this work, Inés is expecting Don Juan’s child and Don Juan has turned into a different man. Since the beginning of the story Don Juan is described as inattentive to his own

⁹ “Pues según puso en mis labios la única comedia que entre tantas necedades como han escrito de mí, haya sabido interpretarme, y que, por lo mismo también, permanece inédita: Es que nunca enamoré, sin estar enamorado.”

grooming: “Ya no luce Don Juan el atildamiento en sus camisas, ni la firmeza de cuellos y puños, ni la provocación de sus corbatas, ni el cristal de sus botines” (5). In other words, his personal appearance is not as captivating as it used to be. And it is not only the way he dresses, but his whole attitude that has changed as well. While Inés is happy about the pending arrival of the new family member, Don Juan “[no podía] disimular que rechazaba la paternidad” (he could not hide that he rejected the role of a father) (9). He continually repeated to himself: “hogar, ahogar, dogal” (home, asphyxiate, noose) (9).

As the story develops, Don Juan realizes that he is getting older and that he can no longer continue with his conquests (11). Soon, he accepts this fact and his appetite for women diminishes (12). At one point he even looks at a woman and instead of thinking of a conquest, he thinks of her carrying his child. Later, he even feels guilty thinking that he was unfaithful to Inés in his thoughts (13). As the story continues, Don Juan suffers nightmares in which his conscience plays tricks on him. He dreams first that Doña Inés turns into a “llaga virulenta” (virulent sore) (17) and that he fathers a small and perfect daughter who soon turns into a beautiful woman only to be a victim at the hands of Don Gonzalo, Luis Mejía, the Duke Octavio, the Marquis de la Mota, Gaseno, and Batricio (17-18). Then, he dreams of having a boy but when he holds him in his hands he realizes that the boy is a “horrible megalocéfalo¹⁰ de labios leporinos (cleft lip) y acondroplástico¹¹” (18).

¹⁰ From megalencephaly (enlarged brain).

¹¹ From achondroplasia (a common cause of dwarfism).

Despite the fact that Don Juan has changed his *modus vivendi*, he is unable to live a normal life; the past haunts and torments him. Don Juan strongly believes that life is going to make him pay for all his wrongdoings through his child (19) and he even considers death (20). Unfortunately for him, his well-known boldness and audacity cannot help him come out of his misery. Just as Inés helped him in Zorrilla's version to reach forgiveness, she speaks with him here and makes him see that the remorse he feels is actually a good sign, an indicator of a changed life, and tells him that he is a new man; she calls him "Juan" and he finally reacts to the sound of his name. He is no longer "Don Juan" but "Juan," a new man. The narrator explains: "Ha muerto don Juan; pero hasta la muerte—hoy—es jubilosa: pasa el entierro del pecador entre serenatas de campanas. Ha nacido Juan a otra vida que le buscó el amor de doña Inés" (Don Juan is dead, but even death—today—is joyful: the burial of the sinner takes place between serenades of bells. Juan has been born to another life that the love of Doña Inés's for him" (25).

From this play it is important to note that the farther Don Juan gets from his main characteristics: boldness, treachery, and deceit, the more distant he becomes from the mythical Don Juan of the past. Even taking the "Don" from "Don Juan" takes away from his character; not only is the name smaller, but so also are his character and demeanor. If Don Juan is to live as the Don Juan he was shown to be in the classic interpretations, he cannot be married, have a child or have a different name.

In 1959, another Argentinean writer, Enrique Jacinto García, writes his novel *Don Juan y el mundo*. In this work, the name of the Don Juan character is Don Juan Montellano Ibáñez and though a little bit past 60, he is not considered an old man: "Más

de sesenta años tiene don Juan, y, ciertamente, no es un hombre viejo” (11-12). At the opening of the novel, Don Juan appears contemplating his image in the mirror just as Jeremy Leven’s *Don Juan DeMarco* does in the opening scene and begins to meditate about his life (11). The connection of García’s Don Juan with the mythic Don Juan Tenorio is soon indicated by the narrator at the moment Don Juan stares at his own image in the mirror: “¡Juan Montellano Ibáñez frente a Don Juan!” (11), and later, when his girlfriend is called Doña Inés by one of the other characters (156).

By way of background, the narrator states that the name of Don Juan’s father and grandfather was Don Juan (25) but nothing is said about their being seducers, deceivers, or the like. They just happened to be Don Juans without any attachment to the mythical trickster. Juan Montellano Ibáñez came from a family of wealthy landowners (17) and had a love affair for thirty years with Patricia Lomax (13-14) who resembled Doña Inés in her purity and candor. In this novel, the Don Juan character is an average person, though his attractiveness to women is innate. He enjoys his freedom throughout the novel but at the end he is confronted by his brother-in-law and his nephew and, as a result, Don Juan gives up his freedom and marries his girlfriend after thirty years of a routine relationship.

In García’s novel, there is not much said about Don Juan’s romantic adventures; only a few references are made, such as the following: “no fué el cobarde balandrón que blasona de galafate, porque nunca hizo alarde de su arrogancia e irresistible personalidad frente a las mujeres. Todo lo contrario; don Juan fué siempre un hombre bueno, bueno a carta cabal, pero contradictorio, contradictorio y contumaz en el aspecto sentimental” (He

was not the coward braggart that boasts of being a sly thief because Don Juan never bragged about his arrogance and irresistible personality in front of women. On the contrary; Don Juan was always a good man, good through and through, but contradictory, contradictory and obstinate in matters of the heart) (170). With this statement and the ones that follow, the author is surely attempting to demystify Don Juan.

First, the novel is filled with a great amount of historical information, as if the author were trying to connect Don Juan with his past. Then, Don Juan, his father, his grandfather and even his nephew are “Juans,” and they all lived normal lives like any other individual. Next, he has taken away one of his main attributes: his seducing ability (he does not provide even one example on how Don Juan approaches a woman), and has placed him as a responsible individual who takes care of his property as his ancestors did. In addition, instead of being the “devil” as in other works, such as Belisario Roldán's *El burlador de las mujeres*, he is called “bueno” (a good man) (170).

Instead of placing emphasis on Don Juan's boldness and talents as a seducer, as has been the norm in earlier works, the narrator describes Don Juan's main traits as courage and freedom: “Don Juan es un admirador de la libertad; la siente, la sostiene y la defiende. Don Juan desprecia la cobardía porque no es atributo del hombre” (Don Juan is an admirer of freedom; he feels it, sustains it, and defends it. Don Juan despises cowardice because it is not a manly attribute) (169). And later on, he suggests that there are two Don Juans. One that is born with innate Don Juan attributes so that instead of looking for women, they come to him naturally, attracted to him due to his own nature. The other a Don Juan who is devious and who is a descendant of the many Don Juans

that exist in literature: “La debilidad que don Juan lleva adentro, revivió a un personaje que podrá haber brillado en los lances del amor: su inmortalidad está en la literatura y nada más” (The weakness that Don Juan has within revived a character who may have shone in matters of love, but his immortality is in literature and that is it) (170). Thus, every so often, a Don Juan is born into the world and bears the title of Don Juan but by no means is he a descendant of the ones of legend, for he is only fantasy:

Don Juan Montellano Ibáñez había nacido con predisposición a lo realista que muestra la naturaleza. Desde edad temprana su imaginación estuvo despierta para ser lo que fué, un artífice del amor afortunado, un Don Juan más, entre los muchos que la fantasía magistral les dió categoría de leyenda con apariencia de realidad. Empero el mundo en el que vive don Juan, se encargó de desengañarlo, mostrándole la verdad inmutable de las leyes de la vida. ¡Fantasía, leyenda, realidad!” (175).

(Don Juan Montellano Ibáñez was born with a predisposition to that which is realistic as depicted by nature. From an early age his imagination was aroused to be what it was, a creator of fortunate love, one more Don Juan, among the many to whom masterful fantasy gave legendary status but the appearance of being real. But the world where Don Juan lives undertook the responsibility of opening his eyes to reality, showing him the unchanging truth of the laws of life. Fantasy, legend and reality!)

García’s Don Juan is one of those Don Juans that was not to be part of the legend. He needed to have his feet steady on the ground and be part of reality. For this reason he

was deprived of conquering women, he had a thirty-year relationship, and marries Patricia Lomax at the end of the novel. And as if it were not clear enough, given all the signs, the narrator exclaims toward the end of the novel: "¡Don Juan el burlador, había muerto!" (Don Juan the Trickster was dead!) (184).

A similar opinion is expressed by the Chilean writer, Vicente Huidobro in his essay "Don Juan y Don Juanillo," where he proposes that the name Don Juan Tenorio is to be divided in two halves: a "Don Juan" and a "Tenorio," due to the fact that both characters are not the same anymore (711). In his essay, Huidobro claims that one of the two parts, the "Don Juan" part or "Don Juan character" does not have to look for women, because the minute they identify him as "Don Juan," they themselves revolve around him: "Don Juan no tiene que moverse, ni que correr desolado. Las mujeres giran en torno de él." Whereas the other part, the "Tenorio" character "gira en torno de [ellas]" (he revolves around them) (712). So that for Huidobro, there are two kinds of Don Juan: Don Juan and Don Juanillo (712). The first seduces women, the second only certain women. The greater conquests, in particular the noble women, are destined for Don Juan, while a lesser amount of women and not the noble kind is accessible to Don Juanillo. For Huidobro, the "Don Juan" character does not need an introduction; women can read who he is. He is prompt to act and attracts women even without trying as he is natural and spontaneous in his seductive ways: "Aparte de la dosis de fluido seductor y de magnetismo sensible que posee Don Juan, el primer origen de sus triunfos está en su espontaneidad. Las mujeres casi no creen pecar con él. Al fin y al cabo Don Juan es el amor en marcha, ¿Cómo puede pecarse de amor con el Amor mismo? (712)

In comparison to all the works discussed here, what Huidobro states in this essay seems to be the result of the transformation that Don Juan has undergone through the years since Tirso brought him to light just before 1630. Boldness, deceit, and seduction were key when he first appeared, but other attributes have been added with every following work in which he has been featured. At the end of his essay, Huidobro makes a key argument regarding Don Juan's future, that Don Juan "enjaulado moriría como los pájaros salvajes, porque Don Juan no tiene nada doméstico" (If Don Juan were to be put in a cage, he would die like wild birds because he does not have any domestic qualities) (713).

The argument made by Huidobro seems valid today and could serve as a guide with which to measure some of the versions of the 20th-century, which, for the most part, have given Don Juan domestic dimensions, and with this, they have destroyed his character and manner of being.

Another writer that has dedicated a great amount of time to develop the Don Juan character, and that of Don Quixote, is Mexican writer Carlos Fuentes, who in his extensive novel *Terra Nostra* (1975), calls Don Juan "el usurpador" (the usurper) (744) and states that when he traveled to América: "Abandonó a Inés. Preñó a indias. Preñó a criollas. Ha dejado descendencia en la Nueva España" (Spanish ed. 745). (He abandoned Inés. He impregnated Indian women. He impregnated those of Spanish blood [Creole women]. He has left descendants in New Spain) (English ed. 740). In other words, he became a womanizer in Hispanic America and fathered many more Don Juans for the succeeding generations. This is his patrimony.

Chapter 2: Don Juan in Literature: From *El burlador de Sevilla y convidado de piedra* to *Don Juan en la mancebía*

Most critics will agree that Tirso's *Burlador* is the seminal work that gave birth to the mythical Don Juan known to us today. Nevertheless, having been born in the Counter-reformation period, he is neither a seducer nor a womanizer as he is depicted in many works that followed. In essence, in Tirso's *Burlador*, Don Juan is a deceiver, a young rebel of his time living spontaneously as a child unable to distinguish between fame and infamy (Parr v). Being a product of 1630s Spain, his wrong deeds and misuse of free will—taking advantage of women and friends, desecrating marriage and attempting to mock God, among others—condemned him to hell. After Tirso's masterpiece, other versions of Don Juan's story appeared in Europe and Spain. In some, the name of Don Juan appears as part of the title and as the protagonist of the work, while in others the recognition takes place through his deeds or by allusion or perhaps by comparison.

One of the works that carries the name of Don Juan and that is also a product of the 17th-century is Molière's comedy *Dom Juan ou le Festin de Pierre* (1665)¹², where the main character "is a serial lover who, by his own account, is repeatedly 'ravished' by beauty, and who, having suffered that 'sweet violence,' rallies his forces and pursues the woman of the moment until she physically surrenders. Thereafter, he is done with her and

¹² Although this section of the main work refers to Don Juan in Spain or the "Spanish" Don Juan, the works of Molière, Mozart, Hoffman, Lord Byron, Alexandre Dumas, and Bernard Shaw subsequently, have contributed to the formation of the myth in Europe, therefore, their inclusion is critical for the purposes of this work.

ready for another ‘conquest’” (Wilbur ix). In Molière’s comedy, Don Juan is incapable of affection and “whatever pleasure the Don may gain from beauty, or from successive marriage beds, the thing that really matters to him is victory; for him, every human encounter is a battle he must win” (Wilbur x). As the play begins, Sganarelle, Don Juan’s valet, and Gusman, Elvira’s squire, speak about Don Juan. It is by the conversation between the two servants that we learn the main characteristics of Don Juan’s character: “[he] is the greatest scoundrel who ever walked the earth, a mad dog, a demon, a Turk, a heretic who doesn’t believe in Heaven, or Hell, or werewolves even” (Molière 9-10). As noted by Wilbur’s and Don Juan’s own servant’s commentary, this Don Juan is more a seducer than a deceiver and, in addition, an atheist. In comparison to Tirso’s Don Juan, Molière’s is more a womanizer and seducer than a trickster. It is important to emphasize also that Tirso’s Don Juan is a Catholic who behaves as a libertine thinking that he has time to repent, while Molière’s Don Juan does not believe in God (10). Nevertheless, both works emphasize the theme of damnation, and Molière’s Don Juan dies at the end, just as his predecessor had done. As pointed out by Leo Weinstein in *The Metamorphoses of Don Juan*, Molière’s contribution to the Don Juan legend is that he transformed his character into a more intellectual, thinking and reasoning individual who throughout the play examines his actions (31-2). In the words of Gendarme de Bévoite, Don Juan “analyzes himself more than he acts; he likes to expose his feelings, to dissect his soul. He manifests his character through words rather than through action” (qtd. in Weinstein 32).

As we move into the 18th-century, what we have is a somewhat “modern” Don Juan who is still a libertine, but more likely to be a seducer, womanizer and, up to certain point, an atheist. In 1787, W. A. Mozart, with a libretto by Lorenzo da Ponte, brings to the stage the story of Don Juan in his opera *Don Giovanni*. In this work, Mozart portrays a licentious nobleman who seduces women and mocks everyone around him. According to Ellen H. Bleiler in her introduction to *Don Giovanni*, Mozart’s opera is considered to be one of the greatest operas ever produced (iii), and in the eyes of Leo Weinstein, is the “only one great Don Juan work” produced in the 18th-century (36). Although this work distances itself from Tirso’s and Molière’s versions, the epilogue, as Helen H. Bleiler indicates, “sets the tone of the whole work: *Don Giovanni*, that seducer, betrayer and wrongdoer, is casually relegated by his victims to no worse a place than the domain of Pluto and Persephone” (iv). What Da Ponte has done in *Don Giovanni* is to retain some of the essential passages from previous Don Juan versions and to fashion his main character from a combination of salient qualities from previous Don Juans, while maintaining a remarkably “unified aspect” throughout his work (Weinstein 62). To this end, his *Don Giovanni* “possesses the courage, vitality and passion of Tirso’s ‘caballero,’ the irony and wit of Molière’s ‘grand seigneur méchant homme,’ and the finesse of the Italian ‘galantuomo’” (Weinstein 62). Nevertheless, Da Ponte does not make of his *Don Giovanni* a hero; he remains a libertine who continues with his conquest of women without regard for the consequences. The Statue of the Commander appears in Da Ponte’s version, and the story ends with a moralizing tone: “Questo è il fin di chi fa mal;

e de' perfidi la morte alla vita è sempre ugal!" (Fisher 234). (This is the end of the wrongdoer: / a treacherous death is always equivalent to a treacherous life)¹³.

In the 19th-century, other authors developed the Don Juan theme but with different approaches. These versions may or may not include the "Convidado de piedra" (the Stone Guest) from Tirso's seminal work and may have been fashioned after Tirso's, Molière's, or Mozart's Don Juan. In 1813, not long after Mozart took Don Juan's story to the opera, a German writer of the romantic period, E. T. A. Hoffmann, wrote his novella Don Juan inspired by Mozart's work. In Hoffmann's story, an unnamed narrator witnesses Mozart's Don Giovanni at his hotel-theatre (1) and writes a letter to Theodor—a fictional character—to give his interpretation of the performance. In this account, Don Giovanni is described as an "irresistible man" who seeks gratification for his sensual appetites (7) and with an "uncanny power" (2) is able to awaken passion and carnal desires in women, in particular in Donna Anna (8). Some of the actions attributed to this Don Juan are "rape, murder, attempted revenge, escape, and attack by demonic hordes" (Wellbery 459). Along with these events, in Hoffmann's novella, the letter the unnamed narrator writes turns out to be the story we read. With this in mind, it is essential to remember that in Hoffmann's Don Juan, two stories are being told, that of the narrator viewing the opera and that of Don Giovanni. As Richard Eldridge states in "'Hidden Secrets of the Self': E. T. A. Hoffmann's Reading of Don Giovanni," Hoffmann's fictional story "is neither a piece of music criticism alone (though Hoffmann wrote a good deal of music criticism), nor a critical-explicatory essay on the opera alone (though

¹³ My translations unless otherwise specified.

it contains a brief essay), but a fiction, a kind of fantasia on the opera” (34). And, indeed, some of the remarks made by the narrator in Hoffmann’s work are of appreciation for Mozart’s opera, and some of the actions that transpire are out of the ordinary or fantastic, such as Donna Anna’s apparition at the narrator’s theater box, her vanishing from it at the end of one of the intervals, or the fact that Donna Anna dies at the same time the unnamed narrator finishes writing the account of the story (Hoffman 3-5). Although in this work Don Juan has retained most of his typical characteristics, there is something that this version adds to his character: Don Juan is on the “quest of the ideal woman” (Weinstein 68). According to Weinstein, Hoffmann’s Don Juan proposes an explanation for Don Juan’s behavior toward women. He is the “ideal-seeker” who goes from woman to woman looking to find the perfect companion who will make of his life a paradise. Yet, the inability to find her makes him angry with God and causes him to rebel against Him and humanity (68).

Also in the 19th-century, between 1821 and 1823, another version entitled Don Juan emerges. This time, it comes into being as an epic poem by Lord Byron. Even though the poem alludes to the Don Juan myth, no evidence has been found that Byron was familiar with Tirso’s *Burlador* (Wood 9). From the beginning of the poem, the ironic treatment of the narrator toward Don Juan is evident: “A little curly-headed, good-for-nothing, / And mischief-making monkey from his birth” (I.25). This ironic treatment continues throughout the poem and—as Weinstein points out—Byron’s intentions in his poem were, for the most part, “satirical” in nature (79). In canto I, Don Juan grows into a handsome young man and at sixteen establishes a romantic relationship with Donna Julia,

a 23-year-old unhappily married woman who seduces him. After he is discovered by her 50-year-old husband, Alfonso, Don Juan is sent by his mother to travel through Europe by sea and land; and Donna Julia is sent to finish her days in a convent. Throughout the poem, Don Juan does not seduce women; instead, he is seduced by them. On the whole, “Byron’s Don Juan represents a new type of irresistible lover: one who is so nice-looking, so naturally attractive that his main concern is not seduction but, on the contrary, protecting himself against being seduced by women he does not love” (Weinstein 81). Going back to the remarks made at the beginning of this section, there is no doubt that Byron’s poem is satirical in nature. For this reason, Nigel Wood maintains that “Don Juan has often been regarded as a misanthropic work, exhibiting a settled melancholy directed not only at the world but more specifically at the exotic threat of female and oriental despotism” (3). In sum, Byron’s Don Juan does not follow the “libertine” tradition associated with the legend; quite the contrary, his account does not come even close to Tirso’s, Molière’s, or Mozart’s Don Juan. What he has brought to the table, among other things however, is the story of an “irresistible” man, turned into a lover by women, and into an object subjugated to the female gaze. Unfortunately, his work was left unfinished and it is unclear where his Don Juan would have ended his days. As this study advances into the chapter in film, Wood’s commentary will be brought forward again in regard to Jeremy Leven’s *Don Juan DeMarco*, a film fashioned, in large part, after Byron’s poem.

Another 19th-century work, Alexandre Dumas’s play *Don Juan de Mañara, ou la chute d’un Ange* (1831) combines fiction and reality, as the play is based on both the

legend of Don Juan and the life of Miguel Mañara Vincentelo de Leca¹⁴, a historical personage who was born in Seville in 1626 (Mandel 452). According to Oscar Mandel, many events take place in Dumas's play: A struggle of a good and a bad angel for Don Juan's soul, a pact between a nun and the devil, "an appearance of the Virgin Mary," the resurrection of the dead, disputes among brothers and women, the assassination of a priest, a trip to the world of the dead to obtain a signature on a legal document, a card game, and "the conversion of Don Juan who becomes a Trappist monk" and finds a way to heaven (Mandel 454).

In 1840, José de Espronceda wrote a dramatic poem entitled *El estudiante de Salamanca*, a romantic poem that combines two Spanish legends: that of Don Juan Tenorio and the legend of Miguel Mañara (Northup 22-23). Although in the poem the main character is known as Félix de Montemar, he is soon recognized as Don Juan Tenorio. In one of the stanzas the narrator pronounces him to be "A second Don Juan Tenorio, / A contemptuous desperado, / Truculent, reeking bravado, Arrogant, spurning the Lord." (I.100-3). After being identified as Don Juan, the poem also emphasizes his attitude toward women: "Wanton, he ensnares the woman / Whose love for him he engenders; / She who now her love surrenders / Finds, the morrow, love is dead." (I.108-11). According to George Tyler Northup, Félix de Montemar is not only a "libertine, gambler, blasphemer, [and] heartless seducer" (25) but, as the above quotes indicate, he is also characterized as "superhumanly brave" (25). In this version of Don Juan, neither

¹⁴ Many accounts of Miguel Mañara's legend exist. For other versions of this legend and for a biographical reference to Mañara's life see Weinstein, 104-18.

the typical Don Juan characters are mentioned nor does the Statue of Don Gonzalo appear as the avenging hand of God. Instead, the supernatural aspect of the poem is related to a mysterious woman who awakens Montemar's curiosity and guides him to a chapel where he witnesses his own funeral. The mysterious woman turns out to be the skeleton of Elvira—one of the women he deceived and who died of love for him—who holds on to him until he is taken to hell by the devil. One of the key elements that distinguishes this account of the Don Juan story from the ones previously discussed is the admiration directed toward Don Juan (Díaz-Plaja 102). He is handsome, noble, bold and a good gambler. He is also capable of inspiring great emotions as is shown by the love Elvira has for him. For this reason, Díaz-Plaja affirms that this version is the one that inspired José Zorrilla to create his Don Juan Tenorio (102).

In the Hispanic world, the most widely known version of Don Juan from the 19th-century—or any other century—is José Zorrilla's play Don Juan Tenorio (1844). There are other “appropriations” of the Don Juan character throughout the 19th-century. However, in *El Burlado de Sevilla: Nineteenth-Century Theatrical Appropriations of Don Juan Tenorio*,¹⁵ after analyzing twenty-six plays on this subject, Jeffrey T. Bersett concludes that these versions, though they “serve as a good microcosm of the world in which they were written,” also represent “too many different rereadings of their model, taken from too many different points of view, elaborated from too many different cultural and social starting points” (306). Thus, the main focus for the 19th-century will be

¹⁵ In *El Burlado de Sevilla: Nineteenth-Century Theatrical Appropriations of Don Juan Tenorio* by Jeffrey T. Bersett (2003), the “appropriations,” studied serve also to mark the progression of the Don Juan character in 19th-century Spanish literature. A table with a list of the names of the plays, their corresponding authors and the dates they premiered are listed on pages 10-11.

Zorrilla's version. In this version, Don Juan is a romantic character that falls in love for the first time with Doña Inés but is denied by her father the opportunity of fulfilling his love for her. The play begins at a tavern where Don Juan Tenorio and Don Luis Mejía meet after one year to share the accounts of their wrongdoings: "que apostaron me es notorio / a quién haría en un año, / con más fortuna, más daño, / Luis Mejía y Juan Tenorio" (45). Although Don Juan wins the bet, a new one is made, and Don Juan is to add to his list of conquests the name of a nun who is on the verge of taking her vows. Don Juan agrees to the terms and states that he will also add to his list the name of a friend's bride soon to be wed. They both agree and the story begins. What Don Juan did not anticipate was that the nun, Doña Inés, would be capable of inspiring in him great passion and true love and that this love would be so pure that it would quench his thirst for other women and would bring him closer to God (Labarga 10-30). At the end of the play, Don Juan finds salvation through Doña Inés, who maintains her virginal state and sincere love even after her death. When Don Juan dies, both of their souls are joined together and disappear into the sky. In Zorrilla's work, Don Juan continues to be the libertine depicted by Tirso in his *Burlador*; however, the main difference lies in the fact that Tirso's trickster is a believer who with his "tan largo me lo fiáis"¹⁶ thinks that there will be enough time to repent, whereas Zorrilla's Don Juan Tenorio seeks a sign that God exists in order to believe (Weinstein 124).

¹⁶ According to Ian P. Watt in *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe*, Don Juan's repeated utterance throughout the play: "tan largo me lo fiáis" means "'What a long credit you're trusting me with,' or 'The day of settlement is far off yet,' or 'There's much to be done before it comes to that'" (98). In other words, in Don Juan's world, there is plenty of time left for him to mature, grow old and repent from his misdeeds and tricks.

In the texts discussed from the 17th to the 18th-century, though Don Juan's story suffers alterations and transformations, almost all of the accounts share a Don Juan who is a libertine that challenges men, and is involved with many women. In the 19th-century, particularly with Zorrilla, Don Juan experiences a "romantic glorification" (Weinstein 131) which takes the character to another level. Though, this play soon became very popular, the romantic perspective on the Don Juan character was criticized by writers who did not approve this new vision. Nevertheless, by the late 19th-century, the new Don Juan is "well educated, witty, and attractive; but he is also impeccably dressed and his mustache is beyond reproach" (Weinstein 146).

As we move into the 20th-century, the versions that begin to appear are more open to exploring Don Juan's character and personality, giving Don Juan a greater plasticity than previous works. According to James A. Parr in the introduction to his edition of Tirso's *Burlador de Sevilla y convidado de piedra*, "almost without exception, 20th-century versions give us a poor devil who is best suited to be mocked than to mock anyone, more passive than active, more victim than victimizer"¹⁷ (ix). Or, in the words of Ignacio-Javier López, what we see in 20th-century versions is the "degradation" of Don Juan (qtd. in Mandrell 194). The reason is in part explained by Ana Sofía Pérez-Bustamante in *Don Juan Tenorio en la España del siglo XX: Literatura y cine*, where she upholds that the corpus of literature with the Don Juan theme can be divided between versions that talk about the mythical Don Juan, and works which historicize the myth

¹⁷ "Casi sin excepción, las versiones del siglo XX nos dan un pobre diablo más apto para ser burlado que para burlarse de nadie, más pasivo que activo, más víctima que victimario."

making Don Juan undergo extreme transformations and circumstances. For the most part, Pérez-Bustamante sustains that the first group attempts to exalt the myth while the other group's intent is to destroy it (22).¹⁸ In the following 20th-century versions a closer look at Don Juan's character and dimensions will be taken.

In 1903, one of the first versions of the new century is published, *Man and Superman* by George Bernard Shaw. The main characters of this play are John Tanner (the Don Juan figure; a literal translation of "Juan Tenorio"), Miss Ann Whitefield, Mr. Roebuck Ramsden, Octavious and Mendoza (the devil). As the play begins we learn that Ann's father has died and has appointed Mr. Ramsden and Tanner as guardians of the young and clever Ann (Shaw I, 1-6). In this work, Tanner, the Don Juan figure, is more than slightly intimidated by Ann, a beautiful woman younger than he, and though he is bright and good with words, she supersedes his thinking, deceives him, and always gets her way. The way Tanner perceives Ann can be observed in the following passage, where Tanner is speaking to the other guardian about her: she would "commit every crime a respectable woman can" and we would have "no more control over her than a couple of mice over a cat" (Shaw 9). Though most of Tanner's discourses are fervent and eloquent, when it comes to Ann, his weakness is evident and he constantly evades her. At one point during the first act, Ann teases Tanner and makes a connection between him and Don

¹⁸ There are many versions that appear in the 20th-century, though the work of Ana Sofía includes José Luis Alonso de Santos's *La sombra del Tenorio* (1994), the literature section of this study ends with Ramón J. Sender's *Don Juan en la mancebía* (1972). There are also other works that could form part of this study, extending it into the 21st-century, such as José Saramago's *Don Giovanni ou O dissoluto absolvido* published in Lisboa in 2005, a work fashioned after Mozart's *Don Giovanni* wherein the main character does not die, nor is he sent to hell, but instead he turns into a normal individual who puts behind him his former identity when his little black book is confiscated.

Juan: “But if you like I’ll call you after your famous ancestor Don Juan” (Shaw I, 20).

The other men in the play are also controlled by Ann, and when Tanner discovers that her plans are to marry him, he tries to escape with a friend: “Off we go. First to the bank for money; then to my rooms for my kit...then break the record from London to Dover or Folkestone; then across the channel and away like mad to Marseilles, Gibraltar, Genoa, any port from which we can sail to a Mahometan country where men are protected from women” (Shaw II, 70). At the end of the play, Tanner gives up, acknowledges that he cannot resist Ann any longer, and confesses that he has also fallen in love with her. As these few examples illustrate, this Don Juan is far from being the classic or traditional Don Juan. The reason for this is that Shaw’s concern goes beyond Don Juan’s legend—or character for that matter—for he uses him to speak about a “Life Force” idea, whereby women “objectify” men and “use” them for the sole purpose of “procreation,” with the idea in mind of giving birth to the Superman:

[Tanner:] They [women] tremble when we [men] are in danger, and weep when we die, but the tears are not for us, but for a father wasted, a son’s breeding thrown away. They accuse us of treating them as a mere means to our pleasure, but how can so feeble and transient a folly as a man’s selfish pleasure enslave a woman, as the whole purpose of Nature embodied in a woman can enslave a man? (Shaw I, 22).

Tanner learns from a dream—where he impersonates Don Juan Tenorio; Ann: Doña Anna de Ulloa; Mr. Ramsden: The Statue; and Mendoza: the Devil—about the “Life Force” and how Don Juan was never really the seducer everyone thought he was,

but the seduced. This dream makes Tanner realize that there is nothing he can do to avoid his destiny, he stops running from Ann, and agrees to marry her. Nevertheless, as noted by Leo Weinstein, Shaw's account of the Don Juan story is an "extreme reversal" of the Burlador's theme: "It is not unreasonable to depict Don Juan as being chased by women, provided he has possessed and abandoned them, possibly after promises of marriage. But when he runs away from a woman he has not possessed, he has lost his *raison d'être*—he has become the anti-Don Juan." (154)

In a similar manner, at about this same time, Ramón del Valle-Inclán in his *Sonatas* (1902-1905) explores a somewhat different version of the mythical Don Juan. This time, the account is of an older man, el Marqués de Bradomín, who, now past his prime, writes his memoirs.¹⁹ Although neither the title, *Sonatas* (de otoño, de estío, de primavera and de invierno), nor the name of the protagonist, el Marqués de Bradomín, allude to the mythical Don Juan figure, the note that precedes the *Sonata de primavera* reveals that the Marqués is a Don Juan writing his memoirs: "Estas páginas son un fragmento de las 'Memorias Amables', que ya muy viejo empezó a escribir en la emigración el Marqués de Bradomín. Un Don Juan admirable. ¡El más admirable tal vez!... Era feo, católico y sentimental!" (Lavaud-Fage 97, my emphasis).

According to Eliane Lavaud-Fage in her introduction to the *Sonata de primavera*:

¹⁹ Since this work is a memoir, it is essential to consider that one of the main characteristics imposed by this literary genre is that it is written from a first-person point of view. In a memoir, the writer looks back at his/her life to speak about episodes that are meaningful to him/her, and most important, his/her current relationship with this past. The accounts, as a result, are sought, discussed and judged by old age. (Lavaud-Fage 52).

La temática es globalmente la misma para las cuatro Sonatas...El tema fundamental es el galante; las aventuras que cuenta Bradomín...son esencialmente amorosas, pero se trata de un amor que raya en perverso o de un amor voluptuosamente adúltero...En el amor interviene siempre un factor ajeno...que excita el erotismo del Marqués, subrayando por lo tanto una cierta sensibilidad decadente. Esta sensibilidad decadente se hace cada vez más manifiesta conforme se analizan los otros dos grandes temas de las Sonatas: la muerte y la religión. (35)

In contrast to Tirso's *Burlador*, where Don Juan proclaims himself to be "un hombre sin nombre" (I, 14), the Marqués de Bradomín is well embedded in history by declaring from the beginning of the narrative his lineage: "Yo soy Bibiena di Rienzo, por la línea de mi abuela paterna [,] Julia Aldegrina, hija del Príncipe Máximo de Bibiena que murió en 1770" (105-6). Besides his connection with history, the various references to historical characters and events mentioned by the Marqués, together with the fact that he is an older man of high rank, add credibility to the story that unfolds and make him a true Don Juan or at least "the most admirable" if we recall the note that precedes the text.

In the Sonata de primavera, el Marqués de Bradomín is a distinguished "guardia noble" (109) chosen by the Pope himself for specific responsibilities. When he has to decide whether to stay at the Colegio Clementino or as a guest in the palace of Princess Gaetani and her five daughters, he says: "Dios me perdonará si prefiero este palacio, con sus cinco doncellas encantadas, a los graves teólogos del Colegio Clementino" (125). He makes this remark because he has already set his eyes on María Rosario, Princess

Gaetani's oldest daughter and a future nun. After he decides to stay, he begins harassing María Rosario: "I stay because I adore you!" (171). In this passage, the Marqués de Bradomín manifests traits of Tirso's trickster, as well as some of Zorrilla's Don Juan Tenorio. He does not give up the opportunity to seduce a woman he desires, and, in addition, he disregards the fact that this young woman has promised herself to the service of God.

Yet the Marqués de Bradomín is not rude, illmannered or vulgar. On the contrary, he seems gallant and courteous—at least toward women—and, when he is alone with María Rosario, he subtly tries to entice her. For example, when María Rosario is placing flowers in a vase and petals fall from her hand, the Marqués gallantly says to her: "¡Hasta las rosas se mueren por besar vuestras manos!" (239). Nevertheless, although he is neither vulgar nor rude, he is too proud of himself: "Viéndola a tal extremo temerosa, yo sentía halagado mi orgullo donjuanesco, y algunas veces, sólo por turbarla, cruzaba de un lado al otro. La pobre niña al instante se prevenía para huir" (192). And, lastly—as an extension of his own pride—he compares himself to a saint, San Juan de la Cruz (195), adding to his personality a sacrilegious shading.

The more events el Marqués shares about his past life, the more negative traits about his personality are gradually revealed. And, as the encounters with María Rosario become more frequent, the greater his association becomes with the devil. Even María Rosario tells him at some point: "sois el Demonio" (243). At the last encounter between María Rosario and the Marqués de Bradomín, the youngest sister, María Nieves, falls down from a window and dies. María Rosario sees this as a demonic act and calls

Bradomín repeatedly “Satanás.” The story ends with the Marqués leaving the premises and informing the reader that even now the poor María Rosario is seen walking across the rooms of the palace saying “Fue Satanás” (256).

As it is evident, the Marqués de Bradomín has definite attributes of a seducer; he is young, strong, noble, and gallant as the story is told—and we should always keep in mind that he is the teller in the tale; it is his story, told from his perspective. The young Marqués naturally reminds one of Tirso’s *Burlador*. And, when the narrator states: “María Rosario fue el único amor de mi vida. Han pasado muchos años, y al recordarla ahora todavía se llenan de lágrimas mis ojos áridos, ya casi ciegos” (167-8), Zorrilla’s Don Juan come to mind. Yet, as the story develops and the spectator is exposed to his other attributes, it is evident that this Don Juan has crossed a fine line and become perverted. His association oscillates between a gallant man in love and the representation of evil itself: Satan.

In addition, due to the literary genre used, the memoirs, this Don Juan does not die, cannot die. Thus, he stays stained by the attributes brought forth by his account. He is perpetuated as a “young figure” in this first Sonata, despite the fact that the account of his life is being recounted by an old man. In these memoirs, he has not been defeated by old age; he remains a seducer, capable of tearing down the most hardened walls a woman—in this case a nun—can build around her. Yet, he is also devious and in the service of the devil. Can it be said that these memoirs have distorted the Don Juan character? On the contrary, they have perpetuated some previously noted attributes. And even though the perspective is that of a mature or older man, the character is vigorously depicted. Even

though he is speaking from the vantage point of old age, he does not regret his actions, he does not suffer any kind of remorse for his wrong-doings, and he does no penance, although he is headed, like everyone, toward the end of life. The reader is not told of any suffering or grief, other than that he still remembers María Rosario. In other words, with the memoirs of the Marqués de Bradomín, the legend continues and he is, with a few variables, artfully depicted as spirited, gallant, and still a successful seducer.

Another 20th-century work is Azorín's *Don Juan* (1922). This version is the story of Don Juan de Prados y Ramos—"un hombre como todos los hombres"—as we learn at the beginning of the work (11). However, in the prologue, Don Juan is acknowledged as a sinner whose spirit was changed and renovated through divine means (9-10). In Azorín's work, Don Juan is described as a kind and pious man who cares for people and the society in which he lives. Everything seems to be calm in the small town where the story takes place; even the action is rather slow. The narrator describes with great detail the small town, the account of a past census, some of the town's history, even the ways in which the nuns from different congregations dressed. One may even wonder at the outset whether the novel has anything to do with the legend of Don Juan.

After a few minimal interactions of Don Juan with the other characters in the story, in chapter 29, entitled "Una terrible tentación," we see for the first time how Don Juan handles the flirtatious attitude of Sor Natividad's niece, Jeannette, an eighteen-year-old young woman who seems innocent at the beginning of the story, yet has a coquettish attitude and a deceitful look: "La mirada quiere demostrar confianza, y dice recelo; quiere mostrar inocencia, y descubre malicia" (135-6). Before Jeannette attempts to entice Don

Juan, the narrator describes her in a very sensual way, objectivizing her before the readers' eyes with an "unmistakably masculine" gaze (207)—as James Mandrell points out in *Don Juan and The Point of Honor: Seduction, Patriarchal Society, and Literary Tradition* —"Las piernas mantienen el cuerpo esbelto, enhiesto, con una carnosa y sólida redondez en el busto" (137).

After following the narrator for the first few chapters and paying close attention to his descriptions of the events, it almost gives the impression that another narrator has taken over to continue the account of the chapter about Don Juan and Jeannette as well as the following chapter about Sor Natividad and Don Juan. For example, the use of "carnosa" can indicate something very robust, as in the parts of the body, or meaty or pulpy, as in fruits and foods. In such a case, other adjectives related to "carnosa" would be: succulent, delicious, tasty, tender, mouthwatering, etc., on one end; and carnal, sensual, sexual, erotic, and so forth on the other. Considering that the main character is Don Juan, the effect that the choice of words related to "carnosa" produces in the reader is the expectation of, at the very least, an amorous encounter. Nevertheless, regardless of the readers' expectations, a romantic encounter does not take place in this chapter or in any of the following ones.

What is seen in this chapter is the juxtaposition of the female dominant attitude with the innocuous role of the Don Juan character who remains impervious to the flirtatious attitude of the young and "carnosa" Jeannette: "[Ella] Le mira en silencio con una mirada fija, penetrante, hace un mohín de fingido espanto y suelta una carcajada. Don Juan calla...cada vez se inclina más hacia Don Juan; después acaba por decir

suavemente, susurrando, una frase inocente, pero con una ligera entonación equívoca. Don Juan calla” (137-8, my emphasis). As can be noted, in this passage the young Jeannette is provoking Don Juan, yet he remains silent and unmoved; there is no action. He limits himself to listening and observing. So it seems that in Azorín’s work it is the women who are the seducers, the risk-takers, toward timid, harmless, and quiet Don Juan.

In the following chapter labeled “Y una tentación celestial” (139) and by coincidence numbered XXX (as in a 3X-rated chapter), another amorous encounter seems to be anticipated. In this passage, just as in the previous one, it is the narrator who predisposes the reader to the romantic theme as he makes Sor Natividad appear as a beautiful flower waiting to be picked by Don Juan “entre los floridos arbustos” (139). And just as Jeannette was described in a very sensual manner, the narrator describes the second woman of interest, Sor Natividad: “bajo la blanca estameña se marca la curva elegante de la cadera, se acusa la rotundidad armoniosa del seno...la larga túnica se ha prendido entre el ramaje. Al descubierto han quedado las piernas. Ceñida por fina seda blanca, se veía iniciarse desde el tobillo el ensanche de la graciosa curva carnosa y llena” (140-1). A veritable strip-tease.

After the narrator finishes his provocative depiction of Sor Natividad, he describes an interchange of glances between Don Juan and Sor Natividad that is worth noting here. When Maestre Don Gonzalo asks Don Juan for his opinion on a new tracery, he replies: “Hermosa [...] contemplando la delicada tracería de piedra. Y luego, lentamente, bajando la vista y posándola en los ojos de Sor Natividad: — Verdaderamente... hermosa” (141-2). In this passage, Don Juan manifests interest in Sor

Natividad, which did not happen when the young niece was flirting with him in the previous chapter. Nevertheless, the chapter ends immediately after this act, mentioning only that Sor Natividad blushed nervously and continued with her gardening activities. Though Don Juan shows some interest in Sor Natividad, nothing else is mentioned in the rest of the novel that indicates the two may have gotten together, nor are there any more similar displays of interest by Don Juan.

At the end of the story, in the epilogue, there is a dialogue that takes place between an unnamed female character and the “Hermano Juan” where she asks him various questions, one being whether he had loved many women in the past. Don Juan responds: “El amor que conozco ahora es el amor más alto. Es la piedad por todo” (181). In this regard, Azorín’s work could be easily entitled “The end of Don Juan” as he has been stripped of his main qualities of trickery and seduction and turned into a “spiritual” figure. In a way, it even seems as if the table has turned around and it is now the reader who has a more active role in Don Juan matters than he and is looking for action as he follows the narrator with his masculine gaze throughout the novel, unable to find any romantic adventures for this Don Juan.

The issue in Azorín’s Don Juan as James Mandrell points out in *Don Juan and the Point of Honor* is that “Azorín has completed the trajectory of Don Juan’s story by drawing the Burlador into the flock and leading him back to the fold” (205). He is a recovered Don Juan, and therefore he is no longer the menace he once was to the world. Although he condemns himself by his own actions, authors of this period are reluctant to have him end his life in hell. In the words of José María Martínez Cachero as quoted in

Las novelas de Azorín, “the condemnation of Don Juan seemed to be too extreme to the men of the Generation of 1898, as did Zorrilla’s granting of salvation...Neither Paradise nor the Inferno. Purgatory is best” (Qtd. in Mandrell 195). For Martínez Cachero, an earthy purgatory is better suited for Don Juan; for that reason, the approach is to “rescue” him, and to bring him back to the world (Mandrell 195), even if it means that Don Juan will be known in the future as harmless or “brother Juan.” The remaining authors to be analyzed have contributed to this idea of a innocuous Don Juan, and it is common to find him—if not a religious man—a mature man falling in love, having a family and/or children to the point that at times he is no different than any other man, just as Azorín’s work indicates.

In 1926, another version of Don Juan saw the light, and this time it was Ramón Pérez de Ayala’s *Tigre Juan* that brought him forward. The setting for the narrative is the Plaza del Mercado in Pilares, where Tigre Juan has a stall. He lives with Colás, whom he raised as a son and called him his nephew. Tigre Juan seems to be an ordinary man and so his first description is as follows:

No era raro que al dirigirse a él le llamasen don Juan, por urbanidad y deferencia a su edad, ya madura. Pero jamás se supo de este don Juan trapicheo alguno, ni siquiera se le sorprendió mirando a una mujer con ansia o insinuación. Sin embargo a pesar de sus cuarenta y cinco años y de su temerosa y huraña catadura, o quizás por esto mismo, despertaba en no pocas mujeres una especie de curiosidad invencible, mezcla de simpatía y atracción” (14)

As stated in the above passage, this Don Juan is a forty-five year old man who does not reveal any of the typical Don Juan qualities that would justify his being called a Don Juan. In this novel, however, Tigre Juan is a widow who is said to have killed his own wife (14). In addition, his nickname “Tiger” does not refer to any seduction traits but to his violent temper and lack of patience. At the beginning of the novel, Tigre Juan does not want to be around any women, as he dislikes them to the point of being considered misogynistic. In his point of view, only three women are considered decent: Doña Iluminada (Góngora’s widow), his own mother, and the Mother of God (20-1). To this end, Tigre Juan upholds that a woman is “lo más vil de la creación. Falsa costilla de la humanidad, la arrancó Dios del cuerpo noble del hombre, para, de este modimanagera, enseñarle que la debe mantener siempre apartada de sí” (28). As the story unfolds, we are told that Tigre Juan was deceived by the young woman whom he married after finding her in her chambers with another man. He tried to strangle her but he was stopped and imprisoned. Both, the alleged infidel and her lover, died eventually of different causes and Tigre Juan was left alone and full of bitterness for about twenty years at which time the story we are reading begins.

In a dialogue between Tigre Juan and his nephew Colás concerning true manliness, Colás tells his uncle that it is popular belief that “el hombre más hombre es Don Juan” (34) because he is able to be around women. If such is the case, neither Tigre Juan nor he are manly since they are without women, says his nephew (34). Tigre Juan replies that the real tricksters are women and that Don Juan alone, through divine design is the avenger of all men and even the second redeemer of men (34-5). It seems evident in

this short passage that at some point after Tirso brought forward his Don Juan version, his name became linked to concepts of virility and manliness as denoted by this passage. This could be due to many reasons: his bravery and boldness, his disdain toward danger, his appearance and nobility, but most of all, to his seductive abilities and success with women. And to this, precisely, Colás is referring in this passage. He wants his uncle to have at least one woman for himself. Nevertheless, Tigre Juan, even toward the end of the novel, maintains his view about women: “¡Ah, necias y vanidosas mujeres! El paraíso ven en la persona del seductor. Piensan que le van a retener, cuando cerca de ellas cruza. Échanle los brazos al cuello y cierran los ojos... Cuando los abren, ya él está en los brazos de otra” (154). As noted in the previous passage, in Tigre Juan’s point of view, women are foolish and vain and he punishes them by not getting close to any of them.

A point to be made here is that in Pérez de Ayala’s version of Don Juan, women are not deceived. Instead, they deceive themselves by believing the legend that Don Juan is very manly; sooner or later they realize that it is all part of a fable. In addition, women who fall victim to Don Juan’s charm never really articulate if Don Juan is as good as his name entitles him to be; either because they feel they are not good enough for him or because they are ashamed of their own actions, so by their silence they contribute to the unfounded legend of Don Juan (37). Not only does Tigre Juan not resemble the mythical Don Juan but he proceeds throughout the novel to demystify his legend with comments like the one highlighted above.

At the end of the novel, Tigre Juan discovers that his wife had never cheated on him as he had believed for twenty years. He looks around and sees in another young

woman the resemblance of his previous wife and marries her. Among many other events, the story ends when he receives the news that he is soon to be the father of a child. By making Don Juan a man like any other, Pérez de Ayala has the opportunity not only to bring a different perspective to the Don Juan figure but also to discuss his traits and to put into question the attributes that have created the mythical Don Juan. As pointed out by Mandrell in *Don Juan and the Point of Honor: Seduction, Patriarchal Society, and Literary Tradition*, though there is some sympathy toward the character, Valle Inclán's *Sonatas* (1902-5) and Ramón Pérez de Ayala's *Tigre Juan* (1926)—on the whole—contribute to the degradation of the character of Don Juan in the early 20th-century (94-5).

In 1927, another Don Juan version appears in print, this time brought forward by the Machado brothers and entitled *Don Juan de Mañara*. In this work, Don Juan's character is also diminished and the role of women is notoriously changed, in particular in the case of Elvira who learns Don Juan's ways and turns into a burladora (Díaz-Plaja 170-2). And although in this work Don Juan is able to impregnate a woman, Elvira, his son dies. As stated by Díaz-Plaja in *El don Juan español*: "... los Machado convierten a Don Juan en padre, pero no se atreven a dejar en vida a un vástago que, como personaje, resulta difícil y complicado. ¿Cómo podría ser el hijo de un gran conquistador de mujeres? Por eso lo matan apenas nacido" (173). This work, according to Díaz-Plaja, is the first in Spain to allow Don Juan to plant his seed, nevertheless the work does not permit it to grow and turn into a man or a woman, so that Don Juan's character continues

to decline, for he could not father a child in previous works and though in this work he is able to do so, his child does not survive.²⁰

In 1934 it is Miguel de Unamuno who brings forth another version of Don Juan, entitled *El hermano Juan o el mundo es teatro*. In this play, the Don Juan figure is a “distraught man” as noted by Eleen Doll in “Tres versiones del don Juan noventayochista: Los Machado, Valle-Inclán y Unamuno” (182) who does not follow the characteristics set forth for the mythical Don Juan. On the contrary, he is a Don Juan who declares himself unable to satisfy the needs or desires of a woman either in her femininity or sexuality. In the opening scene where Don Juan appears talking to Inés, he advises her: “Él sabrá hacerte mujer, y yo no; nací condenado a no poder hacer mujer a mujer alguna, ni a mí hombre...” (82). When Inés points out to him that his fame says that he had many women, Don Juan states that those are “decires” (82). In other words, “gossip” of people who have helped spread his fame. In this short comment not only does Don Juan refer to his inability to fulfill the needs or desires of a woman, he also states that he has not been able to make a man of himself: “ni a mí hombre.” There are two possibilities to be drawn from this passage: that due to his inability to fulfill the needs or desires of a woman, he cannot be called a man. Or, that Don Juan is above all a “character” who plays a dramatic role on stage, emphasizing the second part of the name of the play “o el mundo es teatro” and the fact that he cannot fulfill the role of a husband, or a father, or any other characteristic that would transcend his stage-created persona.

²⁰ In *Tigre Juan* though Don Juan is told he is soon to be a father, the main character can hardly be called a “Don Juan,” as he resembles a man like any other.

Either way, what we have in this play is another degraded Don Juan figure, who is confused about himself and about his role: “No recuerdo... no puedo quererte... no sé querer... no quiero querer... no quiero a nadie y no debo seguir engañándote” (84). He is anguished, as the above lines denote, but he is also alone: “Ahora solo, solo, solo... como me parió mi madre... ¿Y qué me queda? Prepararme a bien morir, ensayar una nueva muerte...” (121, my emphasis). Besides the opinion he has of himself, his personality is belittled also by the other characters in the play, as in the case of Elvira who takes charge of the action and ridicules him by treating him like a child: “[Elvira]: ¿Don Juan? ¡Quiá! ¡Don Juan no!, sino... Juanito... Juanito. Anda, vente, niño, ¡niño!,” to which Don Juan can only respond: “Sí, vámonos” (qtd. in Díaz-Plaja 236). As stated by Díaz-Plaja in *Don Juan español*, “parece que desde Zorrilla nadie se atreve a poner en pie a un don Juan impetuoso y galante; los que saltan a las tablas o a las páginas de una novela son meros fantasmas literarios... Y todos tienen en común la derrota ... Todos los don Juanes del siglo XX nacen con el estigma del perdedor” (232).

In Unamuno’s play, Don Juan cannot love—he does not know how—and he would not be able to do so even if he wanted to. He is doomed to be alone and to await death, and he knows it. In addition, Unamuno makes his Don Juan aware of the other literary works where he has appeared so that he revisits his evil past actions until one day he decides to turn into “el hermano Juan.” He becomes a friar who stays at a convent and teaches “inoffensive” actions to little children: “Ahora, hijitos de Dios, id con su gracia a jugar todos juntos en amor y compañía, y no riñáis, ¿eh? ¡Paz! ¡Paz! Jugad juntos, a comiditas, a casitas y también a mariditos y mujercitas, ¿por qué no? Pero no juguéis a

frailecitos y monjitas” (122). However, Don Juan is not only a friar who takes care of the children in the convent, he has also turned into a “Celestino” and marriage counselor: “Nadie como él para concertar a desavenidos, urdir noviazgos y arreglar reyertas conyugales” (124).

As a way of confession, Don Juan tells Elvira and Inés: “fuí Don Juan Tenorio, el famoso burlador de Sevilla...un juguista, un badulaque, y un...¡celestino!... Mi destino no fué robar amores, no, no lo fué, sino que fué encenderlos y atizarlos para que otros se calentaran a su brasa... Soñando en mí y en palpitantes brazos de otros concibieron no pocas locas de amores imposibles” (143-4). As this passage indicates, in Don Juan’s point of view, he was not seducing women, he was only contributing to society by instilling love and passion in the opposite sex so that others could benefit from it. At the end of the play, Unamuno’s Don Juan shows his resentment toward the world and toward his inability to father a son. He dies on stage but the audience is told that his character lives on: “¡Don Juan no muere...es inmortal!” (152).

As discussed in the previous works, due to Don Juan’s essential characteristics he has the plasticity to be transformed in every work in which he appears. In some, he may act as a normal individual with distinctive characteristics, but he is a product of transformation after transformation. No one should forget, however, that he was born a character and cannot and will not behave as the common human being around the corner. The above statement made at the end of the Unamuno’s play “¡Don Juan no muere...es inmortal” (152) emphasizes this. In the remainder of this chapter, two final works will be

analyzed: Gonzalo Torrente Ballester's story²¹ *Don Juan* (1963) and Ramón J. Sender's *Don Juan en la mancebía* (1968), both considered, to the best of my knowledge, the last two works on the Don Juan theme in Spain in the 20th-century.

In Torrente Ballester's *Don Juan*, many of the characteristics seen in the previous works on this theme are carefully embedded. In fact, before unveiling his Don Juan version and sharing his contribution to the tradition, Torrente Ballester has undertaken the responsibility of demystifying Don Juan. The author begins by emphasizing in the prologue that "Don Juan es un personaje imaginario, sin el menor contacto con la realidad" (12) as if he were to caution others against erroneously attempting to fashion their Don Juans in a more "realistic" or "human" manner. This mythical character may appeal to everyone in different ways but one must not forget that Don Juan lives on but he does not actually live on earth. Since Don Juan's character is not well suited for a human being, in Torrente Ballester's story *Don Juan Tenorio y Ossorio de Moscoso* stays away from being human and becomes not only an infernal character but hell itself (16).

This story is set in modern-day Paris, where a journalist meets Leporello by accident; at least, that is what the journalist is led to believe. When the journalist is told the name of this interesting character, he finds the whole situation comical, considering that if he were Leporello, his master could be no other than Don Juan. As the story develops, Leporello tries to convince the journalist that Don Juan is alive and that he, Leporello, is a devil under his service (19-27). He offers the journalist Don Juan's life

²¹ The term 'story' is used in this work to refer to Torrente Ballester's novel as per his indication in the prologue: "prefiero llamar 'historia' y no 'novela' a esta obra mía. La novela, tal y como yo la concibo, es otra cosa" (14).

story for it to be published, and although at the beginning of the story the journalist does not believe Don Juan exists, as the action unfolds, the journalist becomes almost certain of his existence.

The Don Juan character described in Torrente Ballester's work has the appearance of a forty year-old man of noble birth, with mustache, well built, elegant (25), fair skin and light blue eyes (170), who, according to Leporello, changes his name every ten to twelve years or so and at the time of this story his name should be "Juan Pérez" (36). Leporello also shares with the journalist that Don Juan—being about three hundred years old—can no longer physically satisfy any woman: "Don Juan no puede acostarse con sus enamoradas... El poder actual de Don Juan para hacer feliz a una mujer es incomparable, sólo que, en cierto momento, esta felicidad exige la expresión carnal que don Juan no puede darles... a causa de su edad digamos. Porque, si pudiera, ellas no lo resistirían" (49). And so it happens that Sonja, Don Juan's last conquest, unaware of his impairment and feeling rejected and humiliated by him, finds a gun and shoots him on the back, leaving him seriously wounded.

Though the Don Juan story changes dramatically in the course of the narration, a few things are important to mention at this time, one being his appearance. In the first chapter, there is a description of Don Juan: He is about three hundred years old, but even so, he has the appearance of a man of forty, he is of noble birth and attractive overall. If one were to compare this Don Juan to Tirso's Burlador, one would see that Torrente Ballester's Don Juan is far from being the young rebel of his time living spontaneously and unable to distinguish between fame and infamy as Tirso's was—as is clearly

explained by James A. Parr in his edition of *Burlador* (q.v.). Torrente Ballester's Don Juan is a more mature individual, but even so, he has little control of his own life, as it will be seen.

Toward the end of chapter one, Leporello convinces the journalist to listen to the story of how he became Don Juan's servant and after the journalist agrees, Leporello begins to narrate chapter two. Leporello tells the writer that his real name was Garbanzo Negro and explains how he was one of the many devils whose assignment on earth was to enter the body of a person who was close to dying and "help" him/her go to hell. One day he was ordered to enter into a healthy body, Leporello's, to become Don Juan's servant and to accompany him until he died (79-93). This remarkable and entertaining story—Leporello tells the journalist—is to be considered the prologue of the upcoming Don Juan story Leporello will eventually recount.

Throughout chapters one and two, Don Juan is silent; he has merely been the subject matter of the discussions between Leporello and the journalist. In chapter three, Leporello tells the writer that he will tell him the whole story if the journalist makes Sonja forget about Don Juan and, instead, the journalist makes her fall in-love with him (111). Many events take place in the course of chapter three until the journalist is led to believe that, at times, Don Juan's soul leaves his body and enters into the body of the journalist. He then becomes possessed, bold, daring and seductive in his ways (114). A point to be made here is that although at first it seems that any ordinary man can become Don Juan as the journalist is led to believe—and the reader as well—as we find out later, it was all a lie—a well done performance—but in all, a fabrication. With this, the text

suggests that there are limits between “fiction” and “reality” and their paths should not cross. For a “fictional character” does not possess a soul to give, nor can a person attempt to become a fictional being. In short, the “journalist” never became the burlador—but instead—the burlado.

Throughout the first few chapters, the only prominent burlador seems to be Leporello, who owns the show in tricks and wit. Though Don Juan is exalted in a few comments, he is basically an old man who looks good but who cannot fulfill his role as a man. In this respect, Torrente Ballester’s Don Juan joins the view of other 20th-century authors and presents another degraded Don Juan character:

Don Juan, es decir el hombre que se hace llamar así y que tiene un criado realmente divertido que se hace pasar por el diablo, es un sujeto al que la impotencia sexual, sobrevenida anticipadamente, volvió loco, o neurótico, o como quiera usted llamarle. Como sus artes de seductor no las ha perdido, sigue enamorando a las mujeres; como tienen imaginación, las enamora por procedimientos nada comunes, lo reconozco, pero al final, nada. (124, my emphasis)

With the above statement, one of the main characteristics of the mythical Don Juan is thrown out the window; he gets the women, gets them excited, but in the end he is unable to deliver: he is no longer a seducer. To add to the humiliation of Don Juan or to the ironic treatment he undergoes in this part of the story, Sonja, after realizing that Don Juan was not going to come back to her, grabs her abdomen—as if she were impregnated by a man who never touched her—and feels complete (128). The text goes even further in

degrading Don Juan's romantic attributes: When Leporello tells the journalist his master's ways of captivating women, the journalist says contemptuously that his abilities as a seducer were no more than mystical encounters: "¿Ha hablado Ud. de seducir? ¿A lo que hace su amo llama usted seducir? No sea vanidoso. No sé si considerarlo como proveedor de experiencias místicas a domicilio o como agente provocador de orgasmos solitarios por inducción. Quizá sea ambas cosas. En todo caso, un personaje ridículo" (132).

Nevertheless, Leporello argues for Don Juan that, in the myth, Don Juan died as a Don Juan with all his characteristics and attributes, therefore, he would continue to go around the world very much involved in donjuanesque activities: "...la muerte fija definitivamente su manera de ser; lo fija como es en el instante de la muerte; de modo que si don Juan murió siendo don Juan, lo será eternamente, y en serlo consistirá su condenación. En buena lógica pues, tiene que andar por el mundo donjuaneando" (150). This statement by Leporello is key in the study of the Don Juan myth because what Torrente Ballester seems to be doing in this section is going back to Tirso's original work to rescue the reason that kept Don Juan alive throughout the centuries: the fact that he died being Don Juan with his rebellious attitude, his trickery, and his desire for women. The fact that Don Juan died as he did in Tirso's *Burlador*, ironically, secured him eternal life on the printed page and in the popular belief of many, where he remains very much alive. Zorrilla may have allowed him to obtain salvation through Inés, but it was Tirso who perpetuated his character with his death making it impossible for him to repent for his actions. Thus, two conclusions can be drawn from Leporello's statement: That there

seems to be an attempt in Torrente Ballester's work to recover and restore the Don Juan myth; and that works where the Don Juan character repents of his actions, becomes a one-woman man, has a married life, fathers children, or lives the "normal" life of a human being, all these modifications serve to diminish Don Juan's character and he ceases to be Don Juan.

At the end of chapter three, the journalist believes himself to be possessed by Don Juan's soul and in one night writes Don Juan's story. So that, in chapter four, Don Juan's voice is finally heard although filtered by the journalist writing. In this chapter, Don Juan tells the account of his existence, the death of his mother at his birth and the fact that he is very proud of his noble lineage, his "estirpe admirable" (170). A great amount of detail is set forth in this chapter to establish that the Tenorios were the most influential nobles in Spain during this time, and that Don Juan had by birth earned this title. He had to make the Tenorios proud and become the "conqueror" he was expected to be (170) as a direct descendant from the Goths. At age ten, Don Juan was sent to study at Salamanca with a private tutor, Don Jorge, and after he died, Leporello became his servant (172).

In Torrente Ballester's story, Don Juan's youth is not filled with amorous encounters nor it is described as exciting in any way; on the contrary, Don Juan—at twenty-three years-old—is a virgin, a young man dedicated to his studies of Theology and sports (172). Even what the myth has set forth in terms of Don Gonzalo de Ulloa being a noble man is altered in Torrente Ballester's work. In it, Don Gonzalo is an ambitious and disgusting man, who visited prostitutes and went so far as to fake his own wedding to a Jewish woman, Doña Sol, in order to have access to her fortune. After Doña

Sol's father died and the money was gone, Don Gonzalo treated her like a servant and a prostitute in his own house (231-34). As a result, it is not surprising that when Don Gonzalo learns of Don Juan's inheritance, he pretends to be his friend and hires a prostitute with whom Don Juan loses his virginity at twenty-three. Just as with Doña Sol, Don Gonzalo was trying to take advantage of Don Juan's trust in order to enjoy his fortune. In comparison to all other Don Juan versions analyzed so far, this is the first one where Don Juan's first amorous encounter is mentioned. Before he was with the prostitute, Mariana, he was learning Theology in Salamanca and considering becoming a man of the church in the not too distant future.

In a dream, Don Juan attends a kind of court tribunal composed of almost all the Tenorios who had already passed away, where he is told that the offense committed by Don Gonzalo de Ulloa could not be ignored, and that he, Don Juan, had to kill Don Gonzalo to avenge his honor (188-95). A great deal of detail is vested in this tribunal made up by the Tenorios, who have a private hell they all go to if they do not go to heaven. For them, the respect to their ancestors and the prestige of the family is the most important aspect they should be concerned with: "un Tenorio puede perder su alma, nunca el respeto de sus muertos. Nuestro respeto por ti, el de todos nosotros, es el que en este momento se juega" (195). Don Juan has no choice or say in the matter: If he wants to appease his whole dynasty, he has to kill a man. If he does, he is sinning willingly; therefore he cannot repent from it and cannot go to heaven. If he chooses not to, he would be cast out from his own dynasty and its "kind of heaven." When he wakes up from the

dream, he knows what he must do; he rebels against God and declares that he is not only committing sin but that he is sin itself: “No estoy en pecado; soy pecado” (205).

After this dream, Don Juan is not the same man. His lineage and his honor now take priority in his life. To be with women is not as important as is his lineage. As far as his relations with the other sex, he is described more as a “curious” person than as a man eager to become a lover: “...como con Mariana, podía más en mi ánimo la curiosidad que el deseo” (232). Since Don Juan feels dishonored by having lost his innocence with a prostitute, he decides to marry her. In his own reasoning, Don Juan feels that by making her honorable via a noble marriage, both become clean (265). But due to his nobility and prestige, instead of becoming honorable, he goes deeper into shame. He transfers all his money to this woman and by throwing a silver real up in the air Don Juan decides his future. The coin favors the life of sin, and Don Juan sets out on this path (266).

In Torrente Ballester’s story, the references made to the other Don Juan versions that helped create the myth serve the purpose of distancing this Don Juan from them. For example, Miguel Mañara goes to see Don Juan to tell him to turn away from his vicious ways and that he, as a result of witnessing his own funeral, had changed his life (217). This gives Don Juan the opportunity to declare that he was not vicious or vain as Mañara was, and that if he, Mañara, was afraid of death, Don Juan did not fear it (217-8). On another occasion, Don Juan states that if in the future God asked him what good deed he had done on earth, he would say that Mariana’s change of life²² from a prostitute to a

²² When Don Juan marries Mariana, he makes sure she is set financially for the future. She becomes a pious woman and dedicates her time to rescue other prostitutes from the street. She brings them to her new home and provides food, shelter, and spiritual comfort for them. Many people in Seville considered her a saint.

woman of faith was his doing (269). With this, Torrente Ballester's work intends to address the issue brought forth by various critics about Tirso's Burlador not being able to claim a single good deed under his name, other than—perhaps—helping Catalinón somewhat after the shipwreck. Ironically, as it is seen in the last chapter it is also Don Juan's doing that makes Mariana go back to being a prostitute. In other words, he undid his only good deed. In the case of Zorrilla's Don Juan, Leporello tells the journalist that Zorrilla inaccurately had claimed that Don Juan devotes only one day to make women fall in-love, another to love them, etc., when in reality, Don Juan takes his time with each of the women he is with (297). According to Leporello, Don Juan is able to find in every woman her hidden beauty and attractiveness (299). In other words, he does not look for “the ideal woman” in the manner of Hoffman's Don Juan. All women have something unique to them that only this Don Juan knows how to find. And, lastly, in Torrente Ballester's story, even Tirso was wrong with his “tan largo me lo fiáis” (297-8) because he wanted to make an example of repentance with his Don Juan, and Torrente Ballester's main character does not try to repent at all from his actions.

In a few words, Torrente Ballester's Don Juan did not seek the fame that other Don Juans did, he was not worried about death, and he was not quite a seducer or trickster as Don Juan was portrayed in other works. What this Don Juan claims to be is—more than anything—God's enemy. In order to accomplish this, this Don Juan claims to have chosen women as the vehicle for expressing his enmity with God, for they find happiness in his arms instead of finding happiness in God (292-3).

In fact, taking a closer look at Torrente Ballester's Don Juan, one will find that he does not take a leading role in wining the heart of the woman with whom he ends up. It is Leporello who keeps telling the journalist and the reader how good Don Juan is. If one pays attention to the women referred to by name in the story, one will see that he first sleeps with the prostitute, Mariana, because she was paid by Don Gonzalo de Ulloa to "deflower" Don Juan. Then, he sleeps with Doña Sol, Don Gonzalo's wife because she takes the initiative and invites him to her chambers (235). And, lastly, in the case of Doña Ximena de Aragón, Don Juan is told by the Spanish Ambassador to deal with her so that she would not interfere with his plans anymore. The only woman, he chooses to sleep with is Elvira, Don Gonzalo's daughter. However, after boastfully announcing that he was going to sleep with her, when Don Juan goes to see her, he kisses her, and leaves her behind. Other than that, the "many" women we are told he has been with were unnamed "vulgar women" (305). Considering this, one cannot give this Don Juan the title of seducer of women.

In the last chapter, Leporello convinces the journalist to attend the play *Mientras el cielo calla*, which the servant said should be called "El fin de don Juan" (293). To the journalist's surprise, this play happened to be a Don Juan play set in Seville in the 17th-century, where Leporello played the role of Don Juan's servant. It is at this time that the journalist realizes that Leporello and his master were ordinary actors. All that Leporello had told him about Don Juan and what the journalist believed happened after he met Leporello were all part of a tale he created to get the journalist to write Don Juan's story.

It is in this final chapter where a better picture of Torrente Ballester's Don Juan and his contribution to the myth are more evident. However, this is a play within a play, which brings to mind Hoffman's Don Juan, and it is very much unique in its content. It is here that the reader learns that Mariana had become almost a saint after Don Juan left her, how she helped other prostitutes, and how she ended up living alone on one of Don Juan's estates, waiting for him. Ironically, when Don Juan finally returns to Seville after approximately fifteen years, she does not recognize him. However, when they both meet, she is deeply drawn to him and they end up sleeping together. Thinking that she had betrayed her husband and God, she goes back to being a prostitute.

Don Juan holds a dinner at his house, and together with the Statue of Don Gonzalo de Ulloa and his daughter, Elvira, there are other important guests: the Archbishop, the Mayor, the Maestrante, the Capitán de los Tercios, the Prior de la Cartuja, and the Presidente de la Audiencia (381). The dinner turns out to be Don Juan's judgment day, where the last six characters mentioned played the role of judges and where Elvira and the Statue of her father had planned to kill Don Juan. However, when the time comes, Elvira is incapable of hurting Don Juan and instead she sticks the knife into her own breast. Immediately, the Commander grabs the knife from Elvira's limp body and kills Don Juan (391). The six judges take off their masks and show themselves to be six devils who together constituted a new tribunal. When Don Juan gets up for the final judgment, he states: "No necesito que me juzguen. He muerto como don Juan, y lo seré eternamente. El lugar donde lo sea, ¿qué más da? El infierno soy yo mismo" (393).

His words confirm his character: bold and daring, but in addition, a new trait comes to light in this Don Juan version: “he is hell itself.”

Having killed Don Gonzalo as his ancestors had asked him to do, Don Juan awaits the arrival of his clan to be taken to their own special hell reserved for all the honorable Tenorios. When they arrive, Don Juan calls to them saying: “Son los Tenorios, la casta que me dio la sangre y la moral. ¿Qué me importa que el cielo y el infierno me rechacen, si ellos me acogen? ¡Aquí estoy antepasados!” (395). However, when Don Juan’s father speaks, he informs Don Juan that his whole caste decided to forbid his entrance into their hell. It did not matter to them that he disrespected God as some of them did in the past; the problem was that Don Juan disrespected the World. He was not a passionate lover; he was cold in his actions and involved God in them by competing with Him for the women he seduced. He did not take them away from their fathers or husbands but from Him; his intention was from the beginning to affront God with his actions and the Tenorios could not forgive him for that. The fathers and husbands of the women Don Juan seduced could not have their honor avenged by their men, he ridiculed them because the humiliation was never directed to them (396). After hearing all these reasons Don Juan responds with a big laugh, attacks the shadows of his ancestors, gets his cape and hat and proclaims: “No os molestéis. A mi infierno no se va por esa puerta...Y ahora, Comendador, a ser yo mismo para siempre. Dio un brinco y cayó al pasillo del patio de butacas” (397).

As can be noted, although Torrente Ballester’s story attempted to eliminate some of the ill-treatment to which Don Juan is subjected in other 20th-century versions, as pointed out by Anne L. Walsh in “Gonzalo Torrente Ballester’s Don Juan: A Novel Both

Before and After its Time?" (220), the many incidents that take place in the story shape his character so that they leave Torrente's handling of the myth perilously close to other 20th-century versions. For example, he is about three hundred years old and though he looks in his forties, he is impotent or at most a provider of "mystical encounters" (132); he changes his name every twelve years or so; though he is of noble birth, his caste rejects him at the end; he doesn't seem to have much control over his life; his honor is doubtful as he marries a prostitute and then undoes his only good deed; he becomes not only God's enemy but hell itself, and with this, emphasis is placed on the fact that Don Juan is a fictional character who cannot leave the stage to mingle with those of us in the real world.

At the close of the 20th-century in Spain, it is Ramón J. Sender's turn to bring to stage yet another version of Don Juan, *Don Juan en la mancebía* (1968), a play that tells the life of an older Don Juan who, ironically, trying to change his alleged daughter's life of prostitution, brings her only suffering and early death. In his prologue, Sender explains that in his treatment of the subject he intended to show a new aspect of the fate that eventually ends up destroying the hero (14). For this reason, distancing his Don Juan from Tirso's and Zorrilla's, Sender portrays his hero at an already advanced age, "Don Juan atendió solamente al deleite, pero la vida no le reservó privilegios de ninguna clase, y al entrar en la vejez la tendencia destructora y la erosión de la realidad comenzaron a emplearse implacablemente contra él" (31). And with this, Sender joins in with other 20th-century writers who attempt to continue the life of Don Juan and to project how it would be if he were to have lived past his prime.

The setting is a brothel in Seville, the Day of the Dead in 1635. Before the action even starts Don Juan's character is already tarnished by the location where he first appears. Along the same line, by reading the marginal annotations, the reader is informed that both characters, Don Juan and Ciuti are older men and that Don Juan's main features are his gray hair and being slightly stooped (35). Comparing Sender's first scene to that of Tirso's, where Don Juan having already tricked and made love to a woman is preparing to flee the King's palace, Sender's opening scene is slow-paced and quiet as the perfect complement to Don Juan's advanced age. Moreover, instead of attempting to seduce a woman, Sender's Don Juan enters a brothel, where the implied idea is that through paying any person with the means to do so can have any of the women available. In other words, a Don Juan who has lowered his standards so that instead of looking for a great conquest, he looks only for what is at hand and whose attainment requires neither effort nor talent in his part. Similarly, comparing Sender's first scene to Zorrilla's beginning of his Don Juan Tenorio, it is clear that Zorrilla's Don Juan also contrasts with that of Sender. Zorrilla's main character starts by arrogantly announcing his conquests and crimes, thus showing his virility, audaciousness, and eagerness to embark on new adventures, whereas Sender's Don Juan seems to be already compromised and subdued at the beginning of the very first act.

Inside Camila's brothel, Don Juan is subject to the mockery of the women who make unflattering comments about his physical appearance degrading his character even further. Although some of the comments may seem favorable toward Don Juan, they emphasize his advanced age. For example, one of the prostitutes says, "Viejo pero Galán"

(39) and another, “es más galán que muchos jóvenes” (41). Although these compliments highlight the fact that he is a gentleman or a gallant man, they are used throughout the play in a condescending manner. The prostitutes are having a good time by ridiculing Don Juan and using every occasion they have to enjoy a laugh at his expense. As another illustration, when Don Juan takes off his hat, Camila, the brothel’s owner, utters: “Ah, es calvo el caballero” (48), making fun of his being bald as a result of his advanced age. And shortly after, a young prostitute follows Camila’s observation with: “es un anciano hermoso” (48), giving him a compliment by stating that he is “handsome” but also calling him “an old man” at the same time with “anciano.” And, as if this were not enough, the young prostitute brings up the name Amadís (49) in regard to Don Juan, making reference to Amadís de Gaula, a fourteenth-century knight-errant character from the books of chivalry. Nevertheless, the prostitutes’ comments do not only refer to his age, but also to his degraded sexual performance: “Apuesto que hace el amor todavía dos veces como el del cuento: una en verano y otra en invierno” (72). After implying that Don Juan was only able to make love to women twice a year, one would expect him to be offended by this comment and to react perhaps aggressively toward his attacker, but instead he responds with “Who cares” (73). Thus, agreeing through his passivity with the comment made about him.

At the time Sender’s play begins, Don Juan and Ciuti are back in Seville after being away for about twenty years and are hiding from the authorities. This temporal space gives Sender an opportunity to make Don Juan look back at his past, and when he does, he not only looks back at his past within the margins of the text but goes beyond his

immediate fictional realm into that of another work. This is attained by associating his servant's name with that of another great piece from the eighteenth-century, Mozart's *Il dissoluto punito, ossia il Don Giovanni*. Thus, Don Juan's servant goes from being called Ciuti (a direct connection to Zorrilla's work),²³ to Leporello (Don Juan's servant in Mozart's opera *Don Giovanni*). And from there, his name is changed to Gino (37), a common name used in the general sense to refer to a young man of Italian descent (Webster's Online Dictionary). With this, the play is calling for a direct intertextuality with Mozart's *Don Giovanni*, where the Don Juan character is mainly a heretic seducer. As a result of this association, one might infer that there will be a close connection or similarities between both Don Juans; however, this is not the case. On the contrary, the reason a reference to Mozart's work is made in Sender's play is to contrast the two characters. At one extreme, Mozart's main character is a seducer more so than Tirso's Don Juan, and on the other, Sender's Don Juan does not have a single romantic conquest to claim for himself in the four acts of the play. So by placing a successful seducer side-by-side with Sender's lethargic character, the latter becomes even more pitiful.

Sender emphasizes the fact that in order to speak about Don Juan, one cannot forget about the other Don Juan works from previous centuries. The character as we know it today has reminiscences from previous works and this should not be disregarded. Also, of particular interest is the servant's name change to Gino, directing our attention to an Italian tradition. At one point during the first act Ciuti tells Camila that both Don Juan and he are from Italy (40), thus covering their true personalities but at the same time

²³ There is, however, a change in spelling from Ciuti (Sender's) to Ciutti (Zorrilla's).

drawing closer to an Italian identity. Playing along the same lines, Don Juan makes remarks to this Italian identity with statements such as: “andiamo, Gino” (“let’s go, Gino”) (50). This rather irrelevant remark becomes important for it suggests—coming from a Spanish writer—an Italian heritage for Don Juan. As will be pointed out later in Jeremy Leven’s film *Don Juan DeMarco*, the author, through a play on nationalities, claims also an Italian identity for his Don Juan as if mimicking Sender’s work in that respect.

In regard to Don Juan’s religious beliefs, Sender’s main character does believe in God. Although Don Juan prayed for the first time when he was close to dying of a severe illness (37), he had always been a believer. However, when he is mortally wounded in the third act, there is no account of him asking for forgiveness or requesting confession as Tirso’s Don Juan did. On the contrary, Sender’s Don Juan is more worried about his daughter’s future than his own, and dies cursing Miguel Mañara (126). His death without confession gives room, however, to the scene in Heaven that follows, where Saint Peter tries to figure out if Don Juan is going to enter into Heaven or go to Hell. After Saint Peter talks to the Superintendent in Heaven, Don Juan is held blameless because he has no accusers. Although the cries and laments of many women are heard in Heaven, no one dares to accuse him. Since no one comes forward, he is not charged with “Adam’s sin” and Don Juan is spared from going to hell. He is, instead, allowed to marry Inés and to visit his daughter on earth in spirit form. It is surprising that though the Statue of Don Gonzalo has been present throughout the play, the fact that Don Juan killed him is not

taken into consideration. It looks as if this Don Juan's only crime was to have been intimate with many women.

In Sender's Don Juan, the Statue plays a rather small part. Though it is present in the form of a picture from the beginning of the play, it does not play a main role. Instead of being the avenging hand of God as in Tirso's *Burlador* or being a solemn presence as in Zorrilla's *Don Juan Tenorio*, the remarks the Statue makes throughout the play are humorous and his connection is at first rather with the audience than with the characters of the play. For example, at one point Don Juan tells Camila: "Camila, cierra la puerta y no recibas a nadie más. Seremos nosotros tus huéspedes únicos" to which the Statue adds "Y yo" (44). Of course, Don Juan cannot hear the comments made by the Statue and this adds to the humor of the passage. A few lines further on, Camila asks Don Juan "Has estado antes en esta casa? ¿No? ¿Quién te enseñó el camino?" To which Don Juan answers: "Una golondrina me lo dijo al oído," at which point the Statue replies, "Yo te lo dije al oído. Yo y no la golondrina" (44). But perhaps the most important element in relation to Don Juan and the Statue is that in Sender's Don Juan, he does not mock the Statue by inviting him over to dinner. It is the other way around, the Statue of Don Gonzalo asks if he will be invited, at some point, to dine with Don Juan to which Don Juan replies that he does not want the others (the prostitutes and others at Camila's brothel) to find out who he is (63).

Another key aspect that Sender's version highlights is the fact that Don Juan has a daughter. At least this is what the audience is led to believe throughout the first three acts of the play. Don Juan's daughter, Beatriz, became a prostitute due to financial distress.

She could not keep her mother's remains in the chapel where she was buried and they ended up being transferred to the common graveyard (47). Beatriz becomes fond of Don Juan when she meets him and asks him to accompany her to the cemetery to visit her mother's tomb. This is how Don Juan realizes that Beatriz is his daughter (54-5). When Don Juan learns this, he is moved, a fact rarely seen in other Don Juans. He then asks Beatriz if she knew her father, to which she responds that he is "el tristemente célebre don Juan" (57). In other words, he is the famous Don Juan but this fame is a "sad" fame. The utterance of these words by someone believed to be his daughter makes Don Juan meditate on his past actions and rationalize: "Uno va por el mundo al azar de los días hasta detenerse de pronto al lado del abismo y comenzar a ver que todo lo que hacemos tiene un reverso: un reverso incalculable" (57). When Beatriz finds out that the man she was with was her father (97), she says: "Quisiera morir ahora no sé si de alegría o de vergüenza" (98), thus expressing her happiness at having finally met her father but also the shame she feels at being his daughter and perhaps also for the kind of life she was obliged to live at Camila's brothel. And when Don Juan makes a few remarks about finding his daughter living the life of a prostitute, Chepa, the brothel's administrator tells him: "¿Dónde esperabas encontrar a tu hija, Don Juan?" (99). Hence, implying that with the licentious life he led, his seed had little choice but to follow in his footsteps and lead an immoral life.

This meditation process that Don Juan undergoes in regard to his past life is worth noting here because Sender's Don Juan is a man who has already lived his life as he wished and has come to a point where he looks back at his actions and attempts to rectify

what he can. This can be best expressed when he changes his motto from “Tan largo me lo fiáis” to “Todos los plazos son cortos” (58). In other words, his time in the World has shortened a great deal and he no longer thinks that there is a long time before judgment day. He is older and wiser and he now thinks before he acts, a fact highlighted by the Statue of Don Gonzalo who reproaches him, “Y en esa necesidad tuya de pensar, ahora” (64). Nevertheless, Don Juan continues to analyze his actions and considers that he had a purpose in life and that he accomplished it: “Hasta que yo vine a la vida todo era en el mundo hipocresía, retórica y...teología. A la hembra se la llamaba el ángel del hogar, un ángel a quien había que pervertir gozosa y secretamente. Diablos y ángeles. Pero la verdad es más simple: hombres. Hombres y mujeres” (66). Thus, when he was young he served to awaken passion in women, something that was being repressed by making women the angels of the home. But for him there were no angels, they were women and he awakened them to passion in order to establish the order the World lacked.

A point to consider as well in regard to Don Juan qualities in Senders’ work is the fact that Don Juan is described as an older man, one who does not awaken passion in women—at least among the women with whom he comes in contact. For example, before Beatriz finds out that Don Juan is her father she tells him: “Tú despiertas un amor así como tranquilo” (59). In other words, instead of arousing an Eros kind of love, Don Juan awakens fraternal love, even spiritual love. Though it may seem that Don Juan’s past was glorious and that his degradation began at an advanced age, this is not so because he, himself, calls his youth splendid and foolish at the same time and his present pathetic: “Mi pasado grandioso y estúpido, mi presente lamentable...” (112). He realizes that he

has lived a thoughtless life in his youth but also that he has not made any improvement in his mature age. The realization that he has a daughter, who as a consequence of his reckless actions lives a dishonest life, makes his present also a miserable one. But his present becomes even more foolish when he attempts to save his daughter from the brothel where she works, and strives to improve her life by finding her a husband, and giving him an order of payment for 10,000 ducats in Beatriz's name (118). Unfortunately, his efforts to save her only served to awaken Chepa's dormant lust for Beatriz, to arouse the greed of the Judge, who makes Beatriz suffer under the water torture, and both Beatriz's and Don Juan's tragic death.

Throughout the play Sender's Don Juan does not have any "glorious moment"; on the contrary, he is brought forth to be mocked, laughed at, and killed by a dishonorable man who shot him from a distance. Though Don Juan died in his own pantheon, he was surrounded by the people who wanted his head; not even his alleged daughter was near. His misery is even emphasized by the following comment made by the sculptor who cared for his garden: "Señor juez, si querían acabar con don Juan y lo han conseguido, ¿por qué no dejan en paz a su hija? (157, my emphasis). This declaration shows what happened to him in this play: he was "acabado" (finished), but the destruction did not stop with him, it extended to "his" only alleged seed, Beatriz. However, she was not his daughter, as Inés reveals to him that she had the baby eleven months after he had been with her: "Beatriz nació once meses después de haberte alejado tú de mi lado. Tú me despertaste para el amor y escapaste. Entonces...Beatriz no es tu hija" (169). Thus,

everything he did to save her was in vain, and he ended up being responsible for the death of an innocent girl.

It is important to know that throughout the works analyzed, the idea of “love” is not present in the life of Don Juan. However, through the years his name has continued to be very much associated with the idea of love and its derivatives. He has traveled through the Eastern hemisphere²⁴ and the West and has appeared in many pieces of literature. However, though he visited the hearts of many women, he himself has not taken the pathway of love. Others may have loved him—as in the case of Zorrilla’s Inés—but he has not truly loved any woman. Though love is a “common place,” as Sender tells us in the prologue of his *Don Juan* (13), the character has not yet set foot in this space. The only “love” that this Don Juan appears to have felt is a “paternal” love toward Beatriz, who he thought was his daughter. Nevertheless, by causing her death, he is also the destroyer of the only “love” he had ever experienced.

So, why is Don Juan so popular among men and those of the opposite sex if he does not have good deeds or does not love anyone other than himself? One of the reasons lies in the configuration of the main character. He was courageous, daring and a trickster when Tirso brought him to life, then he became more of a seducer with Molière, and transformed into a gallant man in subsequent interpretations. Though his character grew weak in 20th-century interpretations, his myth was already established. According to James A. Parr in the introduction to his 1991 edition of *Burlador*, there are three phases in

²⁴ Takayuki Yokota-Murakami in his work *Don Juan East/West: On the Problematics of Comparative Literature* (1998) puts together a study where the author compares the Western Don Juan with that of the East, in particular, the Japanese “libertine.”

the configuration of the Don Juan myth: 1) A pre-mythical stage occupied only by Tirso's seminal work, 2) A mythical stage composed largely of three works: Zorrilla's Don Juan Tenorio in Spain, and Molière's and Mozart's versions in Europe, and lastly, 3) A dismantling of the myth by 20th-century writers and their works (35).

So, if at the pre-mythical stage Don Juan was a daring, spontaneous, disrespectful and rebellious young man, whose enjoyment was to trick women and men alike and who took every opportunity he had to take advantage of women, why was he liked to the point of becoming a myth? According to Ian Watt in *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe*, "the success of the play [Tirso's] largely depends on the ambiguous attitude of the secular world, which publicly condemns and yet secretly admires and even envies the successful amoral fornicator (119, my emphasis). Don Juan was condemned by his creator but society rescued him, molded him according to taste, and turned him into a myth. And this once unscrupulous man has become an admired individual and has been given a larger-than-life status. Men aspire to be as successful with the opposite sex as he was, and women think of him as the perfect lover he became after being romanticized by the pen of many authors, even after the demystification process began with one of the leading practitioners of Romanticism, George Gordon Lord Byron and his less than heroic Don Juan.

Chapter 3: Don Juan and Don Quixote: Intermediality

The Universality of Don Juan: Intermediality and “Literary” Identity in Jeremy Leven’s *Don Juan DeMarco* (1995)

“Thus the legend has once more proved its vitality by serving as an expression for the philosophical and psychological preoccupations of the mid-twentieth century. While the subjects of Faust, Don Quixote, and Hamlet have shown relatively little development in recent times, the legend of Don Juan, like the great Greek legends that have been interpreted anew by each generation, promises to go on indefinitely.”

Leo Weinstein

The Metamorphoses of Don Juan, Epilogue 175

The fact that film borrows from literature is not surprising. Since motion pictures began around 1895, literary works have repeatedly been translated to the big screen. Thus, it is not surprising that already in 1898, Don Juan made his first appearance in a silent Mexican short film entitled *Don Juan Tenorio* (1898), a work directed by Salvador Toxano Barragán (Robertson 9). After Don Juan’s entrance into cinema, he continued to appear in various silent films, but perhaps the most popular such film from the silent era was *Don Juan* (1926), an American entry with John Barrymore as Don Juan and directed by Alan Crossland Sr., the first feature film with the Vitaphone Soundtrack (Burr 80-81).

Throughout the years,²⁵ as film continued to develop, more adaptations found their way to the big screen. According to Susan Hayward in *Cinema Studies: The Key Concepts*, “By the 1910’s adaptations of the established literary canon had become a marketing ploy by which producers and exhibitors could legitimize cinema-going as a venue of ‘taste’ and thus attract the middle-classes to their theatres. Literary adaptations gave cinema the respectable cachet of entertainment-as-art” (12). In other words, being a brand-new art, cinema sought to gain attention and a higher status by appealing to audiences via already successful literary works.

Before we turn away from the topic of literary adaptations, it should be emphasized here that regardless the type of adaption, the film version always adds to its literary counterpart so that a new story is invariably the end-result:

A literary adaptation creates a new story; it is not the same as the original, but takes on a new life, as indeed do the characters. Narrative and characters become independent of the original even though both are based—in terms of genesis—on the original. The adaptation can create stars..., or stars become associated with that ‘type’ of role, whereas the novel creates above all characters we remember and associate with a particular type of behaviour... As André Bazin says (1967:56), film characterization creates a whole new mythology existing outside of the original text. (Hayward 12)

²⁵ It is neither the intention of this work to inquire into the history of film nor to discuss the many film adaptations of the Don Juan legend. If historical background is given and/or works are mentioned, it is done only because they relate to the points being addressed or are essential for the discussion that follows. For a list of films or adaptations of the Don Juan theme refer to Supplement B at the end of this study.

As Hayward indicates, all adaptations fashion a new story, which is directly affected by the character that plays the role and its association to previous roles. Indeed, the spectator may assign attributes to the character that were never there but that may well have been considered by the director during casting. This idea becomes a key point for the casting of Johnny Depp as Don Juan, as will be noted later.

In order to better place *Don Juan DeMarco* in perspective, it is appropriate to know to which of the three kinds of adaptations it belongs. In general, the three different forms of literary adaptations are: “the literary classic,” “adaptations of plays to screen,” and “the adaptation of contemporary texts not yet determined as classics and possibly bound to remain within the canon of popular fiction” (Hayward 12). Of the three, “adaptations of plays to screen” seems to be categorized as the most faithful to the literary text, although, in the case of *Don Juan DeMarco*, the adaptation could involve a jump in time from the 17th-century to our own time.

While the first film critical writing analyses that emerged in the 70s opened the door to further studies, they focused—for the most part—on questions of fidelity to the original text (“fidelity criticism”). At the present time, however, these kinds of approaches are no longer sought and are regarded as “limited.” Instead, new methods to the different adaptations seek other levels of meaning and attempt to focus on what is “added” to the literary text. In essence, they look at the “newly created text” for what it is, a work that is both dependent but also independent (Hayward 13).

Expanding a bit more on what has been said here, we could offer the following diagram²⁶ (See fig. 1):

Mise-en-abîme of authorial texts in a literary adaptation to film

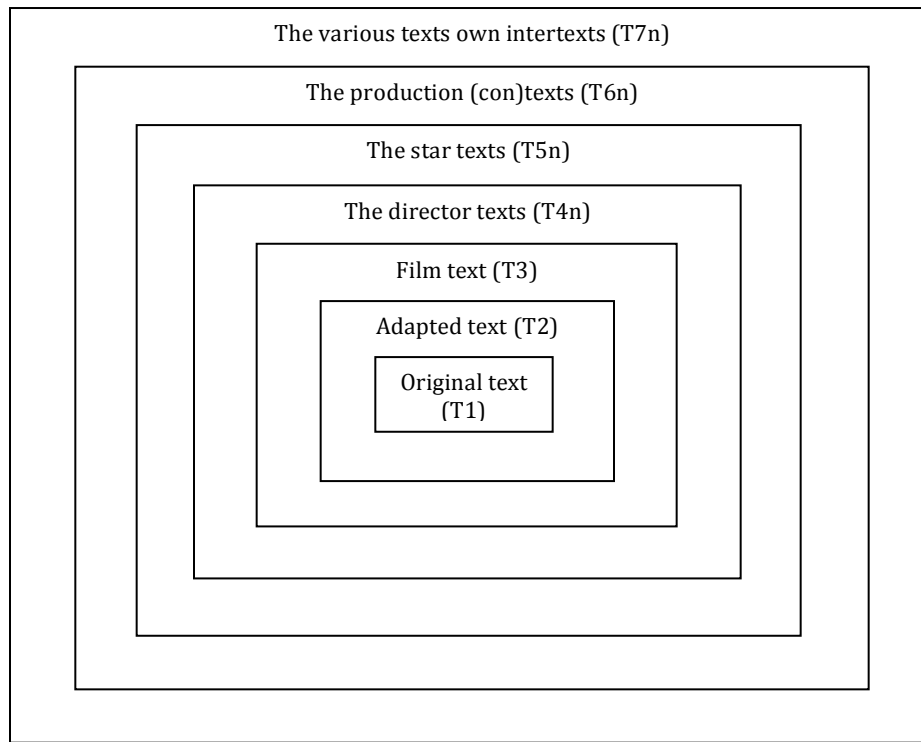


Figure 1: Literary adaptations to film are both more and less than the original. In addition to having image and sound, “they are a *mise-en-abîme* of authorial texts” that collaborate in the production of meaning (Hayward 14)

As Fig. 1 shows, the original text (T1) is located at the center of the diagram and it is surrounded by different layers of texts and subtexts that collaborate in the production of meaning. So that literary works—in any form—are without a doubt a new text and, as

²⁶ Figure 1 has been designed based on the explanation of Susan Hayward (14).

such, should be treated as unique artifacts that refer back to the foundational literary text and establish a “dialog” with it, wherein hierarchies are not established but everything is new.

Considering the above discussion as the point of departure for this study, it is time to introduce a relatively new term that seems suitable for the purposes of this study: the concept of “intermediality” and its relationship to cinema. Although the notion of “intermedia²⁷” is not a new subject, “intermediality” (from the German *Intermedialität*) is. This term was first coined by Aage A. Hansen-Löve in 1983 and although it encompasses different definitions, it is not to be confused with “intertextuality” a concept brought forth by Julia Kristeva (Schröter 2). According to the *Routledge Encyclopedia of Narrative Theory*, Hansen-Löve first used the term

...in analogy with ‘intertextuality’ in order to capture relations between literature and the visual arts (and to some extent also music) in Russian symbolism. The notion first spread in research published in German but has by now become internationally recognised, although it is still sometimes confused with ‘intertextuality’, especially if ‘text’ is used as an umbrella term covering all semiotic systems. If, however, ‘text’ is used more narrowly, referring to verbal texts only, the distinction between intertextuality and intermediality is straightforward. Thus understood, intertextuality is a variant of ‘intramediality’ and refers exclusively to

²⁷ The American term “intermedia” was coined by Dick Higgins in 1966 in his essay “Intermedia” where he states that “much of the best work being produced today seems to fall between media” (qtd. in Rajewsky 51, footnote). Rajewsky explains that Higgins uses “intermedia” to refer to works in which the participating art forms are “conceptually fused” rather than merely juxtaposed” (51, footnote).

“homomedial” relations between verbal texts or text systems.

Intermediality, in contrast, applies in its broadest sense to any transgression of boundaries between media and thus is concerned with ‘heteromedial’ relations between different semiotic complexes or between different parts of a semiotic complex. ‘Interart relations’ is also a formerly much used synonym of ‘intermediality’. However, this collocation is often felt to be problematic since its connotation of ‘high art’ might lead to the exclusion of artefacts, performances, and new media whose status as art is doubtful. (252)

In simple terms, in an intertextual relation there is only one kind of medium present (a literary text such as a novel or a literary sub system such as poetry), whereas in an intermedial relation, two or more media participate (i.e. painting and theater, film and literature, etc.). Thus, in any intermedial relation a “transgression of [media] boundaries” is always present. In addition, taking into account the history of “interart relations,” the notion of intermediality is not a totally unfamiliar concept for many. Irina O. Rajewsky in “Intermediality, Intertextuality, and Remediation: A Literary Perspective on Intermediality” states that:

Taking into account the long tradition of *interarts studies*, it becomes apparent that much of what is generally treated under the heading of intermediality is in no way a novelty. While it is true that some new aspects and problems have emerged, especially with respect to electronic

and digital media, intermedial relations and processes *per se* remain phenomena which have been recognized for a long time. (44)

In the same way as Hansen-Löve explains the transgression of boundaries that occurs when two different media interact, Rajewsky further develops this relation that take place “between” media²⁸ and discusses three subcategories of intermediality (51-2). The subcategory to which this study refers is intermediality in the more narrow sense of *media transposition*,²⁹ in other words, it deals with the transformation of a media product into another (51). In this category, the original medium—in our case, the literary text—is

²⁸ In her study, Rajewsky clarifies that “From its beginnings, ‘intermediality’ has served as an umbrella-term. A variety of critical approaches make use of the concept, the specific object of these approaches is each time defined differently, and each time intermediality is associated with different attributes and delimitations. The specific objectives pursued by different disciplines (e.g. media studies, literary studies, sociology, film studies, art history) in conducting intermedial research vary considerably. In addition, a host of related terms has surfaced in the discourse about intermediality which are themselves defined and used in a variety of ways (e.g. multimediality, plurimediality, crossmediality, infra-mediality, media-convergence, media-integration, media-fusion, hybridization, and so forth) (44). It is not the purpose of this work to attempt to define each of these terms or all of the terms associated with intermediality. Definitions will be included as they apply to the content being discussed or for clarification purposes.

²⁹ The other two categories being: 2) *media combination*, “which includes phenomena such as opera, film, theater, performances, illuminated manuscripts, computer or Sound Art installations, comics, and so on... which is to say the result or the very process of combining at least two conventionally distinct media or medial forms of articulation. These two media or medial forms of articulation are each present in their own materiality and contribute to the constitution and signification of the entire product in their own specific way... The span of this category runs from a mere contiguity of two or more material manifestations of different media to a ‘genuine’ integration, an integration which in its most pure form would privilege none of its constitutive elements. The conception of, say, opera or film as separate genres makes explicit that the combination of different medial forms of articulation may lead to the formation of new, independent art or media genres, a formation wherein the genre’s plurimedial foundation becomes its specificity.” [And] 3) *intermedial references*, “for example references in a literary text to a film through, for instance, the evocation or imitation of certain filmic techniques such as zoom, shots, fades, dissolves, and montage editing... references in film to painting, or in painting to photography, and so forth... [Thus] the media product uses its own media-specific means, either to refer to a specific, individual work produced in another medium... or to refer to a specific medial subsystem (such as a certain film genre) or to another medium *qua* system... Rather than combining different medial forms of articulation [as in ‘media combination’ above], the given media-product thematizes, evokes or imitates elements or structures of another, conventionally distinct medium through the use of its own media-specific means” (Rajewsky 51-53).

the source of the transformed new product—the film—, which becomes the result of this intermedial transformation (51).

The transformation of the literary text into a different medium is the main process that takes place but that also creates a second aspect to be discussed in this work, which is the “space” that is created as a result of this medial transposition. Ágnes Pethő in “Intermediality in Film: A Historiography of Methodologies” discusses the transformation of media in similar terms that Rajewsky does (48). However, for Pethő, ‘film’ possesses individual characteristics that facilitate its interaction at different levels with other media forms (49). According to Pethő,

Intermediality appears as a *border zone* across which media transgressions take place, or an instable ‘place’ of ‘*in-between*’ (‘*Zwischenraum*’), a *passageway* from one media towards another. The site for intermedial relations to be played out is considered in much of the literature of cinematic intermediality an *impossible place*, a “*heterotopia*”, making use of Foucault’s term. (60)

Of great concern of this study is the idea of being “in-between” media and the manner in which this “in-between-ness”—if there is such a word—creates a new “space” where new meaning is formed. Thus, I would like to suggest that when two particular media (film and literature) cross paths and “intercept” they share a particular “space,” very different from that created when other media intercept. In this space, new rules govern and define meaning. I would like to suggest also that when a literary character from the canon enters the filmic world, the previous characters that either played his/her

role in the literary or filmic worlds, allow the character to fashion for himself a “new identity,” or a “intermedial identity” which bears no relationship with that of their authors, but instead unifies all the preexisting protagonists (as in the case of all the Don Juans) and bonds with the intermedial character’s persona, so that the attributes of this persona in addition to those of the other works involved serve to create a different “intermedial character who is no longer the literary text protagonist (Tirso’s Burlador or Byron’s Don Juan) nor its counterparts (Zorrilla’s Don Juan, Unamuno’s Brother Juan, etc.).

It is only through the concept of “in-between” addressed by Ágnes Pethő, that one can understand Don Juan, a literary Spanish character who through the passage of time has transcended the written page and has become a universal figure appearing in every culture while also being transformed through the passage of time within popular culture. We can no longer look at Don Juan as Tirso’s Burlador, because, as will be shown through the analysis that follows, the “intermedia Don Juan” is far from being the “Don Juan” Tirso intended him to be. Neither is he the extreme and exaggerated lover that Byron intended him to be nor is he a maniac or irrational. He is the product of all the Don Juans that have preceded him, as we shall see in the following pages.

Don Juan of *Don Juanes*: Unmasking Don Juan

Even without knowing any of the literary works where Don Juan appears, it is very likely that any individual on the street of whom we might inquire about Don Juan will be able to relate some of the following characteristics to him: handsome and gallant, passionate, sensual or one who knows how to attract and seduce women. Another might argue that Don Juan is: a deceiver, a liar, womanizer, and unscrupulous. Nevertheless, seen one way or another, most of them would associate his name with two key words: seduction and trickery. The main reason is that Don Juan—like Don Quixote—has rebelled against the pen and the author’s hand which gave him his written form and has taken possession of a body and become a universal character that continues to proliferate today.

However, unlike Don Quixote—undoubtedly a Spanish character and a possessor of very peculiar characteristics—in the case of Don Juan, critics even today disagree concerning his origin; and because of the many variations to his character in the works he appears in, Don Juan undergoes many transformations from work to work. According to Leo Weinstein in *Metamorphoses of Don Juan*, even the Spanish are divided between Tirso de Molina and José Zorrilla; the French between Molière and Musset, the Germans between Mozart or Hoffmann, and the English between Byron and Shaw (2). Despite their disagreement and different versions that exist of Don Juan, he is considered one of the gods of the “European Olympus” as pointed out by Salvador de Madariaga.³⁰

³⁰ In this “Olympus of European Characters,” Hamlet, Faust, Don Quixote and Don Juan are considered the greatest (3-4).

One of the main ideas that emerges from Madariaga's work is the premise of universality, not just any kind of universality but one that involves a living presence: "Hamlet, Faust, Don Quixote and Don Juan are not symbols; they are persons, carrying about that enigmatic air which all human beings really alive manage to convey" (4). In this sense, these four fictional characters, two of which are Spanish, have achieved immortality only attributed to human beings and have imposed their presence from their fictional birth up to the modern world we live in.

In Europe, since the 17th-century, Don Juan has been very popular and the subject of many reincarnations. He was a source of inspiration to the Italians Giliberti, Cicognini, and Perruci; he was transformed by Molière in France (*Dom Juan*, 1665); appeared in England in the work of Shadwell (*The Libertine*, 1676); was adapted to the opera in Austria by Mozart and Da Ponte (*Don Giovanni*, 1787) and to the novel by Samuel Richardson (*Clarissa* or *The History of a Young Lady*, 1748) (Madariaga 17). In England, from *Tan largo me lo fiáis*, George Gordon Byron creates a satiric poem and changes Don Juan into an easily-seduced man (*Don Juan*, 1819-24) (Madariaga 16). In Spain, during the romantic period, José Zorrilla transformed him into yet another Don Juan, one who seeks personal satisfaction and experiences true love (Madariaga 18). In spite of these transformations, Don Juan continues to appear in the eyes of many as "the incarnation of absolute liberty, the scion of a people fond of acting first, and justifying itself afterward, an attitude which leads to contempt for all laws, even the good ones" (Madariaga 21).

For Mercedes Sáenz-Alonso in *Don Juan y el Donjuanismo* “The character’s plurality, embodied in the hundreds of works written about him, palpably demonstrates the many facets of inexhaustible evolutionary wealth Don Juan has” (10-11). Sáenz-Alonso, like Madariaga, develops the idea of a Don Juan in continuous metamorphosis with the difference that to her his intensity is focused on a strong interest in women; and that his name offers a unifying attribute that serves to house—within it—all the existing Don Juans (10-11). Sáenz-Alonso also makes a brief remark as to the main characteristics of some of the most famous authors of versions of Don Juan. She points out that the main purpose of Tirso’s *Burlador* is to circumvent, of Molière’s to conquer and of others—such as Tolstoy and Pushkin—to love and be loved (14). A point to emphasize here is that Don Juan is, in fact, “the quintessential ladies’ man and seducer” but not in Tirso’s original work as clearly indicated by James A. Parr in his introduction to *Don Quixote, Don Juan, and Related Subjects: Form and Tradition in Spanish Literature, 1330-1630*. He is, instead, “someone whose perverted sense of honor [drives] him to dishonor both men and women. This is his way of enhancing his reputation, albeit a negative one”³¹ (14). Nevertheless, in our modern times, not many people are familiar with Tirso’s 17th-century masterpiece, nor are they more familiar with those of Giliberti, Cicognini, Perruci, Molière, Shadwell, Mozart, Richardson, Byron, Zorrilla, et al.³² Outside the

³¹ One of the main arguments for this is that in Tirso’s *Burlador* Don Juan does not “seduce” many women. He is involved with five women and, out of the five, one is only alluded to at the beginning of the play. As Parr mentions, Don Juan’s image as a “seducer” comes later in time, perhaps in Da Ponte’s *Don Giovanni* with his thousand and three conquests vs. Tirso’s Don Juan with only five, two of which he obtains by impersonating someone else, and the other two only with the promise of matrimony (14).

³² I would like to clarify before continuing that it is not the purpose of this work to compare the different literary adaptations of Tirso’s *Burlador* or its origin. For this aspect there is the work of Fernando Díaz-

academic world, what it is known about Don Juan has been learned via word of mouth from generation to generation or by what the film industry has presented of him. For that reason—more so in the case of Don Juan than in that of Don Quixote—an analysis of Don Juan’s character and role as depicted in contemporary film is significant today.

But, with so many Don Juans, how can we know who the real Don Juan is or how to analyze the hundreds of existent Don Juans in the world today? The problem lies in the question itself. There is not a “real” Don Juan. In some way, all of them, as a whole, contain and *develop* the character of the very first Don Juan in literature: the Don Juan Tenorio or Burlador of Tirso de Molina. Therefore, after having examined the characteristics and transformations of some of the Don Juans depicted in previous literary works, the direction shifts now to film, in particular, to Jeremy Leven’s *Don Juan DeMarco*. It is the intention, therefore, to open a discussion of Don Juan’s transformations, purposes, and meaning as he appears in contemporary films in order to find his present-day image or new “intermedial identity.” This section will try to answer questions such as: How is Don Juan’s image portrayed or constructed on the screen? Are his main characteristics still “seduction” and “trickery”? And—most important—what has happened to Don Juan’s character due to the on-screen transformations and/or new roles?

Plaja, *El ‘don Juan’ español*, where we find a compilation and analysis of the major Spanish works on Don Juan; the one by Leo Weinstein *The Metamorphoses of Don Juan*, and Mercedes Saenz-Alonso’s *Don Juan y el donjuanismo*, among others.

Diegetic level: *Don Juan DeMarco*, 1995

Jeremy Leven's film *Don Juan DeMarco* (1995) tells the story of a young man who believes himself to be the world's greatest lover: the famous Don Juan. The setting is New York in our modern time. Don Juan, at 21 years of age, tries to commit suicide by jumping off a billboard into the street. Psychiatrist, Dr. John Mickler—a man scheduled to retire from his job in ten days—arrives on the scene and convinces him not to kill himself, while impersonating Don Octavio de Flores, another 17th-century character. Don Juan listens to him and is taken to “Don Octavio de Flores's villa,” the mental hospital where Dr. Mickler works. Throughout the film, Don Juan tells his story to Dr. Mickler (Don Octavio de Flores) and it is up to him to determine if in reality Don Juan's illness requires hospitalization or not.

For purposes of this study, the focus will be on Don Juan's proposed identity within the film. It is my belief that this film presents a new identity for Don Juan, one that goes beyond nationalities and current critical debate in regard to which country gave him birth; is he Spanish? Italian? French? or none of the above? It is not my intention to analyze all of the details or topics presented in the film, but to identify what is subtly being suggested. In other words, what identity does Don Juan claim for himself? And what identity does the film assign to him? As a result, what image of Don Juan is being created in those who see the film and how does that affect our appreciation of Tirso's Don Juan and of adaptations in general?

To begin, after the first scene opens up, a camera surveys the area and gradually does a close-up to an old reddish-brown book on top of a nightstand—an opening very similar to that of the film *El estudiante*. As the opening scene is first constructed, the film immediately calls attention to an intermedial relationship, that between an adaptation of a literary work and a film. The book as shown, however, is entitled *El burlador de Sevilla: The Original Tale of Don Juan* (see fig. 2).

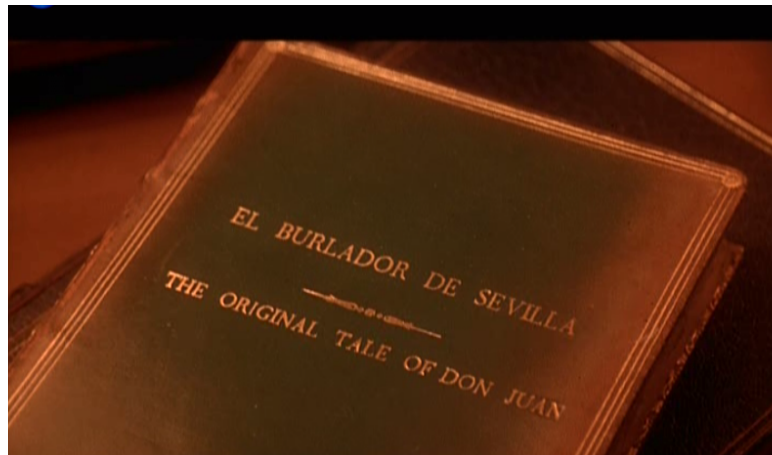


Figure 2: *Don Juan DeMarco* (1995). Opening scene. Close up to *El burlador de Sevilla*. Note that “y el convidado de piedra” (“and the Stone Guest”) from Tirso’s original title is omitted and that the book claims to be “The *Original* Tale of Don Juan.”

I would like to pause here briefly to call attention to the title of Tirso de Molina’s germinal work, which is *El burlador de Sevilla y convidado de piedra*. As is evident, the title of the book refers to two individuals: first, Don Juan, the “burlador,” and second, the stone guest, the effigy of Don Gonzalo de Ulloa; a nobleman killed by Don Juan and who represents the avenging hand of God at the end of the play when he drags Don Juan down

to hell. Yet, as noted in fig. 1, in the film, the title of the book has kept only half of the original: *El burlador de Sevilla*, and has removed the second half: *El convidado de piedra*, directing, as a result, all the attention to exclusively one character: Don Juan.

As James A. Parr indicates in *Don Quixote, Don Juan, and Related Subjects*, the first part of the original title of the play *El burlador de Sevilla* “is the more humanized and localized half of the title,” and the second half, *El convidado de piedra*, “is the [more] theatrical [and] [more] dramatic” element of the title that refers to “the newly-named ambassador from above, sent to exact divine retribution” (143). Thus, in its entirety, the title contrasts the human (Don Juan) and the divine (the effigy), placing them both—at least at first—at the same level of importance. Nevertheless, Don Juan’s death at the hand of the effigy at the end of the play leaves no doubt as to which of the two natures imposes itself in the play and must prevail.³³ In addition, as Parr suggests, since “El convidado de piedra” appears toward the end of the play where the title of a *comedia* was traditionally restated, it is probable that the original title was not *El burlador de Sevilla* but *El convidado de piedra* (143), placing greater importance in God’s “divine justice” than in the acts of Don Juan. With that, it can be observed that whether the title includes both characters or just the ‘avenger’ or God’s divine justice, there is an interest in punishment of wrongdoing.

Conversely, what we find in the title of Jeremy Leven’s film is a focus on the character of Don Juan, the lack of an “avenger” of God, and the absence of death and retribution. As noted in the title, it is clear that the “mano justiciera” of God has been

³³ Given Tirso’s historical time and understanding of it.

removed from this story and that the book—and the film—claim to be the “original” story of Don Juan. In other words, the film will present a different Don Juan, not Tirso’s, Molière’s, Byron’s, Zorrilla’s, or some other, but one that claims to be *new* and *original*. As previously stated, the second part of Tirso’s title: “El convidado de piedra” is absent from the title of the book in the film, but what was not mentioned earlier was the empty line on the cover of the book placed, precisely, in between *El burlador de Sevilla* and *The Original Tale of Don Juan*. An esthetic device?—Not quite.—What seems to be an ornament is in reality an empty line awaiting the main part of the title to be inserted. As shown in fig. 2, the new Don Juan, as proposed in this film, takes its place in between the two lines leaving no doubt that what the film is presenting is not only *another* version of Don Juan, but the *genuine* version where Don Juan is not longer a “Tenorio” but “DeMarco” (see fig. 3).

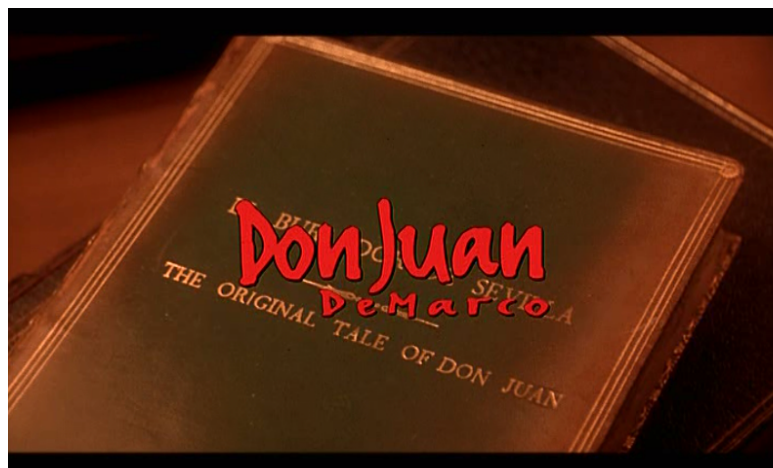


Figure 3: *Don Juan DeMarco* (1995). See how the new “proposed” Don Juan is precisely inserted in between the two lines of the title.

But why DeMarco? one may ask. The answer lies in the meaning of the two Spanish words joined together: “De” and “Marco.” According to the Diccionario de la Real Academia Española, some of the meanings for “de” are: preposition that denotes possession or ownership; where something or someone is from, comes from or leaves from; cause or origin of something; used to determine or fix more vividly the application of a name designation; as the preposition “desde” (from) with the idea of point in space or time; to reinforce a qualifier, etc. But also “de,” when used as a prefix, denotes inversion or deprivation of the simple meaning of the word it is part of, as in “deformar” (deform) or “decolorar” (to washout), for example; but, in some instances, instead of denoting the inversion of the word it joins, it reinforces it, as in “declarar” (to declare) and “demostrar” (to demonstrate). Depending on its definition, “De” will either confirm (as *demostrar*) or will inverse the meaning of the word that follows (as *deformar*). So what do we have here? A game or pun with the word and multiple possible meanings. What about “marco”? According to its definition³⁴ “marco” in Spanish means the limits within which a problem, an issue or a historical period will fit; in other words, “a framework.” If we put the two words together we can come up with a Don Juan who is the frame or framework that holds within it all the arguments and discussions about all Don Juans throughout history. Don Juan DeMarco is presented here as the only universal figure capable of uniting them all. There is no space for another Don Juan in the world, the “marco” (frame) is closed, and he embodies it. By no means it is conceivable that this

³⁴ “marco.” *Diccionario de la Real Academia de la Lengua Española*. 22nd ed. 2001. Web.

last name was chosen for him by mere coincidence. What we are dealing with here is a *universal story* framed or “enmarcada” by an intermedial Don Juan.

It is important to emphasize that by having a close-up of a canonical literary text, the film manifests its intermediality. As Robert Stam points out in his introduction to *Literature and Film: A Guide to the Theory and Practice of Film Adaptation* “[Film] is a form of writing that borrows from other forms of writing” (1). Hence, we are reminded with this close-up that what we have in front of us is the *original* written tale of Don Juan transformed into film. And we are led to believe that the only intertext for this Don Juan is the original of Tirso de Molina; however, as it will be shown further, this is not the case.

During the first scene, the camera surveys Don Juan’s room giving close-ups to his belongings, his hands, his ring (with an “M” engraving), his gloves, shirt, until we are finally permitted to view the character himself. By surveying the room, or panning, and delaying Don Juan’s appearance by gradually showing only parts of his body, the camera has created in the spectator the need, the desire to see what Don Juan looks like; and, when the camera finally gives us a medium shot of him, we feel fooled because what we are presented with is not Don Juan, but his reflection in the mirror. In other words, we are denied direct access to his face and instead are faced with not only his *reflection* in the mirror but also with a mask that covers his face (see fig. 4).

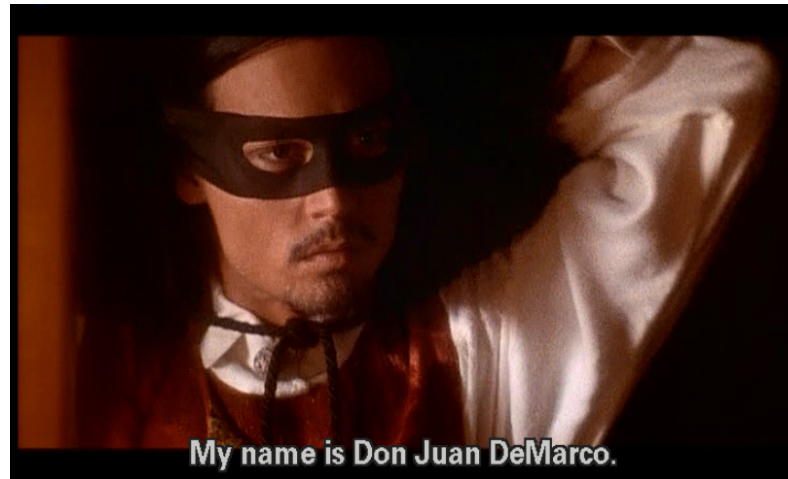


Figure 4: *Don Juan DeMarco* (1995). Once the camera presents us with Don Juan for the very first time, it is through his reflection in a mirror and with a mask on his face.

It is worth mentioning here that the survey being conducted by the camera at the opening scene *stops* with Don Juan looking at this reflection so that the viewer is not invited to look at him, but forced into seeing and scrutinizing his image. With this, the film evokes the main focus of this study: that of identity, implied not only by Don Juan's reflection but by the clothes he wears and the mask he puts on in front of the mirror; a mask, very similar to that of "Zorro" from any of Zorro's several films. As a result, the spectator is puzzled in an attempt to differentiate between one and the other. At this moment a voice-over is heard: "I am Don Juan DeMarco, I am the son of the great swordsman Antonio Garibaldi DeMarco, who was tragically killed defending the honor of my mother, the beautiful Doña Inés de Santiago y San Martín. I am the world's greatest lover." Unconsciously, however, the spectator has started to examine Don Juan's appearance and is trying to connect his image to previous memories of other Don Juans he or she has been exposed to in the past.

While Don Juan is a Spanish character whose main concern—at least in this film and in some of Don Juan’s adaptations—is to be known as the greatest lover, Zorro is an outlaw who defies the government and its tyranny and possesses a dual identity. The setting for Zorro in McCulley’s original work, *The Curse of Capistrano* (later, *The Mark of Zorro*), is Alta California before the Mexican-American war. Therefore, the mask Don Juan wears that bears a resemblance to that of Zorro helps to merge three nationalities: the Spanish, the Mexican and the American. I would argue here that this fact, which I discuss further, is one the most important aspects of this film and an ingredient not found in the original tale of Don Juan, *El burlador de Sevilla y convidado de piedra* or in Lord Byron’s *Don Juan*, from which it is claimed that a part of the film has originated.

Don Juan finally leaves his room and walks to Hotel Sevilla where we learn that as a result of Doña Ana’s rejection—the only woman he claims he has truly loved—he has made the decision to commit suicide. But before he kills himself, he decides to have one last “conquest” and approaches a woman sitting at a table alone. The first thing he does is to identify himself as Don Juan. The reason why he does this is because Don Juan has already become a myth and is closely connected to boldness, women, and seduction, as we have seen in previous works. Therefore, anyone that claims to be Don Juan will be immediately associated with such traits. The woman, after hearing his name, does not believe him and laughs thinking that there is a costume party at the hotel. This action allows him to restate who he is and to make reference to his Spanish blood: “I am Don Juan, direct descendant of a noble Spanish family.” Immediately, the lady responds ironically, “and you seduce women.” This remark is significant because it seems to be the

first characterization of Don Juan that comes to mind when someone mentions his name. Calmly Don Juan responds: “No, I never take advantage of a woman; I give women pleasure if they desire it. It is of course the greatest pleasure they will ever experience.” With that, the woman starts taking him seriously. What has happened here is that Don Juan DeMarco has begun to demystify what has been thought of Don Juan for many years. If one thinks of Tirso’s Don Juan, or that of Molière, Mozart, Zorrilla, and others one realizes that Don Juan was never interested in giving pleasure to any woman. He was most interested in satisfying his own desires and making a name for himself. In other words, instead of being the “womanizer” he is depicted to be in many works (film and literature) his sole purpose when he encounters a woman is none other than being at her service to satisfy her physical desires, whatever those may be. With that remark, it does not take long before Don Juan has the lady he has spoken to at the hotel in a room where they spend some moments of intimacy.

In addition to having an unselfish personality, Leven’s Don Juan is not only a young and attractive young man at time of casting. According to Anna Everett’s *Pretty People: Movie Stars of the 1990s*, “Among Reeve’s and Depp’s lovable attributes...are their smoldering pretty-boy looks, lean and sexy physiques, youthful agility and sometimes extreme physicality, sensitive and often gentle masculinity, feminist leanings and anti-misogynist propensities, queer-friendly coding, and quirky character tendencies” (225-26). According to Everett, during the nineties, Johnny Depp participated in films that contributed to reject the predominant “machismo” and helped embrace alleged “feminine side” (226). If we look at Don Juan DeMarco’s physical appearance in Figure

4, we will notice that this Don Juan is a good-looking 21-year-old man, athletic, proper, gallant and already much acquainted in matters of love. Compared to other Don Juans such as Jacques Weber, the French director and actor, from *Don Juan* (1998), who at 49 years of age played the role of *Don Juan* alongside Penélope Cruz (see fig. 5),



Figure 5: *Don Juan*, 1998. Jacques Weber playing the role of Don Juan.

and to Fernando Guillén from *Don Juan en los infiernos* (1991), who at 59 played the role of Don Juan along with Mario Pardo y Charo López (see fig. 6)



Figure 6: *Don Juan en los infiernos*, 1991. Fernando Guillén playing the role of Don Juan.

Don Juan DeMarco is by far the most appealing of the three. The physical differences among these three Don Juans are very easy to distinguish. The French and the Spanish show two mature men who, physically, would not be attractive to many women, especially if the women are half their age. On the contrary, in the case of Don Juan DeMarco, he is not only much younger than Jacques Weber and Fernando Guillén but he is depicted as being even younger by playing the role of a 21-year-old Don Juan. Thus, going back to Everett's commentary, both of these actors, though older-looking, have a very manly or even hyper-masculine appeal while Depp's gender seems ambiguous or not as clearly defined as that of Weber and Guillén. Moreover, one must not forget that in the course of the film narrative Don Juan disguises himself as a woman, taking off his "Don Juan" mask to wear the veil of a woman and secure passage to the Sultan's wife's chambers without being noticed. Murray Pomerance in *Johnny Depp Starts Here* claims that "seen from the point of view of Western conventions, which is the point of view from which Don Juan has cast and costumed and scripted himself, it is a mask that

obscures, instead of accentuating, his masculinity” (168). In his disguise as a woman to survive in the Sultan’s palace he hides his masculinity and lives within the confinement of a feminine world. So that when he makes the statement: “I have learned to love in more than a thousand ways,” one is not sure if he is referring to his masculinity or his femininity side. With this Leven joins late nineteenth-century writers who portray the already discussed degradation of Don Juan.

In a like manner in which gender and age are handled in the space created by intermediality, another important quality is being constructed: that of nationality as it relates to Don Juan DeMarco’s identity. If on the one hand he is proclaiming to be of Spanish blood, he is inserted in and surrounded by a remarkable Mexican ambience. As a result, the film proposes a significant connection between Don Juan and Mexico. For example, the hotel’s name is Sevilla, suggesting a Spanish environment; yet when Don Juan enters the restaurant, there are live mariachis singing³⁵ and the decorations resemble a “fiesta” celebration. Therefore, it is not surprising to observe how the woman Don Juan is being intimate with and the female mariachi singer are united by a juxtaposition of images and voices into one, emphasizing the identity theme that had already begun with Don Juan DeMarco’s mirror scene. We are led to think that the lady in the room with Don Juan belongs to a certain race and class. Yet, from the point of view of the camera,

³⁵ The song “El toro relajo” played and sung by the mariachis after Don Juan’s last conquest is one that deals with gender identity roles. The song begins with “Watch out! A bull is coming. He is trouble...He is wild, etc. and asks a female counterpart to hide from him. The song ends with the bull tamed. While listening to the song, one imagines the bull being Don Juan and his female partner, the woman he just conquered. However, while the mariachi is singing, the one dancing and making movements as if she were a bull is the woman. Don Juan keeps walking as if nothing were happening. For the lyrics of the song see Supplement A.

these two women are the same. Without elaborating on this issue, it is important to note the surrounding Mexican culture and elements inside this “Hotel Sevilla,” which adds to Don Juan’s resemblance to Zorro.

After this conquest, Don Juan leaves the hotel and climbs to the top of a billboard from where he feigns an attempt at suicide. It is here where the film brings attention to a question of origin tied in with the mask and Don Juan’s identity. It is important to know that the billboard from which Don Juan pretends to jump holds a message to the audience: “Unmask the mystery.” However, it does not refer to Spain or to the Canary Islands as one may think by the other remarks in the sign, but instead to the unmasking of Don Juan and his true identity, a fact that is confirmed when we see Don Juan without his mask on his next appearance after he has been taken down from this sign.

After Dr. Mickler impersonates Don Octavio de Flores to convince Don Juan to come with him; Don Juan is taken to the mental hospital and is interviewed by Dr. Bill, another psychiatrist. Once more the issue on identity comes into play, but with a twist. It is not done by merging voices, nor with a Mexican décor. What we have is a change in roles. When Dr. Bill interviews Don Juan, the latter becomes impatient and asks to see Don Octavio de Flores instead. In this scene, two issues of importance take place: Dr. Bill finds out that Dr. Mickler has changed his identity, at least in the eyes of Don Juan, and Don Juan learns that Don Octavio is in reality a psychiatrist. Soon after, both Dr. Mickler and Don Juan are in Dr. Mickler’s office and begin a conversation. The first remark Don Juan makes is: “Your people have taken my mask, Don Octavio; they have no right to do that . . . Do you understand the consequences of this?” What we have here is the

beginning of getting to know the true Don Juan, the one that was presented to us via his reflection in the mirror and wearing a mask. Now, without it, Don Juan gets ready to start talking about his life, and Dr. Mickler, without realizing it, has started to wear one, that of Don Octavio de Flores.³⁶

Nevertheless, Don Juan is able to see the doctor's transformation and knowing he is a psychiatrist asks him: "what is this fantasy that you are some Dr. Mickler; I am very disappointed in you, Don Octavio." At the end of this mini conversation, Don Juan refuses to take the medication Dr. Mickler gives him, telling him that he is truly Don Juan and that he will prove it to him if he gives him the ten days, and the doctor agrees. What follows is what the film proposes as the *only* Don Juan DeMarco.

Don Juan begins his story but stating where he is from: "I was born in Mexico." Let's stop here for a moment; is not Don Juan a Spanish character? How is it that he claims to have been born in México? Did not he mention to the lady at Hotel Sevilla that he had Spanish blood? Apparently, what the film is suggesting here is that the true Don Juan is not only Spanish, but Mexican too. The film did it with the Zorro look from the beginning of the film, with the mariachis inside Hotel Sevilla, and with the transformation of his first conquest. But it does not involve only México; while he continues to tell his story, Dr. Mickler interrupts him and asks him: "Are you Italian, Mexican or Spanish? Don Juan is astonished by the doctor's remarks and says: "That is all you have to say, you want to know my nationality?" To which Dr. Mickler responds:

³⁶ For the purposes of this study, I will not elaborate and discuss the transformation that Dr. Mickler undergoes while he assumes his role as Don Octavio de Flores, I will limit myself to brief mentions of this when necessary for the argument being elaborated.

Your name is DeMarco, that's Italian; you were brought up in México, and when you speak English you speak it with a Castilian accent. Don Juan resolves the issue by stating: "My accent has been colored by my many travels. I was raised in Mexico; my father was born in Queens, his name was Tony DeMarco. He was Italian, the Dance King of Astoria... here in New York city." This entanglement of different nationalities becomes problematic. However, the casting of Johnny Depp remedies this situation. As stated in *Johnny Depp Starts Here*, Johnny Depp "has many times taken upon himself its mantle: a Romanisch horseman in *The Man Who Cried*, a Sicilian cop in *Donnie Brasco*, a Mexican soldier in *Before Night Falls*, a Spanish psychotic in *Don Juan DeMarco*, a French-Canadian author in *The Source*, [and] a French balladeer in *Chocolat*" (Pomerance 27). Therefore, dealing with only four identities (Italian, Mexican, Spanish and American) should not be a problem for Johnny Depp, who "transforms himself radically from film to film and role to role" (Pomerance 39).

Let's analyze what is being suggested here: First, Don Juan DeMarco is no longer Spanish by birth, for he was born in México. Second, he claims to be Italian because his father was Italian, however, since his father was born in the United States he is also claiming an American nationality, and he claims to have picked up his Castilian accent—or any other accent for that matter—via his many travels, making reference with this to Lord Byron's peripatetic Don Juan. If we remember one of the opening remarks I made in the introduction to this study citing Leo Weinstein and the difference of opinion in regard to Don Juan's origin, Don Juan DeMarco has just resolved years of arguments among all the existing Don Juans in the world. No longer should we talk about Tirso's,

Zorrilla's, Molière's, Musset's, Mozart's, Hoffmann's, Byron's, or Shaw's Don Juan (2). We should opt for Don Juan DeMarco, who contains all of them and many more within his own "frame" or "marco."

In addition, Don Juan is not truly telling his story, he is composing one in front of our eyes as he narrates it; and, for one moment, he is able to change history. This happens when Don Juan is telling Dr. Mickler how his parents met. First, he mentions that his father fell in love with his mother when he saw her in sunlight. Then, he contradicts himself by saying that they held each other in the moonlight. Dr. Mickler stops his narration and says: "I thought you said your mother was standing in the sunlight." To which Don Juan responds: "That's my father's story. My mother says it was at night." And, as a result, the scene changes abruptly in front of our eyes from day to night while they continue dancing. As can be noted from this example, the change in lighting back and forth resembles that of a writer who can make changes to his story, as he is the sole authority on his work. With this, the film is suggesting that as easily as Don Juan is able to change events in the past, he is able to change history. Moreover, since he is narrating his own story in the film, we are already predisposed to believe him.

While Don Juan is in the mental hospital, all the nurses and even male personnel become fond on him and, more so, Dr. Mickler who wants to become part of his "wonderful" world. Back in Dr. Mickler's office, we witness another change not only in regard to identities but in regard to who is in control. Dr. Mickler is sitting down in the patient's chair and asks Don Juan: "who am I?" as if he were the patient and not Don Juan. Although it is not clear yet to Dr. Mickler that he is turning into Don Octavio de

Flores, the character he chose to be when he first met Don Juan, he, on the other hand, continues to behave like the Don Juan he believes he is and is tries to help Dr. Mickler find who he truly is. Don Juan changes roles with Dr. Mickler, sits in his chair and tells him that he is none other than Don Octavio de Flores.

During this visit, Dr. Mickler tells Don Juan to consider the idea of that place not being his Villa, but a psychiatric hospital and that he is a psychiatrist and his interlocutor, his patient. Nevertheless, Don Juan replies that whoever says that “has a rather limited and uncreative way of looking at the situation.” In other words, understanding Don Juan—and the many Don Juans there are—can only be accomplished by being creative and “seeing beyond what is visible to the eye”—as Don Juan states. The meeting ends with Don Juan’s remarks to Dr. Mickler: “And as for you, Don Octavio de Flores, you are a great lover like myself. . . even though, you may have lost your way. . . and your accent.”

Later, Don Juan tells Dr. Mickler about his infancy, his Mexican mother’s attempts to instill Christianity into him, without much success, and about Doña Julia, his first love, and how after he killed Doña Julia’s husband he wore a mask to cover his shame. Considering the fact that Don Juan spent his first sixteen years of life in México where he met his first love, and avenged the death of his father by killing his murderer, and being here where he decided to wear his mask, the film proclaims a strong bond between Don Juan and México.

An important discovery happens towards the end of the film. Dr. Mickler is informed about the existence of Don Juan’s grandmother, who lives in New York, and

decides to visit her. When he enters Don Juan's room, he sees many posters of the same masked lady on the billboard and hears a very different story about his Don Juan. This is emphasized by the close-up to Tirso de Molina's *El burlador de Sevilla*, on Don Juan's night table, the same table from the beginning of the film, and picks it up. However, to everyone's surprise, that is not the only book about Don Juan that Don Juan DeMarco had read. Underneath it, another version of Don Juan was found: Lord Byron's *Don Juan*.

The fact that these two books appear in the same film and one on top of the other is something new in comparison to other films. The intermediality is clear, while the issue of identity, Don Juan's origin and, now, Don Juan DeMarco are all being called into question: Who really is Don Juan DeMarco? While the spectator is starting to draw conclusions, the grandmother brings Zorro in when she states that she had not seen Johnny since he was six, until three months ago when she opened her door and "there he was—she laughed—Zorro!"

Once more the film is dealing with Don Juan's origins and with his identity. Not only is the film's intertextuality directed at two different texts, but, in addition, the fact that Don Juan DeMarco looks like Zorro and that this resemblance is confirmed by one of his relatives adds to the new identity the film is assigning to the character. But that is not all; in addition, Don Juan's grandmother tells Dr. Mickler another account of the upbringing of her grandson. He was brought up in Phoenix, Arizona, and his father was a normal individual who worked in some type of laundry business and died in a car accident. While there is no doubt that the film has directed its attention to literature, what is the meaning of all of these masks? How is all this tied together? The answer has to do

with Don Juan's last name "DeMarco," the frame that incorporates everything within it; the one that holds all the pieces together, and all the past and present Don Juans in the world: the French, the Spanish, the Mexican, the American, etc.—but not only the famous ones—the film reaches out and incorporates the common man. And I am not referring here to Don Juan DeMarco's father, but his son, Don Juan DeMarco. He has no noble blood, he is a common individual living his fantasy and making others live theirs.

Nevertheless, Dr. Mickler is devastated to hear Don Juan's grandmother's story and questions Don Juan when he returns to the hospital. Dr. Mickler tells Juan: "Your grandmother is under the bizarre impression that your name is John Arnold DeMarco, that you grew up in Phoenix Arizona, and that your father died in a car crash." By analyzing the *mise en scène* we can observe that Don Juan is sitting on the sofa and Dr. Mickler has taken his place behind his desk. Once more, the roles have changed. And what does Don Juan respond to Dr. Mickler? He says "interesting fantasy." Don Juan realizes that Dr. Mickler has chosen to believe Don Juan's grandmother and is giving up the opportunity of continuing the role of Don Octavio de Flores. Don Juan tells Dr. Mickler that if he has to accept the story of his delusional grandmother in order to get out of that facility, that he will do it. But, he warns him: "there is a rumor that you are supposed to be a psychiatrist." This curious game they are playing serves to remind the audience that they are back in their world of fantasy.

Towards the end of the film, as the disposition conference approaches, Dr. Mickler has to decide whether Don Juan can be released or not and talks to him once more. Don Juan tells him that his mother went to live in a convent after the death of his

father and embarked him on a ship to help him start a new life. Don Juan finishes with the last story in the film: the one where he is sold into slavery by the rascals in the ship, how he was bought by the sultan's wife and lived for two years surrounded by 1501 women, and lastly how he ended up on the island of Eros where he met his true love, Doña Ana. After listening to Don Juan's accounts, Dr. Mickler makes up his mind: He is not going to let Don Juan go. His frustrations are portrayed by the framing of the shots. He looks through the window to see Don Juan, but the camera takes the shot from outside the window so that Dr. Mickler is behind bars, trapped in his pedestrian identity.

While Dr. Mickler is alone in his office Don Juan's mother knocks on the door and introduces herself to him letting him know that she had come after receiving a call from her son. However, even though we have a close-up to Dr. Mickler's door where it reads: "John Mickler, M.D.," she addresses him as "Don Octavio." In other words, she is another character living a fantasy. Doña Inez confirms Don Juan's birth and his upbringing but cannot confirm anything else due to her vows, and before leaving she says: "the truth is inside you, Don Octavio, I cannot help you find that." Once again, it is up to Dr. Mickler to make the final decision, but with her visit he has returned to Don Juan's world, a fact confirmed when both Don Juan and Don Octavio de Flores, look out the window and they both share the same space behind the bars of their fantasy world.

At their last meeting, Don Juan asks Dr. Mickler: "Who am I?" (See fig. 7)



Figure 7: *Don Juan DeMarco*, 1995. Don Juan is in control and Don Octavio shows devoted admiration.

To which Dr. Mickler replies: “You are Don Juan DeMarco the greatest lover the world has ever known.” Then, Don Juan asks: “And you, my friend, who are you?” And the doctor responds: “I am Don Octavio de Flores married to the beautiful Doña Lucita, the love of my life. And you, my friend, you have seen through all of my masks.”

The film ends when Don Juan is set free at the disposition meeting and we hear a voice-over that announces: “My name is Don Octavio de Flores I am the world’s greatest psychiatrist.” Don Octavio de Flores takes his wife to the island of Eros where Don Juan met his Doña Ana and he starts a new romance with his wife. The last voice-over heard announces: “Sadly I must report that the last patient I ever treated, the great lover, Don Juan DeMarco suffered from a romanticism which was completely incurable and even worse, highly contagious.”

As we have seen, *Don Juan DeMarco* is a film that has been adapted to the screen from two literary texts as seen through the intermedial references in the film’s *mise-en-scène*; one at the beginning of the film with Tirso’s *Burlador* and the other at the end

with Lord Byron's *Don Juan*. This film is one of the many that have taken one or more of the different versions of the Don Juan myth to the big screen. As indicated earlier, taking into account that film borrows from literature, it is not surprising that their paths cross. In addition, when a literary text interacts with film, an intermedial relation takes place bringing forth the modern concept of intermediality, which by definition generates a different space where new meaning is formed. This in-between space made possible by relations between these two media gives room to the formation—I claim—of an “intermedial character” that results when a literary subject undergoes many transformations in its literary world and later is transferred to a filmic world. Since this “new character” is being fashioned after one that belongs to the literary canon, I claim that the resulting “intermedial character” is not only the result of this “intermedial relationship” but instead the amalgamation of all other adaptations that the character has undergone, so that the end result encompasses a dialog between the two media and the other texts in which the character underwent transformations. As a result, the end product is not only an “intermedial character” but instead a more comprehensive character, or “universal” if we recall Madariaga's and Sáenz-Alonso's references to Don Juan. Considering that intermediality is a rather new field of study, I use “intermedial character” to refer to an individual who adopts a “literary identity”—not defined as the literary identity of the author as the term is currently being used—but as a subject that fashions his own identity after a character from a text or a film in order to create a new persona. In actuality, current terminology does not account for this phenomenon, so I use “intermedial character.”

As stated in the previous chapters of this study, Don Juan has undergone several transformations from text to text. In films related to the Don Juan myth, there are some that have followed Zorrilla's work, that of Molière, or others. Don Juan has also traveled through time. We can refer to very first known Don Juan work by Salvador Toxano Barragán in the silent film era, or to the others, such as 1926 *Don Juan* directed by Alan Crosland, which depicts an aggressive womanizer played by John Barrymore; Alexander Korda's *The Private Life of Don Juan* (1934), where an older Don Juan returns to Seville after being absent for many years but is no longer taken seriously and is subject to the mockery of others due to his age; Vincent Sherman's *Adventures of Don Juan* (1948), main role played by Errol Flynn who tells Leporello that there must be something more important than the pursuit of women, but after thinking for a while cannot find the answer; Roger Vadim's *If Don Juan Were a Woman* (1973), where Brigitte Bardot plays the role of a destroyer of men, definitely giving a new perspective in the Don Juan theme, as did Trujillo Herrera with his *Juana Tenorio* (1965) and Christina Gutiérrez Richaud's recent novel *Doña Juana Tenorio* (2005). The list could go on and on to include most modernized versions of the myth such as Gonzalo Suárez's *Don Juan en los infiernos* (1991), with the big shell carried throughout the film or 21st-century works such as Jim Jarmusch's *Broken Flowers* (2005) starring Bill Murray, who plays the role of an older Don Juan who visits previous lovers searching for a son he never finds, or even the recently released *Don Jon* (2013), directed by and starring Joseph Gordon-Levitt. The list is endless and Don Juan an endless source of inspiration to many writers and filmmakers alike.

As a result of all these transformations, one cannot consider *Don Juan DeMarco* as an independent work and seek meaning isolated from the other versions. Therefore, at the beginning of this study, when the reference to the lack of the “avenger hand of God” was noted, a reference was being made to the seminal work from which all Don Juans originated. As is established in the film, by not having the avenging hand of God as part of the title, it was already presumed that Don Juan was not going to be judged for any of his seductions, and he was not.

In addition, in Jeremy Leven’s *Don Juan DeMarco*, the main character does not seek his own satisfaction; he does not *seduce women*. Instead, he *gives them pleasure*. In other words, he was hardly guilty of anything. On the contrary, the seduction at the beginning of the film did not portray Don Juan as a womanizer, but as a desirable companion for some women. Subtly the film puts it that he was with 1503 women, yet the audience does not seem appalled by this fact and instead sympathizes with Don Juan. Perhaps, it is due to the fact that the film presents its Don Juan as clever, young, good-looking, romantic and well versed in regard to the art of love.

In addition, though Don Juan DeMarco is better looking than Jacques Weber or Fernando Guillén, Don Juan’s character is feminized. In comparison to previous works, where being a libertine was key, or where boldness and bravery were the main characteristics, Leven’s Don Juan possesses none. He is rather a passive and attractive young man, who does not have to follow women, they come to him after they find out he is Don Juan, a benefit he earns by being the intermedial character he is.

In regard to ethnicity, Leven's perspective goes beyond assigning one for Don Juan, for Leven has fashioned his character as a "universal being," but to do so, he has largely stripped him of his Spanish identity. We could bring attention to the fact that some of the work is inspired in Byron's *Don Juan*, in particular the water images with the Sultana, but Leven's intermedial reference is divided between Tirso's and Byron's work, so his medial text should reflect this.

Don Juan's last name also served as a *frame* to enclose within him all the other Don Juans in the world. Was it done to be sensitive to the multicultural society we currently live in? It could be. But what is important is that the racial element portrayed is, most definitely, one of the dimensions of the film and has changed the image of Don Juan as we see him in our time. The film points to an open-minded acceptance of this main character with his feminine side and all, who instead of being a brave man, a trickster, or even a seducer, is creative enough to fashion for himself a "literary identity," which transforms his existence and is able to transform the lives of those around him. Don Juan DeMarco is, in this regard, superior to all the other Don Juans because he refuses to live in the past and, to survive in the present, accepts the challenge of an intermedial identity.

Supplement A: Films based on different versions of Don Juan:

- *Don Juan Tenorio*, 1898, México, short film, Dir. Salvador Toxano Barragán
- *Don Juan*, 1903, France, short, silent, Production company: S.C.A. G. L

- *Don Juan*, 1908, France and United States, silent, Dir. Albert Capellani; starring Henri Desfontaines and Paul Capellani
- *Don Juan*, 1913, Netherlands, Dir. Léon Boedels; starring Willem van der Veer, Caroline van Dommelen and Tilly Lus
- *Don Juan*, 1919, Austria, short, Dir. Edmund Löwe; starring Hugo Held, Maria Mayen, and Lina Woiwode
- *Don Juan*, 1922, United Kingdom, silent, Dir. Edwin J. Collins; starring Lilian Douglas, Pauline Peters and Joseph R. Tozer
- *Don Juan*, 1922, Germany, Dir. Albert Heine and Robert Land; starring Vilma Aknay, Inez Allegri and Margit Barnay
- *Don Juan*, 1924, Spain, Dir. Fortunio Bonanova; starring Fortunio Bonanova
- *Don Juan*, 1926, silent film with Vitaphone soundtrack, Dir. Alan Crosland; starring John Barrymore, John Roche, Jane Winton and Warner Oland (based on Lord Byron's poem; Don Juan is Don José de Marañá)
- *The Private Life of Don Juan*, 1934, United States, Dir. Alexander Korda; starring Douglas Fairbanks, Merle Oberon and Bruce Winston
- *Adventures of Don Juan*, 1948, United States, Dir. Vincent Sherman; starring Errol Flynn and Viveca Lindfors (Errol Flynn is Don Juan de Marañá)
- *Don Giovanni*, 1955, Austria, (aka *Don Juan*) Dir. Walter Kolm-Veltée; (based on Lorenzo da Ponte's work); starring Cesare Danova, Josef Meinrad and Evelyn Cormand

- *Don Juan*, 1956, Spain, Dir. John Berry; (based on Zorrilla's play) starring Fernandel, Carmen Sevilla and Fernando Rey
- *Don Juan*, 1959, Spain, (aka *Le plus bel amour de Don Juan*), Dir. José Luis Sáenz de Heredia (based on Tirso de Molina's and José Zorrilla's play); starring Antonio Vilar, Annabella and María Rosa Salgado
- *Djävulens öga (The Devil's Eye)*, 1960, Ingmar Bergman film
- *Don Juan*, 1961, Finland, Dir. Stig Törnroos; starring Leif Wager, Toivo Mäkelä and Marita Nordberg (based on Molière's play)
- *Don Juan*, 1922, United Kingdom, silent, Dir. Edwin J. Collins; starring Lilian Douglas, Pauline Peters and Joseph R. Tozer
- *Don Juan*, 1963, Poland, animation, short, Dir. Jerzy Zitzman;
- *Don Juan*, 1965, Switzerland and West Germany, TV, Dir. Robert Freitag (based on Molière's play); starring Will Quadflieg, Max Mairich and Margarete Jacobs
- *Don Juan*, 1965, Sweden, TV, Dir. Ingmar Bergman (based on Molière's play); starring Kristina Adolphson, Ernst-Hugo Järelid and Georg Årlin
- *Don Sanche*, 1970, Czechoslovakia, animation, 30 min. short, Dir. Jan Svankmajer (Don Juan's story played by puppets)
- *Don Juan*, 1972, East Germany, TV, Dir. Horst Drinda and Jens-Peter Proll (based on Molière's play); starring Johannes Achtelek, Margit Bendokat and Wolfgang Dehler

- *Don Juan (Or If Don Juan Were a Woman)*, 1973, (aka *Don Juan ou Si Don Juan était une femme...*, 1973, United States, Dir. Roger Vadim; starring Brigitte Bardot, Robert Hossein and Mathieu Carrière
- *Don Juan*, 1973, Denmark, TV, Dir. Leon Feder (based on Molière's play); starring Ole Ernst, Anne-Marie Kolding and Henning Moritzen
- *Don Juan*, 1974, Spain, Televisión Española (TVE), 30 min. short, Dir. Antonio Mercero; Rafael Arenas, Román Ariznavarreta and Francisco Baeza (based on José Zorrilla's play)
- *Don Juan*, 1978, France, Dir. Arcady; (based on Molière's play); starring Joseph Maria Flotas, Jean Danet and Sylvie Fennec
- *Don Giovanni*, 1979, Italy, France and Germany, Dir. Joseph Losey; starring Ruggero Raimondi, John Macurdy and Edda Moser (based on Lorenzo da Ponte's libretto, screen adaptation of Mozart's opera)
- *Don Juan*, 1979, Sweden
- *Don Juan*, 1987, Sweden, TV, Dir. Ragnar Lyth (based on Molière's play); starring Mats Bergman, Gösta Bredefeldt and Agneta Ekmanner
- *Don Juan*, 1988, Soviet Union, Dir. Jonas Vaitkus
- *Don Juan*, 1990, Sweden, TV, Dir. Ragnar Lyth (based on Molière's play); starring Mats Bergman, Gösta Bredefeldt and Agneta Ekmanner
- *Don Juan*, 1990, short, Dir. Alexi Rimbaud; starring Grégory Herpe

- *Don Juan, mi querido fantasma*, 1990, (aka *Don Juan, My Dear Ghost*), Spain, Dir. Antonio Mercero (based on Zorrilla's play); starring Juan Luis Galiardo, María Barranco and José Sazatornil
- *Don Juan DeMarco*, 1995, United States, Dir. Jeremy Leven; starring Johnny Depp, Marlon Brando and Faye Dunaway (based in part on Lord Byron's work)
- *Don Juan*, 1997, TV mini-series, Dir. Ragnar Lyth; (based on Molière's play); starring Mats Bergman, Gösta Bredefeldt and Agneta Ekman
- *Don Juan*, 1997, TV mini-series; starring: Silvia Abascal, Paco Catalá, and José Coronado
- *Don Juan*, 1998, France, Dir. Jacques Weber; starring Jacques Weber, Michel Boujenah, Emmanuelle Béart and Penélope Cruz (based on Molière's play)
- *Amar y morir en Sevilla (Don Juan Tenorio)*, 2001, Spain, Dir. Víctor Alcázar; starring Antonio Doblas, Ana Ruiz and José Luis García Pérez (based on Zorrilla's play)
- *Dom Juan*, 2003, France, TV, Dir. Agnès Delarive (Molière's play); starring Laurent D'Olce, Johan Daisne and Françoise Gillard
- *Broken flowers*, 2005, United States, Dir. Jim Jarmusch, starring Bill Murray
- *Don Juan*, film, 2010, Denmark, Dir. Kasper Holten, starring Christopher Moltisano and Mikhail Petrenko
- *Don Jon*, 2013, United States, Dir. Joseph Gordon-Levitt, starring Joseph Gordon-Levitt, Scarlett Johansson and Julianne Moore

Supplement B: “El toro relajo”

(Song played in Spanish by the mariachis at the restaurant right after Don Juan’s first conquest)

Canción:

Song:

“El toro relajo”

“The Troublesome Bull”

¡Aguas! Que ahí viene un toro
Es el relajo
Escóndete tras las trancas, chatita
Que viene bravo
Y aviéntame tu rebozo mi vida
Pa capotearlo

Watch out! A bull is coming
He is trouble
Hide behind the gate, cutie
He is wild
And throw me your shawl, my love
To bullfight with it

Toro, Toro, Toro,

Bull...

Entra de largo
Que mi prieta chula, torito
te está mirando

Come in freely
For my beautiful girl, little bull
Is watching you

Toro, Toro, Toro

Bull...

Toro relajo
Ya te estoy quitando, torito
lo alebrestado
Ya van a abrir las trancas
De su chiquero
Que ya le quité a este toro, mi vida
Lo mitotero
Ahí va como borreguito, chatita
A su potrero

Troublesome bull
I am taming you,
little bull
Now, they are going to open the gate
Of his corral
Because I have already tamed him,
my love
See him go like a little lamb
to his corral

(Letra de: Felipe Bermejo)

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An analysis of a Mexican Don Quixote as proposed by Roberto Girault's Film

El estudiante (2009)

“I don't know how it all started...I don't know if it was the whim of a child hidden in an old man's body or the ideal of a young man projected in the look of an adult.”³⁷

Roberto Girault's *El estudiante*. Voiceover at the beginning of the film.

The above words mark the beginning of Roberto Girault's film *El estudiante* (2009), a film, we are told, that develops the idea of a real-life Don Quixote in modern times in Mexico. Gastón Pavlovich, inspired after he read the *Quixote*, started to develop this idea in order to “restore to our young some of the culture, tradition and values of our ancestors,” as he said in an interview for the Mexican local newspaper, *La Tercera* (González, “El estudiante se sacó un diez”). *El estudiante* shows the adventures of Chano, a seventy year-old man, who enrolls in the University of Guanajuato inspired by Don Quixote in order to fulfill his dream of studying literature. After overcoming his own fears and the criticism of his family, he crosses the time barrier and helps a group of young students to see life through his very own romantic ways. In the end, he is the one that needs the help from his newly quixotic friends when he is faced with a devastating crisis.

³⁷ “No sé cómo empezó. No sé si fue el capricho de un niño escondido en el cuerpo de un viejo o fue el ideal de un joven proyectado en la mirada de un adulto.”

This segment of the study, explores contemporary notions of Don Quixote as presented in the film *El estudiante* in order to see how this quixotic character is presented in a recent Hispanic American film. This movie just like *Don Juan DeMarco* is a free adaptation of the literary text from which it originated. Although Girault's film *El estudiante* (2009) proposes on the narrative level a romantic vision of Don Quixote, I will show how cinematic techniques and formal elements contradict this romantic vision throughout the film, as an analysis of camera shots, *mise-en-scène*, and perspectives will demonstrate. I thus seek to reflect on the contradictory nature of Girault's presentation of a quixotic character and see how the Director's presentation relates to Cervantes's depiction of the Knight of La Mancha.

By looking at the title one can envision that reading, writing, learning, and studying play a key role in the story of this film. Yet Chano, the student and main character in this film is rarely shown studying. On the contrary, he is immersed in the lives of the young students who are adjusting to their adult lives and becomes a crucial part in their future. The first scene is actually one of the last scenes in the film. The setting is the University of Guanajuato, in Guanajuato,³⁸ Mexico, a city famous for its Cervantine ambient and traditions.

³⁸ Juan Carlos Romero Hicks, former governor of Guanajuato states in *Don Quijote en Guanajuato en el cuarto centenario de la edición Príncipe: Antología del Coloquio Cervantino Internacional* that "Cervantes y Guanajuato han caminado de la mano desde hace muchos años. Entre ambos se ha dado una simbiosis que nos enriquece. Guanajuato es una ciudad eminentemente cervantina, con su teatro universitario de gran tradición entre nuestra gente; con su Festival Internacional que desde hace más de treinta años reúne a lo mejor de las artes y la cultura del mundo entero; con un museo único en el mundo, el Iconográfico, dedicado completamente a Cervantes; con un Centro de Estudios Cervantinos, y, desde luego, con su Coloquio que hoy nos entrega esta magna obra (9).

In the opening scene, which in reality is one of the last scenes in the film, Chano is absent from what seems to be the closure of the school year. Three professors from the University sit in front of an audience of students calling them by name one at a time. The camera zooms in as one of the scholars, Santiago, reads the following passage which reflects on the impartiality of death: “y por eso Horacio dice: la pálida muerte visita por igual las chozas de los pobres y las torres de los reyes.” With this opening remark the fatality theme is introduced early on in the film. After Santiago goes back to his seat, one of the professors calls Chano (Juan Artúrez) to the front but no one answers: “El alumno Artúrez, Juan; ¿no está Juan Artúrez?” The camera then zooms in to a vacant chair in the audience and the non-diegetic sound of music intensifies its sad tone. The audience does not know why the student is absent and as a result an enigma is created.

The next scene is shot from a bird’s-eye angle with Chano on his bed meditating about his decision to go back to school after his wife’s passing. It is here the spectators realize that what they are going to see is a retelling of what had happened before the opening scene. The film is narrated in first person as a flashback. As the camera zooms in in Chano’s direction, a voice-over is heard—Chano’s voice—and the story begins: “I don’t know if it was the whim of a child hidden in an old man’s body or the ideal of a young man projected in the look of an adult.” (See fig. 8).



Figure 8: *El estudiante*, 2009. See how this bird's-eye angle effect makes Chano look unrecognizable and abstract.

The above frame strikes the spectator because one is not used to seeing images from this perspective. This drastic picture forces the viewer to look down at Chano whose character is distorted and weakened. Just like this image illustrates, this quixotic persona is in need of help, while we, conversely, are placed, by this frame's structure, in a privileged place with an Olympian vantage point, looking down at the main character.

As the credits begin to appear on the screen, the new scenery is Chano's own library. The camera moves across the room surveying the scene. It does a close up of a Don Quixote figurine and another of Cervantes's novel of his Knight of La Mancha establishing the intermediality of both arts with that of film. As the camera continues to constitute the image, other close ups are used to display pictures of family members which are all framed by the many books in the room. With the composition of this scene, it is suggested that family, though important for the main character, is relegated to a

second level of importance. Considering that the books take over the screen in size and quantity, priority has been given to fantasy and literature.

At the diegetic³⁹ level, it is clear that most of Chano's family members and friends do not like the idea of his enrolling in the University at his age. For example, one of his daughters playing a supportive role tells him, "You are retired. You may do as you please." While the other, "At your age? Please! Do you know how funny that would be?" His wife and partner for many years does not like the idea either. She feels that at his age, he should look into spending more time with the family and together as a couple. With this, the film subtly suggests some selfishness on the part of the husband and a submissive role for his wife Alicia. In other words, she has patiently waited for him to pay attention to her all these years and now that he has finally retired, she discovers that he has given priority to a different dream where there is room only for one dreamer.

Before Chano enrolls in school, he visits the University with his small granddaughter, who plays the role of a naïve Sancho at the beginning of the film. At this point, with a series of angles and frames, the film begins telling two stories: a romantic vision of the quixotic character at the narrative level and another that contradicts this account by way of the *mise-en-scène*.

One of the very few low angles in the film is a shot taken in front of the University of Guanajuato. Chano and his granddaughter stand with their backs to the camera and look up while contemplating the grandeur of the university. This scene, rather

³⁹ In film, *diegesis* refers to "all that is really going on on-screen, that is, to fictional reality" (Hayward 101).

unimportant, marks the beginning of a series of low and high angles, which are significant in the elaboration of meaning.

When grandfather and granddaughter walk across the hallways and premises, an effort is being made to show their amazement in front of the majestic University. In some instances they are looking up, while in others they are the ones being looked down upon from above. To convey the meaning that both characters are taken by the beauty of the University of Guanajuato only a few frames of this kind are needed. However, there is an excessive number of shots where the future student is viewed from above and enclosed by his environment. (See fig. 9).



Figure 9: *El estudiante*, 2009. Notice how the high angles continue to make Chano's image smaller.

In the above frame, Girault's knight is portrayed as insignificant due to the manner in which he is being viewed from above. In addition, the pillars, the lines on the ground, the rectangular shape of the doors and the handrails above, seem even to incarcerate our dreamer. Although one may argue that this frame favors the main character and that all

these series of high and low angles are part of highlighting the beauty of the institution, it is not so. If one pays close attention to the placement of the character in the frame, one will notice that he is closer to the margins than to the center in this frame and in the majority of the frames. Thus, Chano is not favored by the camera; one can even argue, in this particular frame, that the University with its majestic pillars is going to diminish its soon-to-be student. In addition, considering that each frame is carefully composed before it is presented to our eyes, it is evident that there is another reading of this film via the *mise-en-scène*, as already proposed.

Besides the importance of the angles, the lighting also plays an important role in the development of meaning. For example, when Chano walks into one of the rooms, the light coming from the windows on the right side of the room (see fig. 10) serves almost as a beacon, guiding him forward.



Figure 10: *El estudiante*, 2009. Note how the light is projected on Chano's side.

As can be seen in fig. 10, the light appears on Chano's right side as he walks into the library. Although this image suggests an "angelical" or "Christ-like" figure, the idea is to show a picture of the dreamer's mind entering a dream world. However, only the knight is dreaming, considering that the light favors only his side and not that of the granddaughter. Contemplating the idea that the light reflects the dreams or fantasy of the quixotic figure, it is not surprising that the next room they visit should be the performance room, where anything can happen.

When the main character enters this space, the custodian does not allow him to stay there because the room is "only for students" and Chano has not yet enrolled at the university. However, while he is there, he is surrounded and framed by visual codes, which bring to mind Cervantes's knight-errant. The elements in plain view are armor, swords, and shields. At one point, Chano stands to talk to the custodian and in the frame composed, a suit of armor is placed in front of the future student, thus identifying Girault's student with the Knight of the Sorrowful Countenance, an idea emphasized when Chano sees an announcement of tryouts for the upcoming *Don Quixote* play (See fig. 11).



Figure 11: *El estudiante*, 2009. The *mise-en-scène* clearly associates him with the armor.

All of these visuals serve to generate in the audience the expectation that Chano will eventually become the Knight of La Mancha in the University play. Even the custodian points out to Chano his resemblance to Don Quixote, “Have you been told that you look like Don Quixote.” Moreover, when Chano finds the announcement of the play in the performance room, the custodian, the granddaughter, and the camera walk in the direction of the poster announcing the play so that everyone will focus their attention on this play in relation to the main character. We are indeed led to believe that Chano will be the one playing the role. Ironically, when he attends the audition, he is denied the part because he is “too old.” In other words, the film does not allow this Quixote to fulfill his desire. With the way the *mise-en-scène* was composed, an ironic treatment toward the protagonist is made manifest.

After Chano exits the room, he comes across the statue of Don Quixote. The two frames that follow show another ironic treatment toward Girault’s main character. There

are two shots, a high and a low angle. The individuals in both shots are the same: the statue of Don Quixote, the main character and his granddaughter. In the first shot, there is a high angle, the camera is with the Knight of La Mancha looking down at Chano. The statue looks majestic and glorious in comparison to the main character. The spectator is with the camera and Don Quixote; therefore, the viewer is forced to be in a place of superiority and join in the ironic treatment toward the main character, who is diminished in this shot. In the next shot, we have the opposite angle, a low angle. This is the time for Girault's main character to be placed in the center and to be looked up to and favored by the audience. However, this is not the case. Though he is placed in this angle, he is with his back to the camera and instead of remaining in the middle, a place of importance in a frame, the camera—and the spectator as a result—begins moving to the right, lessening the importance of the main character making him almost disappear from the frame. The intentions are evident: There is an ironic treatment toward Chano who is definitely not favored by the cinematic techniques.

School begins, and Girault's student attends his first day. Festive music is heard, and what should be the glorious moment of entrance for an atypical student, is made into comedy by showing a close up, not of him, but of his feet (see fig. 12). This is another way in which the frames are telling a story not told by the narrative. Gradually, through the frames and angles that follow, Chano's image starts falling apart.



Figure 12: Note the ironic treatment of Chano with the close up to his feet instead of his face or body.

Another satirical treatment: After Chano's first entrance, or should I say, the appearance of his feet, the students show him respect by taking their seats, thinking he is the professor. Since Chano is given some authority (resembles a professor), it might be argued that he is not being belittled, but when we come to the next frame, Chano is reduced once more.

For the most part, the angles in which Chano appears are high angles showing him from above as in the frame below (fig. 13). In this frame, although the main character identifies himself proudly as a recently enrolled student, the angle is still a high angle: The result: reduction of the main character. Even considering the darkness of the room, he seems to be portrayed as "the student in the dark."

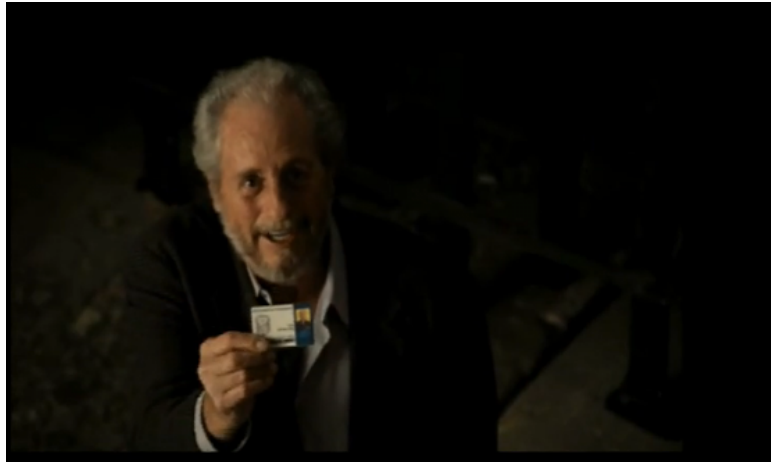


Figure 13: *El estudiante*, 2009. He is the student in the dark.

After Girault's knight becomes a student, he goes to the performing room to introduce himself to the group as another student-actor for the play. However, it turns out that the director is his literature professor who advises him not to do the play because it would not be appropriate for him. He seems discouraged and does not try to reason with the professor. As he leaves the room, he sees the custodian who had encouraged him to sign up for the play and whom he had thought was the director of it. The custodian tells him that he is sorry but he only "plays" at being a director. As we see in this scene, this knight leaves the field without engaging in his first battle.

Throughout the film, Chano is trying to adapt to the modern life of the students. He is not part of any group and feels isolated as depicted by a series of frames. In some of them he is seen behind the University railings as if incarcerated, due to the framing of the shots. After a few days, he begins to be part of a group of students who slowly begin taking over his student life. He plays dominos with them and begins to attend their parties. After the first party he attends with the other students, the high angles seem to

lessen. There are more eye-level angles as he starts being part of the group and starts to teach them his ways of seeing and doing things. Contrary to what happens to Don Quixote, the impressions his students get are positive ones, which in part is due to the romantic ways in which the film is presented at the narrative level.

Though the main character spends a great deal of time with them and is away from his own family, he tries to incorporate his wife into his new world by inviting her to the student parties. Alicia, his wife, although not very happy with his decision, is very supportive of her husband and goes with him. However, since they belong to older times, the songs and dancing styles are not to their liking. Thus, in order to enjoy good music and the party, Alicia brings a set of headphones to one of the gatherings and they both dance to their favorite song unbeknown to the students, while the students dance to the beat of their modern songs. This not only shows the generational difference but also that Alicia is more attuned to reality than her husband is.

Alicia's role is very important in this film. Though she is not part of the University environment, she is Girault's lady fair who has been for many years the love of his life. In addition, the term of endearment the knight uses for her is "Sirenita" (little mermaid), which emphasizes a fantasy world and adds meaning to the fictionality of the theme depicted in the film. Toward the end of the film, Chano's wife dies in her sleep. He is devastated and stops attending the university. He says to himself: "This was not in the script, Lord," and we are presented with one of the frames from the beginning of the film. The death of Alicia brings tragedy to the story and explains the vacant chair at the beginning of the film. It is even more sad because throughout the story his romantic

knight had made several comments on her beauty, their love and their beautiful life together. What we see illustrated here is something that Cervantes's Quixote had said at the beginning of the novel: "for a knight-errant without a lady-love was like a tree without leaves or fruit, a body without a soul" (I. 1, 29). However, the film does not allow Girault's knight to be complete and takes away his "Sirenita," and therefore he would now have to be considered a "bastard" in the eyes of the Knight of La Mancha:

That, said Don Quixote, is impossible. I assert there can be no knight-errant *without a lady*; for it is as natural and proper for them to be in love as it is for the heavens to have stars, and I am quite sure that no one ever read a story in which a loveless man of arms was to be with, for the simple reason that such a one would not be looked upon as a legitimate knight but as a *bastard* one who has entered the fortress of chivalry not by the main gate, but over the walls, like a robber and a thief. (I. 13, 109, my emphasis. Eng. Trans. Samuel Putnam, *passim*.)

As the film develops, Chano teaches the students how to change the way they live their lives and teaches them the merits of the way it was in his past. The students attempt to follow what he teaches them without knowing exactly what they were doing. It is not until they completely understand the importance of the values Chano was teaching them that they begin to be successful and see the light in their lives. They admire Chano for his dedication and love of his wife and one of the student couples expresses a desire for a similar love. When the students are failing as actors in the University play, it is the

protagonist who shows them how to internalize the words of Don Quixote. As a result, they become successful and their performance improves. Nonetheless, Chano is no longer in the picture. With Sirenita gone, he is immersed in depression, and life has no meaning for him. He remembers Alicia's unhappiness when he decided to go back to the University and feels guilty of not being there with her in her last days. The other students write several letters to the defeated knight, but he does not answer. He has become a recluse in his house. There are several shots of his friends (the students), and the spectators know what is happening in their lives as they hear their own voices as voice-over.

One day after his wife's passing, Chano appears at the performing room and talks to the custodian. This time the custodian places on the student's head a barber's brass basin, which in Don Quixote's world was the famous and powerful "helmet of Mambrino." Thus, the protagonist is back to his own dreams and fantasy world. He goes home to his library, and, inspired by the previous scene, opens his *Don Quixote*, where he finds that his wife had written a message to him before she died: "I am so proud of you. Never leave the road you have chosen even if dogs bark at you. — Alicia." Chano cries realizing that even at the last moments of her life his wife had been there by his side supporting and encouraging him. Encouraged by her last words, he decides to go back to the University and continue his dream. This time he goes accompanied by his elderly friends. Thus bringing reality with him, they together climb the stairs in the direction of the University door. Triumphant music is heard in the background as he reaches the door. The film is coming to an end and the romantic ending is being unfolded. However,

amongst all these actions at the diegetic level, the angles and *mise-en-scène* continue to tell another story

When he reaches the entrance, the camera is inside the University looking outside through the door from which Chano is entering. The frame shows the protagonist in the center but at the bottom of it, an area that suggests vulnerability, and powerlessness. He seems to be in danger of slipping out of the frame entirely (Giannetti 61). In contrast, the University seems intimidating with its enormous entrance (See fig. 14).



Figure 14: *El estudiante*, 2009. The glorious moment: Chano returns to the University.

As has been noted, by showing Chano from above (the many high angles: the camera angled down towards him), his character has been diminished, making him appear less powerful, less significant or even submissive. Therefore, there is a reduction of Chano. With the bird's-eye angles (the scenes shot from directly above) there is an unnatural point of view which creates a dramatic effect showing the insignificance and marginalized life of Girault's Quixote. Chano is thus subjected by the camera to the same

sort of ironic treatment administered to the original Don Quixote by the narrators and the dramatized author of the prologue of 1605. The ending is somewhat romanticized, however, and is reminiscent of the deathbed scene at the end of Cervantes's part two of 1615.

Chapter 4: Don Quixote in Spanish America and in Contemporary Spanish Literature

As indicated by Teodosio Fernández in *El Quijote visto desde América*, studies conducted by Francisco Rodríguez Marín showed that at least three hundred and forty-six copies of part one of Cervantes's novel arrived in América in 1605, the same year it was published in Spain (10). Thus it is not surprising that Cervantes's novel soon became known and popular among intellectuals of the 17th-century. In Hispanic America there are several authors that have included or at least paid considerable attention to Cervantes's main character in their works. Some of these are: Miguel Ángel Asturias (Guatemala), César E. Arroyo (Ecuador), Ricardo Palma (Perú), José María Vargas Vila, Germán Arciniegas, Ernesto Caballero Calderón, Eduardo Carranza, and Fernando Charry Lara in Colombia; Octavio Paz, Carlos Fuentes, Francisco de Icaza, Amado Nervo, Alfonso Reyes, Jesús Silva Herzog, Javier Villaurrutia, Leopoldo Zea, and Luis Urbina in México; Rubén Darío (Nicaragua), José Enrique Rodó and Carlos Sabat Ercasty in Uruguay; Jorge Luis Borges, Leopoldo Lugones, Ricardo Rojas, Alberto Gerchunoff, Arturo Marasso, Enrique Anderson Imbert, Juan Carlos Ghiano and Alberto José Vaccaro in Argentina; Pedro Enríquez Ureña (República Dominicana), Mariano Picón Salas (Venezuela), Alejandro Carpentier (Cuba) and others.⁴⁰

Teodosio Fernández also states that by the end of the 19th-century, the novel “had become the only link with Spain that the vast majority of Hispanic intellectuals could share. In line with the aesthetic focus that the modernists were developing at that time,

⁴⁰ For some fragments of the works by these writers see *El Quijote visto desde América* (2005).

they could see in the knight errant an extreme case of idealistic and spiritual fixation, which gave his madness a totally positive significance that it had not had before” (8-9). Cervantes’s main character was seen as an idealist who facilitated the discussion of concerns that affected the Hispanic World. This view prevailed, with a few exceptions, until the beginning of the 20th-century. In 1928, Jorge Luis Borges becomes interested in Cervantes’s treatment on his hero and writes “La conducta novelística de Cervantes,” where the Argentinean writer discusses the constant abuse to which the knight is subjected (13). Cervantes's *Don Quixote* was an inspiration to Borges and it “became a frequent point of departure for his literary search” (Fernández 13).

While in Spain there have been continuations of Cervantes’s novel, in Hispanic America there are no contemporary sequels to the Spanish author. The influence and works that relate to the knight are innumerable; nevertheless the main character has served different purposes. Borges published “Pierre Menard autor del *Quijote*” in 1939 but not as a sequel to the *Quixote*. In this short fictional story, the Argentinean author explains how a 20th-century imaginary author, Pierre Menard, wants to write the *Quixote*. The narrator of this story declares that Menard “did not want to compose another Quixote—which is easy—but the *Quixote* itself” (Borges 533). In other words, the fictional author, Menard, wants to create the story word by word as if he were Cervantes without transcribing or copying it from the original. In order to do this, Menard has to solve a few issues: know the Spanish language well, be Catholic, fight against the Moors or Turks, forget his knowledge of European history between 1602 and 1918. In essence, he needs to become Miguel de Cervantes (Borges 534). Among the different

views and interpretations this work has generated, one idea remains key: that no work can duplicate another. Even by learning the entire context of Cervantes's 17th-century world and although the story compiled is exactly the same as that of the Spanish author, the text will be a new piece and not Cervantes's *Quixote*.

Until now the only work close to a "continuation" in the same way as Camón Aznar's *Pastor Quijótiz*, Baez Izquierdo's *Don Quijote: La tercera parte*, or Trapiello's *Al morir don Quijote* is the novel by the Ecuadorian writer Juan Montalvo, which was published after his death in 1895, and is entitled *Capítulos que se le olvidaron a Cervantes*.

According to Ángel Esteban in his introduction to Montalvo's sixty-chapter novel, his work

is a mixture of countless personal tendencies: love for the classics, veneration and worship for the Spanish language, ethical and moral sense of life, fighting spirit, essayistic style with forays into poetry and narrative, personal quixotism, desire for a better world, criticism of certain political and religious stances that he considered erroneous, popular Castilian humor, outpouring of erudition [and], a marked ability to digress. (66)

The work begins with a long essay entitled "El buscapié," and with the epigraph: "He who does not have something of Don Quixote does not deserve either the affection or the appreciation of others." With this remark the author begins the adventures of the knight. What is surprising is the fact that no explanation is made anywhere of how Don Quixote, long after his death in Cervantes's part two, is back again on his horse. In comparison to

other authors who made reference to finding Cide Hamete, who had written more pages of the story, or Sancho finding a diary of Don Quixote, Montalvo's first chapter begins already with the account of an adventure for the knight of La Mancha.

In Montalvo's version Don Quixote continues to ride Rocinante and changes his reality to resemble the one he learned from the books of chivalry while Sancho continues to be the coward but loyal squire who rides by the side of his master. However, in the interactions among the two, the knight seems a bit more harsh with Sancho than Cervantes's main character was. Note the following remark made by Don Quixote to his squire: "Sleep, animal, said Don Quixote, sleep, and don't drive me crazy with your nonsense and lies. When I command you to whip (yourself), you will lash yourself; and if you do not whip yourself, you will die, rebellious and malicious squire" (Montalvo 210).

The presence of the historian Cide Hamete is also seen in this version although not as much as in the Spanish continuations discussed elsewhere in this study. The author also includes his name in the second to last chapter of this work, which bears the epigraph "Capítulos de los menos parecidos a los de Cide Hamete Benengeli" (cap. LVIII), in a manner similar to Cervantes in part two of the novel, with his "De cosas que dice Benengeli que las sabrá quien le leyere, si las lee con atención" (II. 28, 629. (Edition of Fajardo & Parr, *passim*)). In the last chapter of the novel, Montalvo gives the explanation of how his work should be interpreted. He entitles his last chapter "Donde el historiador da fin a su atrevido empeño, no de hombrearse con el inmortal Cervantes, ni de imitarle siquiera, sino de suplir, con profundo respeto, lo que a él se le fue por alto" (497). In the title itself, the purpose of Montalvo is explained, he did not strive to match

wits with the immortal Cervantes or even to imitate him; the Ecuadorian author wanted, with due respect, to make up for what he considered had been overlooked by the Spanish author. In this way, Montalvo emphasizes what he had already stated at the beginning of his work in “El buscapié,” that although there is no need for a miserable recreation of a knight in the world today, the symbolism inherent in this character, with his incarnation of truth and virtue in a ridiculous (*caricaturesca*) form, marks him for everyone and for all time (Montalvo 91).

Considering that Montalvo’s *Capítulos* was finished in 1885 (Esteban 28) and published with the addition of “El buscapié” in 1895 and the the scope of the present work is limited to late 20th-and early 21st-century works, the Hispanic American film *El estudiante* (2009) by Mexican director Roberto Girault will be the main focus for this section. It is my purpose here to see how Cervantes’s knight is portrayed in a more contemporary atmosphere than that of Montalvo’s supplement, which has been a much studied work.

Don Quixote in Contemporary Spanish Literature

Since the publication of part one of *Don Quixote* in 1605, there have been many who, inspired by Cervantes’s novel or his character of La Mancha, have sought to find their place in the emerging world of quixotic literature, often with the intention of contributing interpretations, analysis, or criticism to Cervantes’s masterpiece. Part two of *Don Quixote* was not yet finished when the first imitator, disguised under the pseudonym

of Alonso Fernández de Avellaneda, published in Tarragona, in 1614, a sequel to part one. This continuation is known in the literary world as the false *Quixote* (Lathrop 132). Nevertheless, the version of Avellaneda did not achieve the success of the original of Cervantes. As José María Asensio states in *Cervantes y sus obras* “Don Quixote, in Avellaneda, is not the hidalgo of Cervantes; between Dulcinea’s ideal lover and Bárbara’s dislocated companion there is an abyss. The former is the natural, the latter the cartoon; one the face, the other the mask; Cervantes painted the portrait and Avellaneda presented it grimacing”⁴¹ (157).

Nevertheless, it did not take long until others followed in Avellaneda’s footsteps. Some works were imitations of Cervantes’s novel while others were continuations. The French were the ones with the greatest number of Cervantes’s followers and wrote several continuations to his story. Two of the most well known works are: the sequel to part two of *Don Quixote* published under the name of *Histoire de l’admirable Don Quichotte de la Manche* by François Filleau de Saint-Martin (1681?), and another by an anonymous author: *Suite nouvelle et véritable de l’histoire et des aventures de l’incomparable Don Quichotte de la Manche traduite d’un manuscrit espagnol de Cid-Hamer Benegely son véritable historien*, a six-volume narrative printed in 1726. The first five volumes include the adventures of Don Quixote until his death in the fifth volume, and the last volume is dedicated to the life of Sancho Panza (Asensio 204-6). The fact that the scope of the novel extended beyond Spain and was a source of inspiration to

⁴¹ Unless otherwise noted in the body of this work or in the Works Cited page, translations are my own.

foreign writers is worth noting here in relation to the argument I shall develop in this study.

Besides the two French sequels, there were also continuations in Spain and the Hispanic world. In Latin America, Ecuadorian writer Juan Montalvo is always remembered by his contribution to the quixotic world with *Capítulos que se le olvidaron a Cervantes*, a story written in Spanish with some passages translated into Quechua (Echevarría 135-6)⁴². In Spain, in 1969, José Camón Aznar, wrote his famous sequel *El pastor Quijótiz*, in which Don Quixote lives a pastoral life in the company of Sancho Panza⁴³. And, also in Spain, to begin our 21st-century, a century where technology is making gigantic steps towards the unthinkable, what do we have? *Don Quijote de la Mancha, la tercera parte*⁴⁴ written by Alberto Báez and published in 2005. In Báez's work, *Don Quijote's* narrator is not ready to end the story and therefore embarks on a mission to find Cide Hamete Benengeli, the Moorish historian who wrote the first two accounts. When the narrator finds Cide Hamete, he is able to obtain the missing part of the novel, which he then recounts as part three (Báez, prologue 12).

In addition to the French, Spanish and Hispanic sequels that have trace their lineage to Cervantes's *Don Quixote*, there are numerous versions and adaptations of the novel in which Don Quixote has been raised from the dead to die again; the roles of

⁴² Juan Montalvo is only one of the many Latin American writers who have been inspired by Cervantes's novel and have either written a piece about Don Quixote or incorporated him into their work.

⁴³ Camón Aznar, José. *El pastor Quijótiz*. Madrid: Espasa-Calpe, 1969. Print.

⁴⁴ Báez, Alberto. *El ingenioso hidalgo Don Quijote de la Mancha, la tercera parte*. New Jersey: Casavaria, 2005. Print.

secondary characters have been developed to give birth to new stories; and there are those that offer a Don Quixote transported to modern times and various places of the world. Some of these works were written around the time *Don Quixote* was published, in the 17th-century, but many have been written in subsequent centuries, including our 21st-century. The first part of this section is devoted to inquire into Spanish current literature (late 20th-and early 21st-century) in the works of José Camón Aznar's *El pastor Quijótiz* (1969), Andrés Trapiello's *Al morir Don Quijote* (2004), and Alberto Báez's *Don Quijote de la Mancha: La tercera parte* (2005) in order to begin a discussion of how this 17th-century character is depicted in current literature. The focus will be on the way the story of Don Quixote and other characters is narrated, how Don Quixote and Sancho are portrayed and will note changes and contributions that originate in these works. For a contemporary perspective from a Hispanic American point of view on Cervantes's character, an analysis of the Mexican film *El estudiante* (2010) will be pursued.

The Pastoral and Chivalrous in Cervantes's *Don Quixote*

Ah, but Señor!" Exclaimed the niece, "your Grace should send them [books of poetry] to be burned along with the rest [books of chivalry]; for I shouldn't wonder at all if my uncle, after he has been cured of this chivalry sickness, reading one of these books, should take it into his head to become a shepherd and go wandering through the woods and meadows singing and piping, or, what is worse, become a poet which they say is an incurable disease and one that is very catching.

(*Don Quixote*. I. 6, 59)

The fact that there is a reference in the work of Cervantes to Don Quixote and the possibility of a pastoral life is not a coincidence. However, the pastoral and chivalric do not quite go hand in hand to the extent that one might imagine. On the contrary, the relationship between the pastoral and the chivalric can be considered as another one of the thematic tensions appearing in the work.

As noted by James A. Parr in his “Guide for the neophyte reader,” in the 1605 *Quixote* there is an adversarial relationship between some of the topics mentioned in Cervantes’s work, such as the past vs. present, history vs. poetry (fiction), fantasy vs. reality, arms vs. letters, and, orality vs. writing. All these complement the three global themes of the first part of the *Quijote*, which are “the literary, the chivalrous and the amorous” (xv). If, as mentioned by Parr, “the configuration of the central character exemplifies the synthesis of the three themes” (xv), the lack of “the chivalrous” in the quixotic formula could not result in the Knight of the Sorrowful Countenance. Is there a place within the limits of Cervantes’s original to speak of a “shepherd Quixote”? Did perhaps anticipate developing a pastoral adventure for his knight? In an attempt to answer these questions we will have to consider the pastoral theme, the definition of “shepherd” in the times of Cervantes and the types of individuals bearing that title in both parts of the novel. In what follows, I propose three different types of shepherds Cervantes could have referred to in his work: A *shepherd-soldier* or *shepherd-knight*, a *shepherd with religious connotation* and a *shepherd from the Arcadia* in an idealized world.⁴⁵

⁴⁵ Please note that the most common type of rustic shepherd is intentionally omitted from this group.

While the association that is made between the pastoral and the chivalrous is presented as an opposing relationship in that one is either a shepherd and is dedicated to in close contact with the natural world and in harmony with nature or one becomes a knight and is trained to perform in battle, in the prologue of part one there is a suggestive reference to a *shepherd-soldier*, who without professing any arms was able to take down a giant that the King's soldiers were unable to defeat. The passage is as follows: "Let us suppose that you mention some giant, Goliath let us say; with this one allusion...you have a fine note which you may set down as follows: *The giant Goliath or Goliath. This was a Philistine whom the shepherd David slew with a mighty cast from his slingshot...* (Putnam 14).

According to the Bible, David was a shepherd and the youngest among his brothers when he faced Goliath, who had been "a man *of war* from his youth" (*King James*, 1 Sam. 17.33). Although David had not been trained for the battlefield, like Goliath he was a bold and courageous young man, a fact that can be perceived when David explains to King Saul some of the reasons he considered himself capable of fighting the giant: "[David speaks] Thy servant kept his father's sheep, and there came a lion, and a bear, and took a lamb out of the flock: And *I went out after him*, and smote him, and delivered it out of his mouth: and when he arose against me, *I caught him by his beard, and smote him and slew him*" (1 Sam 17.34-35, my emphasis).

Considering the combative character of this shepherd, Cervantes could not avoid making reference to this passage in an attempt to establish, early on, a possible connection between the pastoral and the chivalric and to allude to the possibility of a

shepherd-knight life in the future of Don Quixote. However, as seen in many parts of this work, Cervantes treats ironically some of the characters he exalts.

So, while David is exalted for bravely defeating Goliath in the prologue: “*David slew [him] with a mighty cast from his slingshot*” (Putnam 14), his act is not considered of great value to the heroic or chivalric world that Cervantes depicts in the novel, as David was neither a soldier nor a knight, and as the story goes, he did not even know how to wear the armor or the attire of a soldier: “And Saul armed David with his *armour*, and he put a *helmet* of brass upon his head; also he armed him with a coat of mail. And David girded his *sword* upon his armour, and he assayed to go; for he had not proved it. And David said unto Saul. *I cannot go with these*: for I have not proved them. And David *put them off him* (1 Sam. 17.38-39, my emphasis). This passage not only shows the inability or lack of skill of David to bear arms, but a complete rejection of them or of being armed as a soldier—or knighted, by extension. He favors weapons unworthy of a soldier or a knight, such as stones and sticks, as the following verses make clear: “And he [David] took his *staff* in his hand, and chose him five smooth *stones* out of the brook, and put them in a *shepherd’s bag*... and his *sling*...and he drew near to the Philistine. And the Philistine came on and drew near unto David; and the man that bare the shield went before him... And the Philistine said unto David, Am I a dog, that thou comest to me with *staves*? (1 Sam. 17.40-43, my emphasis).

As is evident, David not only rejects King Saul's weapons but replaces them with "inferior" or "vulgar" ones in order to perform as a soldier skilled in warlike affairs.⁴⁶ Furthermore, in case there were any doubts as to the dissociation between chivalric and pastoral, one can always refer to Cervantes's posture in the novel itself, where he misrepresents this "glorious" biblical passage for David undermining it, again and again, by associating David—through the instruments used (sticks and stones)—with finicky and rude people such as shepherds, goatherds, or carriers, who repeatedly lash out at Don Quixote, Sancho and even Rocinante: "the carters, seeing the violence that he [Rocinante] was offering their mares, came running up with *poles* and so *belabored* him that they left him lying there badly battered on the ground" (I. 15, 102). When Don Quixote saw this, he said: "So far as I can see, friend Sancho...those are not *knights* but *low fellows of ignoble birth*" (I. 15, 102).

As it is shown here, the chivalrous and the pastoral do not go hand in hand, but instead they are opposed to each other or in conflict with each other. And the suggestion of a *shepherd-soldier* or *shepherd-knight* subtly insinuated in the prologue of part one is rejected within the novel. But, why include this brief biblical passage in the prologue of a book of chivalry? One of the reasons is to undermine religious authority and to continue to treat ironically the actions of Don Quixote. As it observed in the novel, many times the

⁴⁶ It should be noted here that the approach to which I refer in this biblical passage briefly mentioned by Cervantes in his prologue is in regard to David's pastoral and warlike skills and not to other aspects of perhaps major consideration such as the religious and spiritual matters which will not be part of work. For religious considerations in Cervantes's *Don Quixote* one can consult *The Judeo-Christian Bible, the Tanakh, and the Quran in 'Don Quixote'* (2012) by Nicholas R. Alemán.

Knight of the Sorrowful Countenance is defeated and knocked down by simple shepherds or vulgar people who have never been trained in battle.

On the other hand, if we consider the definition of “shepherd” given by the *Diccionario de autoridades*,⁴⁷ we have the following: “He who guides and grazes cattle. Quintessentially, it is understood that of sheep...Just as the sheep has all its security entrusted to the shepherd, because it has no arms to defend itself”⁴⁸ (159). Taking this definition of “shepherd” and considering that Don Quixote mentions a pastoral future for him and Sancho: “if you approve, Sancho, I would suggest that, at least for the time that I have to live in retirement, we likewise turn shepherds. I will purchase some sheep and all the other things that are necessary to the pastoral life” (II. 67, 1122-23), it could be proposed that Don Quixote after being defeated, welcomed with open arms the idea of being a shepherd and instead of defending widows and the needy, he would be devoted to defending sheep, because as the *Diccionario de Autoridades* has it, the defenseless sheep have no weapons with which to defend themselves.

Nevertheless, we have to consider that this idea comes from Don Quixote who, as we know, is the product of literature and we know that his madness originates from misreading the adventures from the many books of chivalry he has devoured. Taking this into account, one can establish that the shepherds' life Don Quixote is proposing to imitate would also have to derive from some of his readings. However, and perhaps as

⁴⁷ The *Diccionario de Autoridades* was published between 1726 and 1739 was the first Spanish dictionary by the Real Academia Española.

⁴⁸ “El que guarda, guía y apacienta el ganado. Por excelencia fe entiende el de ovéjas...Afsi como la ovéja toda fu guarda tiene puefta en el *paftór*, porque ella no tiene armas con que defenderfe” (159).

another way of playing with his readers, Cervantes presents different episodes of pastoral life where one can follow a very close reading of the laborious life of the shepherds of Spain's late sixteenth- and early seventeenth-centuries mixed with passages of idealized shepherds and shepherdesses borrowed from the bucolic world of the Arcadia whose adventures we see juxtaposed in a three-episode series in part 1.

Returning to the *Diccionario de autoridades*, it is important to consider that “pastor” also has religious connotations because by definition “pastor” also means “Ecclesiastical Prelate who has subjects under him and the obligation to take care of them”⁴⁹ (159). And if we were to take this concept further—by extension—“pastor” also means “Universal Pastor or High Priest,” which is the title reserved for the Pope in the Catholic tradition as “he has under his care all the other ecclesiastic pastors and the government of the whole flock of Christ, which is the church”⁵⁰ (159). And lastly, there is also the concept of “Good Shepherd,” which is “an attribute given to Christ our Redeemer, because He did not disdain this trade, seeking the lost sheep: and so this attribute is implied by painting his portrait with a sheep on his shoulder”⁵¹ (159). What should be noted here is that, returning to the idea of a *shepherd with religious connotations*, the fact that Don Quixote decides to become a “shepherd” may also contain an aspect of religious criticism or an ironic treatment of clergymen as they “read” and

⁴⁹ “Preládo Eclefiáftico, que tiene fúbditos, y obligacion à cuidar de ellos” (159).

⁵⁰ “por tener el cuidado de los demás Paftores Eclefiáfticos, y el gobierno de todo el rebaño de Chrifto, que es la Igléfiá” (159).

⁵¹ “Atributo que fe dá à Chrifto nueftro Redentór, porque no fe defdeñó de efte oficio, bufcando las ovéjas perdidas: y afsí fe dá à entender efte atributo pintandole con una ovéja al hombro” (159).

“interpret” scripture in complementary fashion to Don Quixote a man who “reads” but “misinterprets” literature.

Dominick Finello in *Pastoral Themes and Forms in Cervantes’s Fiction* briefly mentions that “The body of literature about the pastoral that Cervantes knows and incorporates into his own synthesis is vast, since, first of all, the shepherd has a universally symbolic value in Renaissance letters. Literature about him may manifest itself in classical myths and *biblical* stories allegorically embodying moral principles” (16, my emphasis). Finello does not mention more than two or three times in his book the religious implications of the word “pastor” as it has been set forth in this study and though he states that “The initial comments on the pastoral in the *Quixote* appear in part one, chapter six,” as I have explained previously, the consideration and references to pastoral themes begin in the prologue with the reference to the biblical warrior-like shepherd, David. Though only briefly mentioned here, the idea of a “Good Pastor” Quixote could also be implied in this work, as on more of one occasion Sancho has alluded to the fact that his master is better prepared to be a Preacher than a knight-errant (I. 18, 159).

Nevertheless, the shepherd lifestyle to which Don Quixote is referring to is not a shepherd-soldier type, nor that of an ecclesiastic pastor, nor even the life of an actual shepherd who cares daily for his flock, but that of shepherds who live in a bucolic world in which they gather and speak with a sophisticated vocabulary the suffering that love has caused them, as Garcilaso did in his *Eclogue I*:

The sweet lament of two Castilian swains,

Salicio's love and Nemoroso's tears,
In sympathy I sing, to whose loved strains
Their flocks, of food forgetful, crowding round,
Were most attentive: Pride of Spanish peers!⁵² (181)

However, though Cervantes gives room to the possibility of a shepherd-Quixote in his work, the idea is not developed. It could be because the publication of the apocryphal Quixote took place before he published his part two and he did not have time to develop this theme further, or due to the state of his health, which was declining toward the end of his life. It could also have been because mentioning a “shepherd life-style” gave way to more anticlerical comments or perhaps because by demoting the status of his knight to that of a common shepherd allowed for a better realized satire, in the sense that he goes from a pompous knight, to a defeated knight, back to a hidalgo, and lastly, is reduced to living the life of a shepherd.⁵³ Whatever the reason may have been, that pastoral adventure no longer belonged to Cervantes. It was reserved for José Camón Aznar who, inspired by Cervantes, gave birth to *El pastor Quijótiz*, where this author explores a pastoral world for his Don Quixote.

The pastoral life of *El pastor Quijótiz* by José Ramón Aznar (1969)

“...if you approve, Sancho, I would suggest that, at least for the time that I
have to live in retirement, we likewise turn shepherds. I will purchase

⁵² “El dulce lamentar de dos pastores, / Salicio juntamente y Nemoroso, / he de contar, sus quejas imitando; cuyas ovejas al cantar sabroso / estaban muy atentas, los amores, / (de pacer olvidadas) escuchando” (181).

⁵³ It should be mentioned here that Sancho had also been a “shepherd” in the past, as he indicated in part one, chapter twenty.

some sheep and all the other things that are necessary to the pastoral life, taking for myself the name of ‘the shepherd Quixotiz,’ while you will be the ‘shepherd Pancino.’ Together we will roam the hills, the woods, and the meadows, now singing songs and now composing elegies...”

(*Don Quixote*. II. 57, 1122-23)

Beginning with the prologue, the thematic tension between reality and fantasy is highlighted: “in [this novel] the *true story* of our knight is told” (9, my emphasis). Nevertheless, this work claims to follow in Cervantes’s footsteps because of the delight produced by the telling of the story and the author makes it clear that his work could never be a “continuation” or even be called a “the third part” of *Don Quixote* because he would never imply that this work comes near to that of Cervantes. The author did not want to “taint with his prose that of the greatest writer of all time” and also because he did not want to be cursed by Cervantes, the fate of the writer of the apocryphal *Quixote* (9). The prologue also adds that “the resurrection” of Don Quixote can only be realized by the true author and this route is not possible anymore because he is no longer among the living and has left his knight completely dead and buried (9-10). However, the narrator⁵⁴ of *Pastor Quijótiz*⁵⁵ considers that the death of the Knight of La Mancha was rather “unfair” and “premature” (10). In the narrator’s point of view, Don Quixote could

⁵⁴ I will refer to the narrator as singular: however Camón Aznar’s narrator switches between singular and plural throughout the text.

⁵⁵ Note the accent mark added in Camón Aznar’s “Quijótiz” in comparison to “Quijotiz” (without an accent mark) in Cervantes’s work. There is no explanation in Camón Aznar’s prologue or in the text itself concerning this change. It could be, perhaps, to approximate the pronunciation of “Quijótiz” to “Quijote,” which “Quijotiz” lacks.

not die sane among the people who did not understand him and mistreated him. In addition, Alonso Quijano had already died when he decided to bear his armor and leave his house to become Don Quixote. According to Camón Aznar's narrator, Cervantes made his hidalgo die an undignified death that denied him his true soul (10). Thus, the narrator declares that with an unheard-of spirit Don Quixote "crazy and crazy a thousand times more left his house a fourth time to go through the fields of Castile, which are as infinite as his own soul" (10).

Considering the preceding discussion regarding a shepherd-soldier or shepherd-knight, the disparity between the two and the virtual impossibility of bringing them together made Don Quixote's life a sad one. The Knight of La Mancha had already been defeated by the Knight of the White Moon at the end of part two and this crushed Don Quixote's good spirits. Thus, living a life of a shepherd was not truly what Don Quixote had in mind for his future if one considers that the two reasons Don Quixote left his house were in order to gain honor (fame) and to serve his Republic (I. 1, 27-8). The problem was that he saw no other alternative. Besides the books of chivalry, his other source for fantasy was living the life of a shepherd but of the sort he had read about in the world of romance.

In the first chapter Don Quixote enters his home defeated and sick but not in spirits. No sanity was going to overcome his madness. According to the narrator, the fact that he had lost the fight in Barcelona did not allow him either to forget or to return to his sanity and, on the contrary, he had become more Quixotic (13). He slowly recovers his strength and both of his friends, the priest and Bachelor Carrasco, did not bother him

anymore by attempting to bring him back to sanity since they realized that his illness was incurable and that even so his Christianity was unaffected (14). In Camón Aznar's version Don Quixote continues his adventures as a mad man. He remembers his books and with his sword strikes the wall, but his sword breaks in many pieces and now he finds himself defeated by a wall, "the worse defeat" he had ever had (16). At the same time, according to the narrator, Don Quixote was leaving one of the "supreme" quixotic themes: that of solitude (17). No one could relate to him and keep him company, as the distance that separated everyone from him was his madness. However, Don Quixote was living this great moment of solitude without the idealization that this reading ordinarily prompted. The tone of this passage is a sad one. Don Quixote is not feeling "solitude" but "loneliness." He feels alone and there is nothing glorious about that. He does not go out in order to remain in solitude. This temporal status has been imposed on him, and he suffers silently.

As soon as he began to recover his strength, Don Quixote was able to perceive the ironic tone of the priest and Sansón Carrasco, who, having dressed as a knight twice, partly out of envy of Don Quixote, and, as result of having defeated him in Barcelona, felt a "villainous joy" within (14-5). The only caring individual who participated in the fascination of Don Quixote's pastoral life was the loyal Sancho (18). It is important to mention that since Don Quixote's books have been taken away and he cannot put on his armor anymore and go about in his adventures, his only way of "living" the life of a knight is through his own memory and imagination. Therefore, a tension develops between "imagination" and "reality."

Another point to emphasize is that Don Quixote, having been aware that a book with his exploits was published, is conscious that someone is writing his adventures and plans to outdo himself by having adventures that “will frighten his historians” (19). Nevertheless, according to the narrator, Don Quixote without his books of chivalry was better grounded (20). This statement could indicate that he was not as inventive as Cervantes’s Quixote, or that he is not as mad as the previous Quixote was, or that simply he was going to have his feet on the ground because he was not going to ride Rocinante as a knight anymore.

Camón Aznar’s *Quixote* is also considered by the narrator to be a “the symbol of the modern hero” (21), as he was no longer going to make use of his medieval arms. He was going to fight against new ghosts. However, Don Quixote as a “modern man” does not know how to fight the enemy because he does not know who he is (21-2). This seems to be a reference to a “modern man” who is self-absorbed in his own life or selfishness. Therefore, Quixote mentions that more so than before “all forms of evil have been unleashed upon the earth” (21). In other words, the Quixote that is presented here is not attempting to defend the weak but to fight a truly “uneven battle,” a battle that cannot be fought with any arms: the evil resulting from the heart of men, in other words: corruption. These giants he cannot find. They are giants who had attempted to destroy “justice” and “virtue” (21-2).

In chapter three the writer mentions that he has the most terrible task at hand: how can a historian write the story of a hero without a history, considering that Don Quixote at that time lacked “literary configuration” (23). The narrator can no longer follow him as

he did when he rode Rocinante; the author now has to enter his mind and delve into his thoughts (23). A new tension becomes evident: thought and action. Don Quixote had acted almost without thinking in Cervantes's parts one and two, and in this new account, he cannot. He has to think.

Though the narrator exalted Cervantes's mind and work in the prologue, it is clear that his posture is not the same toward Don Quixote, for he is very negative toward the Knight of La Mancha. In this, he mimics Cervantes's first narrator who treats the poor hidalgo ironically. Notice the following passage:

Comienzan las peregrinaciones estrafalarias de nuestros dos pastores Quijótiz y Pancino siguiendo a un hato de ovejas que no pasaban de veinte. Es éste uno de los momentos más humillantes de nuestra historia. Caminando como *sonámbulo, inútil, esperpento* a través de los campos, *espantapájaros a contraluz*, alta estantigua con la soga al cuello de la derrota. Allá va tras las ovejas ramoneantes, a un paso que tritura todos los sueños. Vencido pero alto... Fue don Quijote entonces *la mula gigantesca de Castilla*, atado al ruedo infinito de la meseta.” (25, my emphasis)

It is evident that this description of Don Quixote is denigrating and humiliating and that this narrator is more severe than that of Cervantes. Don Quixote is insulted, he is called deformed and grotesque (*esperpento*), “a scarecrow against the light” and he is also subject of bestialization when the narrator calls him “Castile's gigantic mule” (25). The only good thing that happens to Don Quixote is Sancho's loyalty, though he is also sad to be away from his wife and children (26). The narrator, however, has brought back Don

Quixote to mock him and be entertained by his foolish actions. Only Sancho surfaces in this account of the story as his “true friend” and as such he accompanies Don Quixote without the promise of an island or any other form of compensation for his company (26).

In Camón Aznar’s story Don Quixote also encounters the windmills but although his facial expression betrays recognition, he cannot explain how people fail to see that they are giants, very real and oppressors of humanity (28). Nevertheless, Don Quixote has to let them go and continue with his pastoral life as promised in Barcelona. The giants win again and the knight-errant continues to be defeated, not only by the knight in Barcelona but also by the giants who are now free to cause harm on earth.

Don Quixote is rather taken by his thoughts throughout the novel and forgets to tend to his sheep, letting them wander around in the field. On one occasion, a farmer threw a rock at one of his sheep, and the animal ended up crippled. Don Quixote was enraged and attacked the villain, but he ran away. (30). Although one may think that this adventure was a victory for Don Quixote, he did not feel it was because the "opponent" was a villain and not a knight. In addition, the farmer made a false accusation about Don Quixote to the authorities, and he was imprisoned. Though Cide Hamete⁵⁶ does not appear in the novel, the author makes evident the fact that Don Quixote is a fictional character and that there is a novelist behind his adventures: “among all the humiliations that Don Quixote had suffered, sometimes certain and others created *by the pen of the novelist*, the knight had never been a prisoner (31, my emphasis). At the same time,

⁵⁶ There is no reference to Cide Hamete in this work, but there is a reference to a “chronicler” in chapter seven: “Was it a dream? A real event? Not even the chronicler himself could tell” (51).

though Cervantes's Don Quixote did not doubt his existence, this Don Quixote considers the possibility that he may be a fictional character: "Was he a created being or was it the universe without a whit of spirit or piety with which the novelist had surrounded him?" (31). If this Don Quixote considers himself a fictional character we have a very different story. He would not have a "historian" to write his accounts because his author would be a novelist. The knight also will have to function as puppet to be manipulated by the author without having his own say in his life. The fact that what we read is a work of fiction is clearly depicted in Camón Aznar's work as his narrator is constantly reminding the reader that what we have in front of us is a novel, as we see in the following passage: "And precisely, that which in the *novel* made him a comic character was what left many people filled with admiration" (32, my emphasis).

While Don Quixote was immersed in his own thoughts in his cell, Sancho—who had learned a great deal by being the Governor of the Island Barataria—figured out a way to help him get out of jail and with the help of other shepherds and goatherds freed Don Quixote (33-4). He comes out of jail exalted almost as a demigod (34). It is on this occasion that Don Quixote makes a speech about freedom, while he eats acorns, just as Cervantes's Quixote did in the episode with the goatherds (I. 11, 93-5). However in his speech, also not well understood by his audience, Don Quixote proclaims that he will fight to free the men who suffered imprisonment due to injustice and will teach the world how to fight for justice. One point to notice in his speech is that he not only seeks fame but he wants to "teach" men how to save themselves. He is defeated but not dead (35). Though these goatherds did not understand his speech, they felt that something great was

in his words and they do attempt to understand, something that does not happen in Cervantes's *Quixote*, where the goatherds fell asleep and ignored completely his address.

Hard upon this great speech, Sancho asks him to return to his knightly adventures, but Don Quixote cannot break his word (38), and this provides an opportunity for Don Quixote to make another speech, this time regarding freedom vs. slavery (37-8).

However, among his misfortunes, Don Quixote has a way to cease being a shepherd and honorably return to being a knight. The solution is the love of his Lady and the absolution and blessing from the Pope (40). He proudly claims that "Christian faith and faith of a Knight" is his new motto (40). He decides to go to El Toboso to ask for Dulcinea's approval to arm himself again and send her the booty obtained from his new victories, and from there he will go to Rome to ask for freedom and the Pope will set him free (40).

Throughout the first few chapters analyzed there is not much happening to Don Quixote in his new life as a shepherd, but the character is developed as a thinking character rather than as a knight or a shepherd. The passages lack humorous instances of the sort one would expect, and the narrator's tone is most of the time ironic toward his main character. The voice of the narrator takes over most of the time and the dialogues between Don Quixote and Sancho are rather few.

A bull-fighting event takes place and after the bull is killed, an image of Don Quixote wearing what is called the Helmet of Mambrino is brought to the center of the Plaza Mayor and it is subject to mockery and ridicule. King Phillip III, who was in attendance, and everyone at the plaza, laughed at Don Quixote's expense, and the real Don Quixote was shaken. He could not explain why his image had fallen so low and

become “the universal laughingstock” (45). And it was even worse when he saw that a bull came out and hit and destroyed his image (45). This is a very ironic treatment for Don Quixote because one can picture everyone laughing—even the King—at Don Quixote’s expense and later see how people rejoice at the destruction of his image. Even the narrator joins with the group, commenting: “Now [Don Quixote] truly felt defeated. Overcome by his own image, defeated by his caricature, defeated by the ridiculing of all the bachelors of his time and all future times” (46). This cruel treatment toward Don Quixote is not only lessening his character but at the same time deforming his whole presence: “And as the falls were happening, his height became more hunchbacked and more grotesque” (46).

What is important to notice in this regard is that the image that is being mocked and grossly deformed throughout is that of the Knight of La Mancha but not the one of Shepherd Quixote. He mingles with the crowd, and no one thinks it is he that they are ridiculing, and so, for the first time, he felt good in his shepherd's attire. Sancho, on the other hand, tries to encourage his master and tells him that it does not matter if the Quixote from the books dies that evening; Sancho wants his master alive (46). This comment carries a curious remark. Sancho, as the representation of orality, does not worry much about what is said in the book, whereas Don Quixote is more concerned with the written word and for what is still to come about his story and how that story is told.

Another aspect developed in Camón Aznar’s account is the religious connotation of Don Quixote's being proposed as a new Messiah. On one occasion, Don Quixote has a vision—though it is not very clear if it is a vision or a dream—where he sees a beautiful

meadow so beautiful that resembled a “seraphic vision,” which slowly was turning into heaven (51). Don Quixote interprets this as a divine confirmation that he is the “chosen one” with a new mission (52). Nevertheless, his glory is cut short as a few goatherds bit him and leave him with a bloodied head and what Sancho considers it to be “the whipping of Christ” (54). And as already discussed, the negative narrator takes advantage of this opportunity to say that Don Quixote was laying down “offered to the God of the defeated” (54).

On other occasions the remarks point clearly to a Christ-like figure, as in the passage where Don Quixote was being taken to a mental institution “without the help of Cyrene” (67). According to the Gospels of Matthew, Mark and Luke, Simon of Cyrene was the man who helped Jesus carry the cross on the way to his crucifixion (Matt. 27.32; Mark 15.21-22; Luke 23.26). And in case the reference was not enough, Don Quixote falls down in the road and the psychiatrists make him get up despite bleeding knees and allow Sancho to help him. He continues the walk by leaning on Sancho’s shoulder (67-8). In addition, in chapter ten, in the episode with friar Julián, Don Quixote is also able to do miracles, when a mad woman with convulsions holds on to him and her convulsions begin to dissipate. All the sick follow him and begin to pounce on him, causing him to run away (77).

Besides his monotonous life as a shepherd, Don Quixote at one point has the opportunity to lift his spirits when, while being taken to a mental institution, a knight appears on the road and rescues him (68). The knight tells Don Quixote that he had read Cervantes’s book about a Don Quixote and that inspired by it, the knight had decided to

go about in the world undoing wrongs; the only problem he had was that he did not have a lady with whom to fall in love (70). Don Quixote feels energized by the words of the knight and with new spirits continues his journey to El Toboso, while the other knight is captured by four shrinks and taken to the Nuncio of Toledo (72).

With regard to amorous adventures, in Camón Aznar's work Dulcinea's role is more elaborated than the one she had in Cervantes's two parts. In this story Dulcinea is in love with Don Quixote (70). She is about forty years old and comes from a wealthy family that lives from its investments. Her parents are deceased and she is the only person in charge of her hacienda. No one has ever asked to marry her, for her chastity drove away lovers, although "she was made for love!" (80). She seems to remember an hidalgo from a neighboring village who wanted to shower her with affection (80). She has also read Cervantes's *Quixote* and comes to realize that the man that was interested in her was Alonso Quijano (80-1). When Don Quixote arrives at Dulcinea's home and presents himself before her, she cannot believe her eyes, because she has read that he had died. Don Quixote finds out that she loves him but explains his situation and requests her permission to go see the Pope and continue being a knight. Dulcinea undergoes a transformation and becomes Aldonza-Dulcinea unifying "fantasy" and "reality" through her name (88-9).

In addition, while in Cervantes's novel Don Quixote created his own fictional character by wanting to become a knight, in Camón Aznar's work it is now Dulcinea's turn to make Pastor Quijótiz into a knight. He no longer comes out of the books of chivalry but out of the love of Dulcinea who wants him to be her knight. Their love is no

longer imagined but real. She will wait for him in El Toboso so that Don Quixote's fantasy is turning into reality. According to the text, a great miracle has occurred: "Don Quixote had convinced himself" (90). The result of the tension between reality and fiction had always been catastrophic for Don Quixote. However, now they were embracing each other. Don Quixote was now closer to the reality he was living than to the fantasy he had once wanted to live.

Sancho's character is also developed in Camón Aznar's novel. He goes from being a fearful man to an intrepid friend. This can better be seen in chapter fourteen when he is concerned about Don Quixote's well-being and promises himself never leave his master and to fight if necessary in order to protect him. When Don Quixote attempts to stop the execution of a town's mayor, a soldier attacks him but instead of Don Quixote it was Sancho who, by protecting his master, received the wound. Don Quixote takes his body to a cemetery and not only is the couple separated but Don Quixote is immersed in the greatest solitude he had ever felt (103).

A knightly adventure was reserved for Don Quixote at the end of the *Pastor Quijótiz* where he wears armor one more time. He meets a noble man, Don Lorenzo Artal (the Knight of the three Espigas), who is on his way to joust in Zaragoza and asks Don Quixote to go with him (110). After the encounter between Don Lorenzo Artal and the Knight of the Lion (the Duke from Cervantes's novel), which the Duke wins, Don Quixote decides to avenge his friend and challenges the Knight of the Lion under the name of Knight of the Torch (140). Don Quixote did not know that the Knight of the Lion was the Duke, who had prepared a prank for Don Quixote by having placed a nail in one of the

feet of Don Quixote's horse. However, the result was that when Don Quixote was riding him, the horse ran wild and secured Don Quixote's victory and the shame of the Duque (39-41).

As the story comes to an end, the narrator continues his negative posture toward Don Quixote; he was mocked, bitten, incarcerated, ridiculed, abused for the most part and turned into an "esperpento." However, as Don Quixote approaches death, this degraded character is surrounded by history. For instance, the house where he dies is filled with portraits of the gentleman's ancestors, since he was considered in the text to be a man who rescued history (147). In an attempt to honor his guest, Don Lorenzo Artal hires the theatrical company of Angulo el Malo to represent a *paso*⁵⁷ and it so happens that they represent a quixotic piece, in which the actors represent Don Quixote in all his madness, and mock Sancho and Dulcinea. Don Quixote could not stay still and attacked the performers, at which point he is severely wounded and dies (148). The remarks made in the last paragraph explain that his death restored his glory for he did not die sane and surrounded by "bachelors" (149), but instead living his fantasy and entering glory dressed in armor (150).

⁵⁷ A very short theatrical representation.

Andrés's Trapiello's *Al morir don Quijote* (2004)

At last he died; he, who with his sword brought forth a new order of justice and dream, giving back to the World with his mad effort his most rational courage, as if it were a matter of no consequence.⁵⁸

Epitaph by Sansón Carrasco for Don Quixote's funeral (61).

Another great revision from the 21st-century is Trapiellos's *Al morir don Quijote*, a work that emerges with the intension of telling the life of the characters whose time was shortened by the sudden death of Don Quixote and his author. The book begins in the first chapter without an introduction or a prologue as if continuing right away with the narration of the last days of the Knight of La Mancha. As the story begins, the familiar characters appear by Don Quixote's bed: Sancho, the priest Pedro Pérez, the barber Maese Nicolás, the bachelor Sansón Carrasco, Don Quixote's niece, given the name of Antonia, the housekeeper named Quiteria in this novel, and the stable-lad Juan Cebadón. The last three will have major roles in Trapiello's work as already intimated by their being given proper names.

The first chapter revisits the details of Don Quixote's last days in part two of Cervantes's novel. Even though Don Quixote never slept well, was beaten up, hardly ate, lost many teeth and a considerable amount of weight during the three months he was

⁵⁸ "Se murió al fin quien puso con su espada / un orden nuevo de justicia y sueño, / devolviéndole al mundo en loco empeño / su más cuerdo valor, como si nada" (61).

away from home, he was strong and happy and did not show any signs of illness nor did he complain of any pain; his only affliction was his love for Dulcinea. Now, back at home, he was sane but dying.

In this story, the narrator goes a year back before Alonso Quijano became Don Quixote to explain the reason he left his home and inquire into his madness. According to the narrator, he was consumed by melancholy in his hacienda and if he had not left, he would have died of *ennui*. The narrator explains that “melancholy turned him mad and it also killed him” (28). In addition, Don Quixote did not leave his house because he was crazy nor did he turn into a knight because he was mad, he simply thought that “life was outside his home,” his routine appeared to be a bad dream, and reality awaited for him outside the walls of his house (29). The knight recalls a famous phrase by Cervantes’s Don Quixote: “I know who I am” and completed it with “but far away from here” (29). In Trapiello’s work, being a knight was more than anything an excuse to leave his home. Don Quixote could also have joined the Gypsies, the military, or gone on a pilgrimage. But since he enjoyed reading books of chivalry so much, he took this path (29).

The continuation of the life of the characters is very vivid in Trapiello’s work; however, the greatest development is for those characters who hardly had a voice in Cervantes’s original. For instance, the stable-lad who lived in Don Quixote’s house was given a name and a bigger role. His name was Juan Cebadón and he was the only character indifferent toward Don Quixote’s death. As implied by having been named “Juan” and therefore drawing a connection with the mythical Don Juan, the stable-lad is proposed as a cheap version of Don Juan. He was in love with Don Quixote’s niece,

Antonia, and took advantage of her by seducing her when there was no one in the house. Juan Cebadón is described as young, strong, fairly attractive, but poor and ambitious (115). The narrator calls him: “vanitonto” (125), a made-up word uniting two of his attributes: his vanity (vani-) and his stupidity (-tonto), which brings to mind previous associations of this kind in contemporary discussions of Cervantes’s characters such as: “tontilisto” (for Sancho: dumb and clever) and “cuerdoloco” for (Don Quixote: mad and sane).

Another strong character is Quiteria, the forty year-old housekeeper who was deeply in love with Alonso Quijano (128) and had the courage to express this love to him. However, Don Quixote had eyes just for Dulcinea and sees Quiteria as someone like a sister (146). After Don Quixote dies, she leaves the house and embarks in her own adventure where she discovers that “no one can be happier than he who freely chooses his own path” (219). After she returns to Don Quixote’s house, she is by Antonia’s side, is more than a mother to her, and is even willing to kill Juan Cebadón if necessary to secure the wellbeing of Don Quixote’s niece.

Dulcinea’s role is also expanded in this work, but since Don Quixote is no longer alive she continues to be more in the background of the story in comparison to the other characters. She is pretty but not as beautiful as Don Quixote claimed. She was about thirty-five years old, robust and tanned and when she was introduced to the Duke and Duchess she was wearing so much make up that she resembled a courtesan (366). According to the housekeeper, Aldonza Lorenzo and she were about the same age and had similar attributes and lineage (143). However, Alonso Quijano fell in love with

Aldonza a few years back when—he claims—she stole his heart and took it away from him (145). Toward the end of the novel, the reader finds out that Aldonza Lorenzo had never met Don Quixote but, due to rumors of his love for her, she was not able to find a husband and get married (365). One day she meets Don Santiago de Mancilla, who in reality was Ginés de Pasamonte, and they got married. However, he had married her to exploit her fame as Don Quixote's lady and make a fortune out of the situation (364-70). When he is discovered, he flees and leaves Dulcinea alone and devastated. She feels that Don Quixote caused her great harm by making her his lady and part of his fantasy world without even asking if she wanted to be part of it.

The Duke and Duchess also have a considerable a role, but the most important reason they are brought back to the story is for poetic justice. They arrive at Don Quixote's town from Cadiz with great fanfare, with pages in Moorish attire and an enormous elephant. When they are informed of Don Quixote's passing, they are upset because they had planned a few pranks to make fun of the knight and his esquire and now they had no way to amuse themselves (335-38). They stay at Count of Alcores's house as guests and when they meet Sancho, they find him very different from the one they met in Cervantes's part two (343).

After discovering that both the Duke and the Duchess had mocked, ridiculed, and abused Don Quixote and Sancho severely when they were guests at their palace, Sansón Carrasco decides to avenge their honor and the memory of his friend by creating a prank where Sansón impersonates Don Quixote's spirit and tells the Duke and the Duchess that he knows what they have done and that if they do not want to die, they should never

return to his town, they should live a penitent life, the Duke should refrain from hunting, and undo some of the wrongs he had done to innocent people. After the apparition is gone, both the Duke and the Duchess leave Don Quixote's town immediately and decide to live a pious life (377-82).

One of the most developed roles in this story is that of Antonia Quijano, Don Quixote's niece. She is nineteen years old, slim, with beautiful facial features and wavy black hair (50-1). Though she is pretty, she has a bad temper. She had been in-love with Sansón Carrasco since she met him but he did not realize this until the end of the novel. Antonia had no relatives other than Don Quixote, and he was now dead. The only person close to being "family" was Quiteria, the housekeeper who had raised her as a daughter since she was a child. However, Antonia does not show any affection toward the housekeeper. Quiteria, feeling the absence of Alonso Quijano more and more, leaves the house. Alone and defenseless, Antonia is seduced and impregnated by Juan Cebadón (124) but she does not want to marry him; she would rather die than wed her servant. She realizes how important Quiteria had been in her life and while Antonia awaits her return, she develops a strong character to the point that many were intimidated by her (161). In this respect Antonia is portrayed as Don Quixote's opposite. She was as realistic as Don Quixote was idealistic (165) and this allows her to survive and endure her loneliness, misery, Juan Cebadón's rape, and the sexual harassment by Alonso de Mal, Don Quixote's sixty year-old notary (110). Without telling anyone other than the maid what had happened with Cebadón, Antonia begins a romantic relationship with bachelor Sansón Carrasco and they marry secretly.

Although Sansón Carrasco already played an important role in Cervantes's parts one and two, he has a slightly different role in Trapiello's novel. He is twenty-four years old, dark-skinned, solid, but not heavy-built (52). One of his major features is that he feels guilty for how he mistreated Don Quixote in Cervantes's novel (53). Though he continues to be fond of pranks, he is not as sarcastic as he was in Cervantes's work. He is a man of a weak temperament, afraid of his father and easily manipulated by women: Antonia is actually the one that planned their romantic encounter. Being a more passive man, he becomes a friend to Sancho who desperately needed one. Out of new respect and understanding for Don Quixote's ideals, Sansón begins to write the third part of *Don Quixote* (223) and he embarks in many adventures in the company of Sancho.

It is Sancho who steals the heart of the reader once more in Trapiello's work. He is a man of forty in this novel (33) and was chosen by Don Quixote not because he was a simpleton but because of his great talent for conversation (34). He accepted the offer not because he was tempted by the salary Don Quixote offered him, but instead because Don Quixote's proposition did not seem to require much work and it came when the hardest time in the fields had begun (34-5). However, when Don Quixote dies, he loses weight, he is no longer funny or talkative; he is absorbed in his thoughts, taciturn and quiet, because with Don Quixote's death some of his heart had left with him (57).

Even at gatherings, no one wants to be around Sancho. The narrator explains that "Nobody heeded Sancho because they did not want him to spoil the party and because they began to realize that Sancho without Don Quixote said many things that were less funny than when Sancho was with him" (96). One day, he resolves to ask Sansón

Carrasco to teach him how to read because he thought that the only way he could remember his master was by being able to read the account of their adventures in Cervantes's novel (248-51). It is important to point out however that the fact that Sancho wants to learn how to read does not alter the relation literacy-orality as it was presented in the original, with Don Quijote representing literacy and Sancho personifying orality, because Don Quixote is no longer among the living but Sancho is.

When Sancho begins to learn how to read, he transforms gradually into another individual whose new way of thinking and speaking becomes unrecognizable by the people who know him: "Make no mistake, Teresa. I do not want to be more than what I am, nor less than what I could be" (252). And poor Teresa cries every time she hears him speak this way. In order to speed up his literacy, Sancho wants to learn how to read but not how to write as if the two were separate from each other (257-8). When he knows that the two come together, he agrees but states that some people should not acquire this skill because what they produce destroys the minds of good people such as his master (258). The patience of Sansón Carrasco and Sancho's desire to become less ignorant combine to make him a very good student, and in a little less than two weeks he is able to read (268) and wants to borrow Sansón's copy of Cervantes's *Quixote* to read about his and Don Quixote's adventures.

Sancho's literacy turns into a concern for Sansón Carrasco due to all the remarks made in Cervantes's novel regarding Sancho's laziness, gluttony, and simplicity (268). Sansón did not want Sancho's feelings to get hurt or to know what others in the story had said about him. Sancho does not care; he only wants to keep the memory of his master's

adventures alive. Sansón asks the barber for advice and Maese Nicolás tells the bachelor that at one point he has to tell Sancho that one thing is what is written in the books and another the reality of life; historians are allowed to write as they see fit and people for whom reading is a habit know this very well (269). This discussion is key because by teaching Sancho that there is a difference between the fantasy in the books and the reality of life, Sancho would not get confused like his late master who believed literally everything he read in the books or chivalry. Thus, if Sancho learns this, he will become a better reader than Don Quixote ever was.

When Sansón recovers his copy of the novel from Don Quixote's house, he finds different written marks made by Don Quixote on the margins of the text either agreeing or disagreeing with what was written in it (307). This makes Sansón realize that many of the passages in the book must have caused pain to Don Quixote when he read them and that the same would happen to Sancho. Nevertheless, he gives the book to Sancho, for he had earned it (309). Sancho in his short two weeks had become an avid reader and only took two weeks to read the first part of Cervantes's *Quixote* (331). And when he comes to part two, he takes only twelve days to read it (357). Unfortunately, reading part two gave Sancho much grief because he realized that he and his master were mocked, ridiculed, and treated with so much cruelty for the amusement of the Duke and the Duchess. In addition, he realized that his *ínsula* (island) and government thereof was all a fabrication to entertain the Duke and Duchess. However, when he got to the part where Don Quixote gave him advice on how to rule justly, he could not hold his tears and ran to see bachelor

Carrasco and asked him to copy the passage on a piece of paper in order to keep Don Quixote's advice close to him (357-58).

As can be seen, the literary aspect is greatly emphasized in Trapiello's work, who also found some space to offer more insight into Cide Hamete. According to the narrator, Cide Hamete was married to a Christian woman, Casilda Seisdedos, and he was a Toledan shoemaker or cobbler who enjoyed listening to stories and copied them for his own amusement or to distribute them among his friends. When he became very ill and died, his wife sold all his books and papers (36). At this time is when Cervantes finds Cide Hamete's son selling his stories. After bringing in a translator (a *morisco aljamiado*), he realized that the story was about Don Quixote, the story of a man whose anecdotes he had heard from many. Cervantes bought everything the boy had, had them translated, added a few stories of his own creation and sent them to press (37-8). According to the narrator, the first part of the *Quixote* was by Cide Hamete but part two can safely be attributed as a whole to Cervantes because Cide Hamete had died already. Nevertheless, the name of Cide Hamete continued to appear in part two in order to avoid future problems and maintain the unity needed in both parts (353).

In his appreciation of literature, of Don Quixote, and of Cervantes--evident throughout the novel--the author suggests that other Don Quixote continuations will follow this one: "from now on we are going to have to get used to seeing a legion of them [Don Quixotes]" (221). Moreover, Trapiello's romantic vision of Don Quixote becomes evident throughout the work, and more so when the author explains that Don Quixote was moved by his good heart and sadness and also by his desire to bring some joy to the

world. If he is to be remembered it should not be because he attacked windmills but instead because he thought they were the enemy and knowing that he could not overcome their might, he still gave it his best effort (222). Cervantes is also held in very high esteem in Trapiello's work, as Sancho and Sansón go to Madrid to meet him. Recognizing his ingenuity and contribution to culture, they attempt to offer him money for they knew he was not given all the credit he deserved or compensated justly for his work and now had to struggle financially. Sancho gave Cervantes's wife the two hundred ducats the Duke and Duchess had given him in Cervantes's part two, and stated that it was the author who had earned them.

Alberto Báez Izquierdo's *Don Quixote de la Mancha: La tercera parte* (2005)

The work to which we turn now is Alberto Báez Izquierdo's *Don Quijote de la Mancha: La tercera parte* (2005). As its name indicates, it claims to be the third part of Cervantes's masterpiece. However, unlike Cervantes who addresses his work to an "idle reader" (*desocupado lector*) in the 1605 prologue (Parr v), Báez aims his work toward a "very busy reader" (*muy ocupado lector*) (10), with this already giving the first indication that the society for which he writes is very different from that of Cervantes's time. Not long after, he continues to address his readers as "loyal" (*fiel lector*) (10), "dearest reader" (*carísimo lector*) (11), "a friend" (*amigo lector*) (12), "patient" (*paciente lector*) (12), and "gentle and discreet" reader (*suave y discreto lector*) (13) thus emulating Cervantes's style. In like manner, the narrator of the prologue uses the Christian expression in Spanish "¡Válgame Dios!" (Good God!) (10), which Cervantes used to special effect in part one, chapter 9 of his novel, thus identifying the narrator's voice as Christian (Parr 452) and setting it apart from the "filósofo mahometico," Cide Hamete.

In Báez's prologue, the narrator mentions that his work is a "continuation" of Cervantes's parts one and two. However, Báez distances himself from Cervantes, who considered himself to be Don Quixote's "stepfather," and pulls closer to Don Quixote by proclaiming to be an "orphan"⁵⁹ without the knight of La Mancha, expressing in this manner his affection toward the character and his desperation when he knew that Don

⁵⁹ With this, the narrator joins Sancho, who also felt like an "orphan" without his master, as we see in chapter 31.

Quixote was mingling with the angels in Heaven instead of walking among men on earth (10). In Cervantes's work, the dramatized narrator of the 1605 prologue expresses his ironic treatment of Don Quixote by distancing himself from the character. For this reason, he claimed to be his "stepfather" (Parr 922), however, in *Don Quixote: La tercera parte*, the narrator claims to be an "orphan." Therefore, he is in "need" of his father Quixote to live a complete life. It is not surprising after this that throughout the rest of the prologue the narrator expresses his admiration for Don Quixote and his desire to begin narrating his account of the story: "porque este narrador que otra vez se dirige a ti, pone de su cosecha sólo *admiración, emoción y torpeza*" (13, my emphasis). And with this, the story begins.

In a very created way the narrator begins by explaining how this so-called third part of the *Quixote* came to be. For this purpose, he evokes the last events that took place at the end of part two of the novel. The first reference he makes is to the "pen" or *pluma* the historian Cide Hamete used to write Don Quixote's great deeds. In Cervantes's last chapter of part two, Cide Hamete speaks to his pen and tells it that it is to remain immobile and inactive thereafter and that no one should attempt to pick it up to write any new account of Don Quixote. The Moorish historian adds that if someone were to pick it up, the pen was allowed to respond, "Hands off!" (Putnam 1170) because Don Quixote was born solely for that pen, and that pen for Don Quixote.

Knowing that Cervantes had given instructions in his novel that no one should revive his Quixote—who Cervantes left dead and buried for this purpose—how can any writer attempt to propose a part three of *Don Quixote*? It is here that the creativity of

Alberto Báez comes into play. His narrator thought that Cide Hamete was wrong to make his pen speak and say that for his pen alone Don Quixote was born because his job was that of a historian and not of a novelist. Also, considering that this Moorish historian was not a reliable voice in Cervantes's novel, he must have kept other pens around also with which to continue to write the story of Don Quixote (16). In comparison to other continuations such as José Camón Aznar's *Pastor Quijótiz* (1969), where the genesis of the novel is a comment made by Don Quixote to Sancho where he imagined both of them becoming shepherds, or Andrés Trapiello's work entitled *Al morir don Quijote* (2004), where the lives of the characters are continued following Don Quixote's death, or even Juan Montalvo's *Capítulos que se le olvidaron a Cervantes* (1898), where the author presents his readers with additional chapters he claims Cervantes forgot to include in his two accounts, Alberto Báez's beginning vividly interprets the dialog between the pen and the fantastical historian in order to continue narrating the life and deeds of Don Quixote, even though this time they are by his own *pluma* and in the form of a diary.

In the same manner as Cervantes's narrator finds the continuation of *Don Quixote* in Toledo's marketplace, Báez's narrator goes to the same location seeking to find Cide Hamete or at least more of the story (17). After an unsuccessful search, a child tells him that the Moorish historian he seeks is in Granada and so he goes there (17). On his way to find Cide Hamete, the motivated narrator becomes somewhat like Don Quixote and embarks on a knightly adventure himself defending an old Moorish woman from being robbed by a Christian couple. By taking out an "enormous" Toledan knife (*enorme navaja toledana*) (20), he is able to scare them away and rescue her. It seems appropriate

to mention here that the Toledan knives—though of various sizes—are customarily of compact size as they are usually folded in half when carried about. Considering that the narrator claims to be a man of letters and an ex-soldier, his knife may not have been as “enormous” as he claims it to be. Thus, he presents himself as being too enthusiastic about adventures and may exaggerate somewhat in order to embellish them, therefore presenting himself as not a very reliable voice in the novel. The reader should pay close attention to his accounts of events, because he may be distort the stories of Don Quixote or may even compete with him for attention.

When the narrator finds Cide Hamete, he asks if there was a part three of the story of Don Quixote. Yes, confirms the historian; however, he was leaving Spain with the other Moors as per the King’s edict and was taking the third part with him. When the narrator hears this, he cannot accept it and tells him that he cannot take Don Quixote’s story because he was Spanish and therefore he should not leave Spain. This commentary is a implied criticism of the Spanish Crown, because the decree that ordered the expulsion of the Moors produced a great deal of instability and suffering for many people who had already been born in Spanish territory, but at the same time, it also brought negative consequences to Spain’s society and economy. The larger irony is that Spain is very proud of its Quixote, yet Cervantes put on the mask of a Moor to bring him to life. Báez is making sure that this fact is clearly stated in his work and he takes advantage of this passage to criticize this decision by the Spanish monarchy, as did Cervantes.

In addition, this critique becomes even more severe when Cide Hamete shares with the narrator that he loves Spain and claims to be as Spanish as anyone, though of a

different faith (23). Moreover, Cide Hamete informs the narrator that he was taking his third part of Don Quixote to show his children and grandchildren the “nobility” (*hidalguía*) of Don Quixote so that they did not assume that not all Spanish people were as arbitrary as the current monarchy. Despite all the narrator’s entreaties, the Moor did not want to let go of his story. It was not until the narrator pleaded that if Don Quixote wanted everyone to know about his good horse Rocinante, as he indicated in part one of the novel, it was obvious that the knight-errant also wanted everyone to get to know the delightful Sancho. Since part three had to do largely with Sancho’s actions, it made sense for the book to remain in Spain so that everyone would have the opportunity to get to know him better. This statement finally made the historian let go of his third part. However, Cide Hamete informed the narrator that there was no need to find a translator for this third part because, taken by the adventures of the knight of La Mancha, he had learned Spanish (*castellano*) and had translated the entire book (24-5).

The story begins with the title: “Continuation of the Postmortem Story of the Ingenious Knight and Always Hidalgo Don Quixote of La Mancha” (*Continuación de la historia postmortem del ingenioso caballero y siempre hidalgo don Quijote de la Mancha*) (26). Paying close attention to the title, it becomes clear that the author is referring to the titles of both parts of the novel. For in the first part Don Quixote is an “hidalgo” but in part two is promoted to “knight.” With this statement the author not only is proposing that his part three is from the same source as the previous ones, but he maintains an ironic distance from Don Quixote as Cervantes did in his novel. Thus, Báez exalts Don Quixote by calling him a “knight” and immediately cuts his glory short by

explaining that although a “knight,” he will always be an “hidalgo.” It is to be expected, therefore, that the Knight of the Sorrowful Countenance will have his ups and downs in Báez’s sequel as is already intimated in the title.

The story begins with Don Quixote’s burial, where his old housekeeper, his niece, Sancho and his wife, the bachelor Carrasco, the barber, and the priest are all gathered. The priest, with tears in his eyes encourages others to imitate Don Quixote by saying: “Oh, if we were all a bit quixotic...” (28). This phrase takes on a life of its own when Sancho leaves his wife and sets off to find Miguel de Cervantes to let him know that he has found Don Quixote’s diary.

What is remarkable to know is that in the short time that passed after Don Quixote was buried, Sancho—miraculously—learned how to read⁶⁰ by taking a few literacy classes (31). He buys a copy of Cervantes’s *Quixote* when he arrives in Madrid and according to the narrator finishes reading both parts in four days and four nights (82), a very avid reader one may observe, especially so knowing that Sancho has barely learned how to read. Moreover, he not only learns how to read and is a fast-reader, but, for this Sancho, reading is his delight (97). The dimension that this adds to Cervantes’s character is significant because one of the key aspects of both characters, Don Quixote and Sancho, is that Don Quixote represents “writing” and Sancho “orality.” Nevertheless, after this change is made, Don Quixote continues to represent “writing”—even more so by having a diary—but Sancho no longer complements his master. He now symbolizes “reading”;

⁶⁰ Though there is no mention of Sancho learning how to write, it can be assumed that he learned both skills at the same time—though still very strange for someone like him to do this in such a short time—because in chapter forty-one the priest announces that Sancho had written to him (155).

he has transformed from an illiterate and vulgar man into a motivated reader and therefore a holder of a more privileged position than the one he had in Cervantes's story.

As a result, Sancho becomes an active reader of Don Quixote's diary, and therefore a new voice heard among the other voices that narrate the accounts of the story. However, the accuracy of the story becomes problematic since he has only recently learned how to read and—if we remember Cervantes's account of Dulcinea's letter—Sancho had a very hard time remembering what was written and distorted the letter so much that it was impossible to know what Don Quixote had really said. Although he is not trying to remember the stories now, since he has the diary with him, one wonders if he is not making mistakes by making phonetic changes when reading the diary and thus, changing the story. Similarly, by making Don Quixote narrate his own account, the reader is presented with a first-person narration, which has a very different feel as opposed to having a third-person narrator—clearly Cervantes's preferred medium—give the account of the story.

As a matter of fact, things get more complicated when Sancho is reading the diary composed in the first-person because we may have two enthusiastic characters making remarks in the story. For example, note the following passage between Don Quixote and Don Lorenzo, which is better left in its original language:

—¡Iré yo!—gritó el joven poeta Don Lorenzo dando un paso al frente.

No—le retuve—. Dejadme a mí las armas y reservaos vos para las letras, que los talentos artísticos deben guardarse como tesoros de la República.

¡Oh hi de put!—exclamé—. Tened por cierto que visitaré esa cueva de ladrones esta mesma noche. (52, my emphasis)

In the above passage, it is clear that Don Quixote is the one speaking and telling the young poet Don Lorenzo to refrain from going to fight the unscrupulous man who took away his poetry book. Those deeds—says Don Quixote—are better done by him, a man of arms. However, in the same paragraph, as soon as Don Quixote proclaims that the artistic talents the young poet displays should be kept as treasures of the Republic, the expression: “*¡Oh hi de put!*”⁶¹—one of Sancho’s favorite expressions in both parts of Cervantes’s *Quixote*—is heard from the lips of Don Quixote. Considering that we have a first-person narration and that this expression is not typical for Don Quixote, one can think that the excited reader of the diary—Sancho—has interrupted Don Quixote’s account of the story, taken by his master’s courage and determination, producing a narrative metalepsis in the text. However, this is not the case. Later in the passage, Don Quixote explains to Don Lorenzo why he did not complete the expression “Oh hi de put...” in the above paragraph. However, listening to this remark made by Don Quixote, we can anticipate finding a rather unrefined knight-errant in the following pages, which can be the result of both excited narrators, Sancho or the enthusiastic narrator of the prologue.

Indeed, in the following instances where Don Quixote emerges, some of his expressions are rather offensive and distasteful. For example, Don Quixote uses

⁶¹ Literally “Son of a bitch.”

expressions such as: “Where does the ‘*bellaco*’ (scoundrel) or ‘*bellota*’⁶² dwell? ...all the same, ‘*belloto*’⁶³ and crushed I will turn him into” (49), or “your big mouth” (*vuestra bocota*) (51), or ‘¡*Oh hi de put!*’. All of these expressions may also suggest his normal self as he was known for being bad-tempered in parts one and two. However, when he uses first-person narration to tell the accounts of his own story, this distastefulness on his part is emphasized in the way he describes his adversaries. Note the following passage: “There was Lucas Ferrero with his hyena face drooling like a viper from the corner of the lips” (54); or, with expressions such as “*el muy puto*”⁶⁴ (very stupid) (55), expressions that add another dimension to his character, one that Cervantes’s Don Quixote did not display.

The issue of having a first-person narration is soon solved when at the end of chapter seventeen the reader is told that after that section all the narrations of Don Quixote’s accounts from his diary will be in the third-person, which indeed refines Don Quixote’s character. It is important to notice, however, that Don Quixote has not only turned into a writer but into a narrator as well, creating another concern about the veracity of what is being recounted. For example, in chapters forty-three to forty-five, Cervantes reads Don Quixote’s entry in his diary regarding the adventure of a captive man and his wife. Don Quixote uses a third-person narration but Cervantes is the one reading it.

⁶² Literally it means “acorn” in English, however, it is a deformation of the word “*bellaco*” (scoundrel) and used in a pejorative manner.

⁶³ Continues with the deformation of “*bellaco*.”

⁶⁴ According to RAE, “*puto*” means ignorant or stupid, but it also means “male prostitute” so, though it is used as an insult, the choice of it to insult someone has a very vulgar connotation.

However, knowing how Don Quixote changes reality to make it resemble that of the books of chivalry, at the end of the account of the captive's tale Don Quixote makes the following remark in his diary: "Indeed, this adventure ended very happily and excellently done" (166). Though Cervantes is the one reading the passage, it is the story of Don Quixote as *he* has written it that we are faced with and it is therefore subject to his way of seeing reality. The knight may have misinterpreted the end or embellished it to confirm a heroic adventure where he finally ends up well.

In chapter nine, Sancho begins his own adventures by taking a carriage⁶⁵ to Madrid where the priest had told him Cervantes lived. In this chapter the reader begins to notice more of Sancho's transformation as he is now more "refined" and "slender" (36) than in Cervantes's version. Throughout the novel, Don Quixote's squire constantly remembers—a bit out of character for the Sancho we knew in Cervantes's version—his master's advice and attempts to follow it by helping others. However, every time Sancho attempts to do good, things go wrong and he ends up poor and hurt as did Don Quixote in parts one and two. For example, he was nearly locked up in a mental hospital in Toledo for helping three crazy men who called him Knight of the Belly (*Caballero de la Panza*) (41-3), and he was robbed and beaten along with two Trinitarian priests after he had delivered a remarkable speech (70).

New adventures are also added for Don Quixote that come from his own diary and in which he also ends up badly hurt. For instance, in chapter twelve, Sancho reads

⁶⁵ Though the route from La Mancha to Madrid is not a short one, Sancho no longer rides his donkey, Rucio.

Don Quixote's first adventure in which he is trying to help Don Lorenzo recover his book of poems. Don Quixote is placed on a burning forge where he felt that his armor was beginning to melt (55), in chapters eighteen and nineteen Don Quixote is beaten and robbed along with Sancho by the crowd after having defeated Don Felipe Bocalaña on a verbal duel (79), and by attempting to save a woman who had tried to poison her husband he ended up beaten and abandoned for a day and a half on the road to Ávila (103). Nevertheless, there are also accounts where his adventures end happily—or at least painlessly for him and for Sancho, such as in the case of the troubled maiden (107-10) and the adventure of the widow with the ulcerated legs (118-22).

Báez's work also affords an opportunity for Sancho to meet Cervantes and to ask how it is that Cervantes could write a true account of Quixote's and Sancho's story without knowing them or being there with them. In comparison to other works such as Unamuno's *Niebla*, where the main character finds out he is a fictional entity and questions his creator about the ending, Sancho's question in Báez's work is how could the author write "as fiction" the "true story" and lives of Don Quixote and Sancho (87) without knowing them. Cervantes is confused and does not have an answer for Sancho; he only says: "¿True story? ¿A legend? ¿Who knows that now?" (93). Cervantes is puzzled by seeing one of his fictional characters in flesh and bone and with this a tension between fantasy and reality is emphasized in Báez's work. Now it is Sancho, a fictional character, who asks Cervantes, a real author, to write more accounts of Don Quixote so that the knight can continue to live on as a fictional character by Cervantes's hand: "Quedaos el diario y ampliad vuestro relato de mi señor. ¿Es que no veis? ¿No veis que

estoy aquí?, ¿Que existo?”...¿Qué os preocupa en el fondo?...¿Que se ponga en duda vuestra genialidad? ¿Que pueda creerse que fue copia y no inventiva?” (123).

Though in Báez’s work Sancho’s character is further developed, Cervantes is the one celebrated for his wit, comedy, and satire (84). Even Cide Hamete devotes a few lines to express in great detail Cervantes’s imposing presence to such an extent that the narrator thinks it is an exaggeration on Cide Hamete’s part (86). Nevertheless the ecstasy reaches its highest point when Sancho realizes the reason Cervantes wrote the story of Don Quixote was due to having reached the most desired gift a writer could ask for: “literary genius,” which, for Cervantes, was the ability to fictionalize, involuntarily, the life of people who truly existed (124). Cervantes confesses that it is true, that literary genius is all he wanted from life, for his main desire was to write (124-27). Not long after this dialog, the purpose of Báez’s book is clearly stated in the words of Sancho: “There should be no pining for anything, I do not matter, the only concern should be to preserve the memory of the one I really knew as Alonso Quijano and that you treated as Don Quixote” (128).

Báez dedicates a few chapters to develop the life of Cervantes and his wife (chapters 34 and 35), an episode of action for Sancho so that he can solve the mystery of who robbed Don Quixote’s diary from Cervantes’s house (needless to say, his great enemy, Fernando de Avellaneda) (138-67), and ends with Cervantes’s death and the events that transpired when Cervantes’s widow decided to exhume his body to transport it and bury it next to his Quixote of La Mancha with the help of Sancho (170-83). Throughout Báez’s account, Sancho is not as funny as he was seen to be in Cervantes’s

accounts, perhaps because the squire has learned to read and so has a more privileged part in the novel. He embarks on his own adventures, meets Cervantes, but is also very loyal to Quixote and to the author. Cervantes's wife is also contaminated by Don Quixote's desire for adventures and creates one for her late husband (she was the one that planned the theft of the body) (179), and the final lines of Báez's work express that the narrator is alert and searching for more pieces from the diary and he also informs the reader that it is up to other hands to *descolgar* (take down; a reference to the pen Cide Hamete hung up on his wall) whatever is needed to continue with the accounts of Don Quixote (183).

Conclusion

The influence of the two most universal of all Spanish characters, Don Juan and Don Quixote, has been immeasurable, not only in Hispanic America and Spain but throughout the Western world. In the case of Don Juan, there is already documentation of a version of the Don Juan play as early as 1623 in Lima, Perú. Even though it is uncertain if this work also belongs to Tirso, the Don Juan figure had reached Hispanic America as early as the beginning of the 17th-century. Considering the relation between Spain and Hispanic America after Columbus set foot on these shores, it can be said that Don Juan entered the New World, was welcomed by its inhabitants, and took hold in Hispanic American soil. As indicated in Table 1, several authors throughout Hispanic America have dealt with the Don Juan theme from the 17th- to the 21st-centuries. No one ever imagined that Tirso's *Burlador* would become one the most important figures in literature. Don Juan, however, has not only been transformed and re-visioned in Hispanic America and Spain but also by a great many European writers. Thus, Tirso's trickster was soon transformed into a seducer and womanizer in the works of Molière and Mozart. Hoffman romanticized his character and made him look for the ideal woman and Lord Byron portrayed a man irresistible to women but more likely to be seduced by women. Bernard Shaw would take his cue from Byron but would further demystify Don Juan by giving us John Tanner (a literal translation of Juan Tenorio), who was not a seducer but someone seduced for the purpose of procreation rather than pleasure and the furtherance of the Life Force idea, including the possible creation of the Superman.

In Hispanic American literature, the Don Juan figure appeared in plays, poetry, *tradiciones*, short stories, and articles. In some instances, as in the case of Esteban Echeverría's long poem "Ángel caído" an attempt was made to create a version of an "Argentinean Don Juan" showing Don Juan's good and bad tendencies but with ideals and hope for the future. In the case of Colombian writer José Asunción Silva, his poem, "Don Juan de Covadonga" presented a version of the Spanish Don Juan, where Don Juan, weary of his libertine life, attempts to find refuge in religion. Unfortunately, he is unable to find the shelter he seeks and, disillusioned, steers toward an uncertain and disconsolate future. Ricardo Palma, also from the late 19th- and early 20th-century presented a Don Juan character in "Un Tenorio Americano" highlighting his abilities as a seducer and his physical appearance. However, in this version Don Juan is not only a "libertine" but irreverent, crossing the line into the sacrilegious, something not much seen in other writers of his time in Hispanic America.

José Santos Chocano showed admiration toward Don Juan's seduction skills in his sonnet "La camisa del libertador," where the poet suggests that at the moment of courting women Don Juan is ever young. In other words, when a man is playing the role of Don Juan, he is transformed into a new man and is capable of enjoying love and satisfaction. In his three epistles gathered in "Epistolario del amor romántico," this Peruvian author reprimands Don Juan for being heartless in the first epistle, has him fall in-love in the second, and makes him a more individualistic Don Juan, capable of change by his own will and not through the help of a woman or religion in the third, showing him to be independent from the ties of religion.

In the dramatic poem *El burlador de las mujeres: Poema dramático en tres actos y en verso* by Argentinean writer Belisario Roldán, the main character is a 45 year-old trickster and seducer of women. His success with women is attained by his gallantry and ability with the opposite sex. In this play, he has followers who aspire to be like him and he warns women that he will never cease being who he is and will never marry; so if women fall under his sway, they are either naïve or blameworthy for not having heeded the warning. In short, though portrayed differently, the figure of Don Juan, who has prevailed over time, in different periods, and displaying different nationalities, invariably embraces to some degree two characteristics: “trickery” and “seduction.”

Compared with the other authors and works analyzed, in Hispanic America what Belisario Roldán proposed was that in 20th-century times it is unrealistic to pretend that no one knows—in particular women—who Don Juan is. And, as a result, women cannot be portrayed as “tricked” anymore. To attempt to represent women as they were in Tirso’s or Zorrilla’s day is unrealistic. Therefore, if the character of Don Juan is to continue to appear in literature, he should be adapted to current times but keeping always his main traits: trickery and seduction.

Other works developed the idea of Don Juan’s fame in order to show how any man can use Don Juan’s reputation as a lover to deceive, gain the favor of, or even seduce women. That is the case of “El triunfo de Don Juan” by Spanish-Cuban writer Alfonso Hernández-Catá. In his story, it is Ciutti, Don Juan’s servant (imported from Zorrilla’s version) that makes use of one of Don Juan’s trademarks, trickery, in order to deceive and take advantage of Doña Ana, who unwittingly allows him entrance into her

chambers thinking he is his master. The idea derived from this play is that inexperienced women play an important role in perpetuating the Don Juan myth. Thus, for the most part, in the works reviewed from the 17th- and up to the early 20th-century, the name Don Juan is associated more with “great lover” than “trickster” or even “deceiver.”

During the 20th-century there were other works where the Don Juan figure suffered more changes and alterations. In some works, such as in Argentinean writer Enrique Rodríguez Larreta’s play *La que buscaba Don Juan*, the character is married and incarcerated. Not much is said about his life as a married man, but emphasis is placed on the fact that he did not find the special woman he sought. Nevertheless, by portraying a married Don Juan in Hispanic America, Don Juan’s character begins to deteriorate.

One exception was found. Not all the works that portray a Don Juan in love diminish his spirit. Argentinean writer, Leopoldo Lugones in “El secreto de Don Juan” reinstates the character's gallantry and spirit. He portrays a man of indeterminate age, neither young nor old, and due to his accent it was difficult to identify his nationality. In other words, there is an attempt in this work to separate Don Juan from his Spanish origins, an approach seen also in Jeremy Leven’s film *Don Juan DeMarco*. In Leopoldo Lugones’s short story the protagonist continues to seduce women, but he is extremely attractive and gallant. He captivates the woman he seeks to seduce but she never turns into prey. On the contrary, he claims to love the women he seduces.

In the short story *Don Juan va a tener un hijo* by Mexican writer Agustín Yañez, Inés is expecting Don Juan’s child and her husband has turned into a different man. In this version Don Juan was portrayed as inattentive to his own grooming and rejected the

role of a father. When he realized that he was getting older, his interest in women declined. He became a distraught man who suffered nightmares until Doña Inés rescued him and changed his name from “Don Juan” to simply “Juan.” She thus takes away his character and demeanor. If Don Juan is to live as the Don Juan he was shown to be in the classic interpretations, he cannot be married, have a child, or have a different name.

In Enrique Jacinto García’s version of Don Juan, *Don Juan y el mundo*, although Don Juan is not considered an old man, he is a little past 60. He is not portrayed as a womanizer or seducer. He had only one long-term relationship with a woman and at the end he is forced into marrying her. In García’s novel, there is not much said about Don Juan’s romantic adventures. His father, grandfather, even his nephew, are named Juan, and they all have lived normal lives. Thus, an intention to demystify Don Juan is evident. The work emphasizes the idea that Don Juan’s immortality exists only in literature and not in the real world. García’s Don Juan is one of those not destined to be part of the legend. He needed instead to have his feet planted on the ground and be part of reality.

A similar opinion is put forward by the Chilean writer, Vicente Huidobro, in his essay “Don Juan y Don Juanillo,” where he proposes that the name Don Juan Tenorio is to be divided into two halves: a “Don Juan” and a “Tenorio,” due to the fact that both characters are not the same anymore. In his essay, Huidobro claims that one of the two parts, the “Don Juan” part or “Don Juan character” does not have to look for women, because the minute they identify him as “Don Juan,” they themselves revolve around him, whereas the other part, the “Tenorio” portion “revolves around them” (712). Therefore, there are two Don Juans: Don Juan and Don Juanillo. The first seduces

women, the second only certain women. The greater conquests, in particular the noble women, are destined for Don Juan, while lesser women, not the noble kind, are accessible to Don Juanillo.

In comparison to all the works discussed here, what Huidobro states in this essay seems to be the result of the transformation that Don Juan has undergone through the years since Tirso brought him to light just before 1630. Boldness, deceit, and seduction were key when he first appeared, but other attributes have been added with every following work in which he has been featured. At the end of his essay, Huidobro makes a key argument regarding Don Juan's future, "If Don Juan were to be put in a cage, he would die like wild birds because he does not have any domestic qualities" (713).

The argument made by Huidobro seems valid today and could serve as a guide with which to measure some of the versions of the 20th-century; these, in the majority, have given Don Juan domestic attributes, and with this they have destroyed his character and traditional manner of being.

Another writer that has dedicated a great amount of time to develop the Don Juan character, and that of Don Quixote, is Mexican writer Carlos Fuentes, who in his extensive novel *Terra Nostra* (1975), calls Don Juan "the usurper" (744) and states that when he traveled to América, he became a womanizer and fathered many more Don Juans for succeeding generations. This is his patrimony.

In Spain, many Don Juan works saw the light after Tirso's masterpiece. These works also reflect some characteristics of the European versions that appeared after Tirso's play. In the early 20th-century, Valle-Inclán's *Sonatas* were published. In these,

the Don Juan figure is given a different name and is an older man that recreates his adventures through memory. Due to his actions, his personality oscillates between that of a gallant man in love and the representation of evil itself: Satan. In addition, due to the literary genre used, the memoir, this Don Juan cannot die. Thus, he is perpetuated as a “young figure” in this first *Sonata*, and considering that in these memoirs he has not been defeated by old age; he remains a seducer. Even though he is speaking from the vantage point of old age, he does not regret his actions, he does not suffer any kind of remorse for his wrong-doing, and he does no penance, although he is headed, like everyone, toward the end of life.

In Azorín’s *Don Juan*, the protagonist turns into a pious man and therefore he is no longer the menace he once was to the world. With the new role for the women in the story, it seems that in Azorín’s work it is the women who are the seducers, the risk-takers, toward timid, harmless, and quiet Don Juan. His work could easily be entitled “The end of Don Juan,” as he has been stripped of his main qualities of trickery and seduction and turned into a “spiritual” figure. In a way, it seems that the narrator is a better Don Juan than Azorín’s main character is, with his masculine gaze throughout the novel.

Also in Pérez de Ayala’s *Tigre Juan*, the Don Juan character is an ordinary forty-five year-old man who at first is portrayed as misogynistic and stays away from women as if he were punishing them. In addition, with his unfavorable comments toward the Don Juan character, he demystifies him by putting into question the attributes that have created the mythical figure.

Other authors, such as the Machado brothers with their *Don Juan de Mañara*, have continued with the degradation of the main character. In the case of Mañara, we even have a “Burladora” with Elvira, and although he is able to father a child, his seed is not allowed to live, for the child dies.

In the case of Unamuno’s *El hermano Juan o El mundo es teatro*, the demystification is even greater because Don Juan declares himself unable to satisfy the needs or desires of a woman either in her femininity or sexuality. In this work, all that is said about him and his seductive ways is considered “gossip.” This work proposes two possibilities: that due to his inability to fulfill the needs or desires of a woman, he cannot be called a man. Or, that Don Juan is above all a “character” that plays a dramatic role on stage and therefore cannot fulfill the role of a husband, or a father, or any other role that would transcend his stage-created persona. Either way, what we have in this play is another degraded Don Juan figure, who is confused about himself and about his role.

Since Don Juan’s character is not well suited for an everyday human being, in Torrente Ballester’s story Don Juan becomes not only an infernal character but hell itself. Although the story attempts to eliminate some of the ill treatment to which Don Juan is subjected in other 20th-century versions, the many incidents that take place in the story shape his character so that they leave Torrente’s handling of the myth perilously close to those other 20th-century versions. For example, he is about three hundred years old and though he looks to be in his forties, he is impotent or at best a provider of “mystical encounters” (132); though he is of noble birth, his caste rejects him at the end; he does not seem to have much control over his life; his honor is doubtful as he marries a

prostitute and then undoes his only good deed; he becomes not only God's enemy but hell itself, and with this, emphasis is placed on the fact that Don Juan is a fictional character who cannot leave the stage to mingle with those of us in the real world.

At the close of the 20th-century, Ramón J. Sender's *Don Juan en la mancebía* presents more changes for the Don Juan character. In this play, Don Juan is an older man who, ironically, trying to change his alleged daughter's life of prostitution, brings her only suffering and early death. Although he attempts to rectify some of his past actions, he dies in this play but not without changing his motto from "Tan largo me lo fiáis" to "Todos los plazos son cortos." He thus emphasizes that his time remaining in this world is short and he no longer thinks that there is a long time before judgment day. The realization that he has a daughter, however, is an important factor in the play. The author plays with the idea that Don Juan will turn into a hero or will have a good deed under his name as Torrente Ballester's creation intended to do by rescuing the prostitute Mariana. Nevertheless, both authors fail in rescuing them; one goes back to being a prostitute and the other dies by way of water torture.

It is important to know that throughout the works analyzed, the idea of "love" is almost never present in the life of Don Juan. Yet, through the years his name has continued to be very much associated with the idea of love and its derivatives. He has traveled through the Eastern hemisphere and the West and has appeared in many pieces of literature. However, though he visited the hearts of many women, he himself has not taken the pathway of love. Others may have loved him—as in the case of Zorrilla's Inés—but he has not truly loved any woman. The only "love" that Sender's Don Juan

appears to have felt is a “paternal” love toward Beatriz, who he thought was his daughter. Nevertheless, by causing her death, he is also the destroyer of the only “love” he had ever experienced.

So, why is Don Juan so popular among men and those of the opposite sex if he does nothing positive and does not love anyone but himself? One of the reasons lies in the configuration of the main character. He was courageous, daring and a trickster when Tirso brought him to life, then he became more of a seducer with Molière, and transformed into a gallant man in subsequent interpretations. Though his character grew weak in 20th-century interpretations, his myth was already established. According to Ian Watt in *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe*, the success of this character is due to the ambiguous opinion of the secular world: some condemn the rascal, others secretly admire him (119). Don Juan was condemned by his creator, Tirso, but society rescued him, molded him according to taste, and turned him into a myth. And this once unscrupulous man has become an admired individual and has been given a larger-than-life status. Men aspire to be as successful with the opposite sex as he was, and women think of him as the perfect lover he became after being romanticized by the pen of many authors, even after the demystification process began with one of the leading practitioners of Romanticism, George Gordon Lord Byron and his less than heroic *Don Juan*.

Considering that one of the key factors in Don Juan’s success has been the reception he has had among audiences and that after becoming a myth he exists in the popular lore of society, a study was also sought from a medium that is well known, one

that reaches the masses without ever becoming part of the printed page: film. The work analyzed in this study was Jeremy Leven's *Don Juan DeMarco* (1995). Though the first record of a Don Juan film dates back to 1898, the focus has been to analyze what insight a more contemporary film gives to the mythical Don Juan. Although the film is not a Hispanic or Spanish version, any Don Juan work is associated already, by virtue of his name, to Spanish or Hispanic culture. Also, bearing in mind the fact that the distribution of this film reaches countries on both hemispheres, it seemed relevant to see what the film portrayed to a community outside the academic world, who may only know about Don Juan by what the film industry has presented of him.

The work dealt with issues of intermediality as the concept itself relates to the relation between different media texts. Thus, by having a literary adaption to film, a transgression of boundaries occurred and an in-between space or heterotopia was created (Pethő 60). In this section, I suggested that when two particular media (film and literature) cross paths and “intercept” they share a particular “space,” very different from that created when other media intercept. In this space, new rules govern and define meaning. In addition, when a literary character from the canon enters the filmic world, the previous characters that either played his/her role in the literary or filmic worlds allow the character to fashion for himself a “new identity,” or a “intermedial identity” which bears no relationship with that of previous authors, but instead unifies all the preexisting protagonists (as in the case of all the Don Juans) and bonds with the intermedial character's persona, so that the attributes of this persona in addition to those of the other works involved serve to create a different “intermedial character who is no longer the

literary text protagonist (Tirso's Burlador or Byron's Don Juan) nor its counterparts (Zorrilla's Don Juan, Unamuno's Brother Juan, or others).

It is only through the concept of "in-between" addressed by Ágnes Pethő, that one can understand Don Juan, a literary Spanish character who through the passage of time has transcended the written page and has become a universal figure appearing in every culture while also being transformed through the passage of time within popular culture. We can no longer look at Don Juan as Tirso's Burlador, for the "intermedial Don Juan" is far from being the "Don Juan" Tirso intended him to be. Neither is he the extreme and exaggerated lover that Byron projected nor is he a maniac or irrational. He is the product of all the Don Juans that have preceded him. This segment, intended to answer the following questions: How was Don Juan's image portrayed or constructed on the screen? Were his main characteristics still "seduction" and "trickery"? And—most important—what happened to Don Juan's character due to the on-screen transformations and/or new roles.

In the discussion, it was shown how the character's initial appearance on the screen was via a mirror and with a mask, thus suggesting already issues of identity, and this was reinforced when he declared himself to be "the world's greatest lover: the famous Don Juan," thus linking the name of Don Juan to that of great lover, an attribute not perceived in Tirso's seminal work. He claims to give women pleasure, a dimension that was not seen in the literary works, where he was always depicted as selfish and interested in satisfying his own desires. Compared to other contemporary Don Juans in film, he is the youngest and handsomest of all but at the same time not a possessor of a

strong manly appeal, but instead, as having an ambiguous attraction considering also that he at one point disguises himself as a woman and replaces his “zorro” mask with a woman’s veil. So when he claimed to have learned to love women in a thousand ways, it is unclear whether he is referring to his feminine or his masculine identity.

The film also discusses issues of identity early on in the film. He goes to a hotel named Sevilla and then he is framed by a Mexican ambiance inside the hotel. In it, he claims to be the descendant of a Spanish noble family. However, when he is talking with the psychiatrist, he claims to have been born in Mexico. When the doctor brings up the issue that his accent shows reminiscences of Italian, Mexican and Spanish, though he spoke English very well, Don Juan explains that he was born in Mexico, stripping away his heritage from Spain almost entirely, and he declares that his different accents come from the different places he has visited. It is here that emphasis on identity is at its peak and the interpretation of the last name helps convey the meaning sought here.

As a result of all these transformations, one cannot consider *Don Juan DeMarco* as an independent work and seek meaning isolated from the other versions. In comparison to previous works, where being a libertine was key, or where boldness and bravery were the main characteristics, Leven’s Don Juan possesses none of these. He is instead a passive and attractive young man, one who does not have to follow women, for they come to him after they find out he is Don Juan, a benefit he earns by being the intermedial character he is.

And lastly, Don Juan’s surname also served as a *frame* to enclose within him all the other Don Juans in the world. Was it done to be sensitive to the multicultural society

we currently live in? It could be. But what is important is that the racial element portrayed is, most definitely, one of the dimensions of the film and has changed the image of Don Juan as we see him in our time. The film points to an open-minded acceptance of this main character with his feminine side and all, who instead of being a brave man, a trickster, or even a seducer, is creative enough to fashion for himself a “literary identity,” which transforms his existence and is able to transform the lives of those around him. Don Juan DeMarco is, in this regard, superior to all the other Don Juans because he refuses to live in the past and, to survive in the present, accepts the challenge of an intermedial identity.

Just as Don Juan shares a particular space in the intermedial world, Don Quixote has become part of this space as well. Considering that the works where he appears are numerous and come from many countries, the present study sought to find a contemporary version of Don Quixote that also tied into Hispanic culture. The film selected was *El estudiante* (2009) by Mexican director Roberto Girault. The interest here was to see how the character would be displayed and treated in modern times. In Girault’s version, two levels were identified, a narrative level with a romantic vision of the quixotic character and a second where the cinematic techniques contradicted this romantic vision via angles, shots and *mise-en-scène*.

In the film, it was observed that the Don Quixote figure was a student who loved literature but hardly studied; he spent most of his time immersed in solving the problems of a new generation rather than living his dream of learning literature, to the point that he somewhat neglected his family. The film intended to bring back some of the values lost

in a contemporary younger generation and it attempted to do so via the protagonist's romantic ways.

Chano, the main character was depicted as a very respected individual who seemed to be more in-love than all the Quixotes put together. However, the many high angle shots taken looking down at Girault's student and the rather marginal space he occupied in the screen told a different story. In the course of the film narrative, Chano helped the students overcome problems. Yet, the frames continually portrayed him as insignificant even at the most glorious moments. Even in what should have been the most important shot in the film, the student's first day of class, the camera treated him ironically by showing a close up of the protagonist's feet instead of his face. During another big moment, when the pupil happily announced that he was officially a student, the lighting was set low, as if to indicate that he was a student—yes—but in the dark. In addition, the protagonist undergoes the cruelest treatment a knight could undergo, the loss of his beloved.

Although the many angles could have served to highlight the University of Guanajuato's magnificence, there were too many to disregard a second interpretation of the story developing on screen. Even at the end of the film when Chano climbs up the stairs to the University and stands triumphantly in its frame, the shots continue to diminish his character as he stands in front of the enormous door at the bottom of it, an area that suggests vulnerability and powerlessness and the doorframe seems to almost devour the nervous student. As was noted, throughout the film Chano is subjected by the camera to the same sort of ironic treatment administered to the original Don Quixote by

the narrators and the dramatized author of the prologue of 1605. The ending is somewhat romanticized, however, and is reminiscent of the deathbed scene at the end of Cervantes's part two of 1615.

In the same manner as Don Quixote has appeared in film, there have been many continuations of Cervantes's knight in literature. In Hispanic America for the most part, the knight has been referred to in the works of many writers, but there is only one sequel of the Knight of La Mancha, Juan Montalvo's *Capítulos que se le olvidaron a Cervantes* from late 19th-century. Considering that the focus of this study is on more contemporary works, whose on which I have focused my attention are Spanish "re-visions" from late 20th- and early 21st-centuries: José Camón Aznar's *El pastor Quijótiz* (1969), Alberto Báez's *Don Quijote: La tercera parte* (2005), and Andrés Trapiello's *Al morir Don Quijote* (2004).

In Camón Aznar's *El pastor Quijótiz*, there was an attempt to continue with the knight's adventures as the narrator of the prologue considered that the death of the knight was premature and unfair. What justifies this version is the fact that Don Quixote could not die sane and surrounded by the people who mistreated him, for that was an undignified death; he needed to die as a knight. So, he sets forth for new adventures for the fourth time.

At first the knight is trying to live one of the supreme quixotic themes: that of solitude; he felt lonely. He was not living what he had read—the idealization of solitude—because what he felt was ordinary solitude and there was nothing glorious in that. When he recovers his strength and sets off, he is well aware that his adventures will

be recorded in writing so he intends to outdo himself. Camón Aznar's knight is also presented as the modern hero, for he no longer has his medieval arms to fight with. However the enemy is no longer a giant but the evil residing in the heart of men: corruption, and against this, he had no arms.

Pastor Quijótiz is also treated ironically, as Cervantes's knight was. However, Camón Aznar's narrator's description of his knight is more denigrating and humiliating than that of Cervantes's narrator. In the current work, the narrator calls the protagonist an *esperpento* and Castile's gigantic mule. The only positive thing that happens to this Quixote is to have the loyal Sancho by his side. Though the objective is ostensibly to have Don Quixote die as a knight, before he does, he is subject to mockery and more humiliation of the sort that makes one question whether it would not have been better to leave him in his bed, where he dies in Cervantes's part two. Not many adventures happened in this account, but the character was developed into a thinking individual rather than a knight or shepherd. In comparison with Cervantes's protagonist who wanted to be a knight, in this version it is Dulcinea who wants Don Quixote to turn back into a knight and come back for her. She enjoys being his muse and lady and reciprocates his love.

In the same way as *El estudiante*'s protagonist had to suffer the loss of his companion, Don Quixote is here deprived of his. Sancho died toward the end and the knight is now no longer complete. He is now immersed in the greatest solitude he is ever felt. The end comes when Don Quixote rides again and dies surrounded by history and not sane; nevertheless his glory is restored.

A different version is Trapiello's *Al morir Don Quijote*, which continues the lives of Cervantes's characters after Don Quixote dies. In this work it was noted how a new hero is portrayed, Antonia, Don Quixote's niece. This work revisited and expanded the last episode of Don Quixote's death in part two and began to explain the consequences that were prompted by Don Quixote's passing.

In this work it was revealed that Quiteria, Don Quixote's housekeeper, was deeply in love with her master but kept this love secret from everyone but him. It was also seen how Don Quixote did not leave his home looking for fame or to serve his republic, but instead because he was consumed by melancholy and needed to leave in order to survive. He also did not seem to care much for knightly adventures, as the work explains that he could also have gone with the Gypsies or the military, lessening in this manner the chivalrous aspect of Cervantes's novel.

This work also addressed the negative consequences of Don Quixote's desire to become a knight: His niece was bankrupt and at risk of ending up on the streets, Sancho was the saddest man on earth, the housekeeper was in despair and lost faith in life, the stable-lad became a disrespectful man and seduced Don Quixote's niece leaving her impregnated and a constant target of the harassment of a sixty-year old scribe. One of the main highlights was, however, the development of Sancho and the poetic justice administered to the Duke and the Duchess by none other than Sansón Carrasco.

In this work, it is stated that Sancho was not chosen by Don Quixote due to his simplicity but because of his great talent for conversation. After the knight's passing, Sancho changed, he lost weight and lacked his typical sense of humor. He was absorbed

in his thoughts and did not come close to the man he was in Cervantes's accounts. Trapiello's Sancho asked Sansón Carrasco to show him how to read in order to read Don Quixote's novel and he amazingly became an avid reader immediately. With this, however, the connection between literacy-orality as presented in Cervantes's work was lost. Nevertheless, in this work, emphasis is laid on explaining to Sancho that there is a difference between what is written in books and reality, so that he should not confuse between fiction and fact as Don Quixote had done.

The last work analyzed here is another contemporary version, Báez's *Don Quijote: La tercera parte*. This novel distanced itself from the other two discussed in that it claims to be the third part of Cervantes's novel. In order to do this, it was shown how the inspired narrator did not want to believe that Cide Hamete had actually hung up his pen and so went looking for him until he found him and recovered part three of Cervantes's Knight of La Mancha.

In Báez's account, Sancho found Don Quixote's diary and in order to enjoy it, just as did Trapiello's squire, this Sancho too learned how to read. Transforming Sancho into a literate man represents a major change seen in both works. Perhaps due to the fact that the representation of literature, Don Quixote, was no longer part of the picture, room was available to explore Sancho's potential a bit more.

After he read the *Quixote*, Sancho decided to look for Cervantes to give him the diary he found so that he could continue with the accounts of the knight. Things get a little complicated at the narrative level in that, by reading the diary, Sancho joined his voice to the other voices heard throughout the novel. In addition, things were complicated

even more by having Sancho read the accounts Don Quixote had written in first-person narration. However, some of this is solved by changing the knight's voice to third-person.

Though in Báez's work Sancho's character is further developed, Cervantes is the one celebrated for his wit, comedy, and satire. Nevertheless the encomium reaches its highest point when Sancho realizes that the reason Cervantes wrote the story of Don Quixote was to reach the most desired gift a writer could ask for: "literary genius," which, for Cervantes, was the ability to fictionalize the lives of real people. Throughout Báez's account, Sancho is not as funny as he was seen to be in Cervantes's accounts, perhaps because the squire has learned to read and so thus has a more privileged part in the novel. He embarks on his own adventures, meets Cervantes, but is also very loyal throughout to both his master and his author.

What we see throughout the study, then, is that the re-visioning and recharacterization of Don Quixote and Don Juan respond largely to time and place, although these are not necessarily deterministic, for the idiosyncrasies and unfettered imagination of the writer in question may on occasion play an even larger role

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